RADIO SCREEN STAGE

VARIETY

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BEST CRITICS FOR SEASON

Dramatic Critics' Box Score

Season of '32-'33
(Ending May 31, 1933)

Key to abbreviations: SR (shows reviewed), R. (right), W. (wrong), O. (no opinion expressed), Pct. (percentage).

	SR.	R.	W.	O.	Pct.
GABRIEL ('American')	103	89	13	1	.864
BROWN ('Post')	90	76	10	4	.844
ANDERSON ('Journal')	99	82	14	3	.828
ATKINSON ('Times')	79	65	8	6	.823
WINCHELL ('Mirror')	73	59	12	2	.808
HAMMOND ('Herald Tribune')	93	69	17	7	.742
LOCKRIDGE ('Sun')	101	72	19	10	.713
MANTLE ('News')	97	63	34	..	.691
GARLAND ('World-Telegram')	82	56	20	6	.683
'VARIETY' (Combined)	117	105	12		.897

(This score based on 117 new shows)

GABRIEL, DRAMA; WATTS, PICTURES

'American' Reviewer Tops List for 4th Season—'Trib' Writer Out in Front for First Time—Stage Offerings Cut Nearly in Half in Quantity and Way Off in Quality—Only 9 Hits in 117 Tries—Film Shortage Affects Judgment

NO CHICAGO CHANGES

End of the season of '32-'33 on stage and screen finds Gilbert Gabriel ('American') leading the drama division for the fourth full year in VARIETY's annual compilation and Richard Watts, Jr. ('Herald-Tribune') topping the picture review contingent for the first time in this annual list in that field. Both are on New York dailies.

Gabriel batted .864, calling the turn on 89 attractions out of 103 he attended, the busiest as well as the rightest among his confreres.

Season covered by the new figures was one of the worst on record, in the quantity and quality of the stage shows offered. Out of 117 new plays there were a scant 9 hits, 17 moderate successes and the rest, 91, failures. Number of plays is contrasted with an estimated average for the five seasons preceding of 150 to 200.

A notable feature of the 1933 returns is the conspicuous reduction in the 'no opinion' views of newspaper critics, equivocations dropping from 77 for the year before to only 39 this season.

Watts, who stood fourth in the list of picture reviewers a year ago, went to the front last winter and holds that position for the complete season, while William Boehnel ('World-Telegram'), a consistent repeater at the top in other years, slips back to No. 3.

The Chicago group of picture reviewers repeated its relative positions practically unchanged, with Doris Arden ('Times') again heading that field.

Film Critics' Data on Page 3
Drama Critics' Data on Page 51

Film Critics' Box Score

Season of '32-'33
(June 1—May 18)

Key to Abbreviations: PC. (pictures caught), R. (right), W. (wrong), O. (no opinion), Pct. (percentage).

NEW YORK

	PC.	R.	W.	O.	Pct.
Richard Watts, Jr. ('H Trib')	190	135	46	9	.711
Regine Crewe ('American')	283	185	91	7	.654
William Boehnel ('W-Tele')	256	167	86	3	.652
John S. Cohen, Jr. ('Sun')	222	143	75	4	.644
Bland Johaneson ('Mirror')	283	181	94	8	.640
Thornton Delahanty ('Post')	231	146	75	10	.634
Irene Thirer ('News') (See Note)	240	145	95	0	.604
Margaret Tazelaar ('H Trib')	83	50	29	4	.602
Rose Pelswick ('Journal')	270	153	76	41	.566
Mordaunt Hall ('Times')	225	101	56		.449
VARIETY (Combined)	303	239	64		.789

(This score based on 303 pictures)

NOTE—Irene Thirer, on furlough awaiting a domestic arrival, covered only seven pictures in the final quarter of the year. Her percentage includes only these additions. 'News' reviews were done by Kate Cameron who had 32 rights, 16 wrongs and no no opinions for a score of .666 for the last lap of the season.

CHICAGO

Doris Arden* ('Times')	199	127		.633
Clark Rodenbach ('News')	160	101		.631
Mae Tinee† ('Trib')	186	112		.602
Carol Frink ('Her-Exam')	179	97		.542
Rob Reel‡ ('American')	124	65		.524

* Ellen Keene.
† Frances Kurner.
‡ Hazel Flynn.

PREDICT RADIO'S GREAT LOVER ON WAY

Not enough romance on the air, ad agency impresarios, are saying, and they predict that next season will see this idealistic phase supplied for radio with a vengeance. Not only do they anticipate a flood of heavy love themes in both serial sketches and elaborate musical productions, but a great deal of it will be just old-fashioned sentiment of moon-and-June fare, according to their forecasts.

Cycle of blood and thunder has about run its course, aver the agency men, and they deem the logical successor to be the romantic drama. Unlike stage and screen, radio has yet to produce its great lover, it is pointed out.

Heretofore no particular attention has been given to the possibilities of development in this direction on the air. But out of the welter of romantic programs which they foresee unveiling under commercial sponsorship will come, the ad men feel, at least one great unseen Romeo.

EAGAN WILL TEACH SOVIETS HOW TO BOX

Too many wrestlers and not a boxer is a Russian lament and responsible for an American amateur champ now being bound for Moscow. Eddie Eagan is the first boxer ever directly signed by the Soviet government.

The Soviet finally figured it was about time to show the boys how to fight, according to friends of Eagan. The American's job will be to train Russians as boxing instructors. These in turn will promote bouts in rye fields.

LEGIT IN ROADHOUSE SPLIT ON COUVERTS

Pittsburgh, June 5.

As a hoped for business-getter, the Willows, roadhouse, and the Stage Guild, semi-professional group, will present a series of plays on the Willows dance floor, starting June 19 with 'Another Language.' Plays will be staged Monday and Thursday nights.

Play nights will be subscription affairs, with the combination planning to sell the series of six shows for $5 and $10. Both the Willows and Guild will split on the subscriptions and cover charge. Latter will be $1.50. Other pieces listed are 'There's Always Juliet,' 'The Party's Over,' 'Here Today,' 'Three-Cornered Moon' and 'Biography.'

Willows hopes that the production will popularize the spot with the elite who patronize the Guild. Guild hopes to convert the roadhouse patrons to the better things of the theatre and build up its following for next winter's season.

$35-a-Week Announcer Overboard On Tough Luck

Chicago, June 5.

Vincent Pelletier, rated one of the best announcers at NBC, is the victim of an unusual sequence of tough breaks. Fired by NBC because he fainted before the microphone during the Armour program (26) under circumstances which friends declare were more pitiable than censurable. Friends state he wilted from malnutrition. He was receiving $35 a week from NBC, and his wife will shortly become a mother.

Then, obtaining an announcing job with an Evanston roadhouse, Pelletier was on his way there a day or two after losing his NBC job when he was struck by an automobile. He is now in St. Francis Hospital, Evanston, suffering from a fracture of the skull.

Story was widely told around radio and agency circles here last week, and probable that a benefit will be staged.

Pelletier has enjoyed an excellent record, both personally and professionally.

A New Bag

Newest oddity, and supposed to be building almost at the same rate as the jig-saw puzzle, is comic masks, with 10,000,000 thrown on the market last week throughout the United States. Not in the East yet, but said to be pretty strong among the kids in the middle and far West.

Started with characters from newspaper comic strips and now spreading to faces of film stars, latter being signed on a one-cent a mask royalty basis. None of the screen faces have been released yet.

TURKS CLOSE HOUSES OVER BAD HOT SPELL

Istanbul, May 20.

Turkish exhibitors have found a way to beat the summer depresh. By mutual agreement no new pictures will be shown here until Sept.

Business has always been poor in the summer and the exhibs simply figure they have nothing much to lose. Distributors agreed to play with them on the hunch.

B'way's Sidewalk Cafe Nearly on the Sidewalk

Broadway's first sidewalk cafe will be Gertner's eatery in the heart of Times Square with the entire front window removed, giving it that Cafe de la Paix atmosphere. Building line restrictions and realty values have previously forfended the Paris sidewalk cafe idea, always regarded as surefire for heavy trade and popular appeal from Americans. Gertner's is setting up its tables just within the building line to conform with realty restrictions.

On the east side there are a number of backyards and courts in apartment houses which have been dressed for that Paris boulevard effect but Gertner's will be the first on the show business campus.

STUDY ART FOR 25c WITH A NUDE MODEL

Chicago, June 5.

What Little Egypt was to the Columbian Exposition of 1893, 'The Streets of Paris' promises to be to the Century of Progress Exposition of 1933.

Little Egypt, who probably never saw the Nile, electrified the hayseeds of 40 years ago with her celebrated antics. Farmers got slightly cerise around the gills as Egypt vibrated. 'Streets of Paris' is also going to bring the shock troops from Keokuk tripping over one another when word gets that far. And the word is traveling fast.

'Streets of Paris' definitely disposes of the idea that the second Fair is being to all lilies and uplift. This concession, or rather collection of concessions, is the official headquarters at the Fair for sly thrills and sexy souvenirs.

Leading pulse throb is an art 'class' with a model in the nude. Studio has a capacity of 20 and the model is startlingly close. To be sure, there is a little bit of gauze, very sheer and ineffective, but when

(Continued on page 42)

Lebedeff and Record Acknowledged By Boston Paper Squaring Libel

Ivan Lebedeff, Hollywood actor, filed suit for $200,000 in local Federal court vs. Boston Actor alleges he was libeled by article in 'Sunday Globe,' Nov. which stated, he alleges, that he was really Irving Beebe, Yale grad, and had changed name to Lebedeff and gone into films.

Lebedeff says story was 'malici and defamatory.' Plaintif further states he is a member of the Russian nobility, son of Basil I. Lebedeff, privy councilor in late Russian empire; was educated at St. Petersburg University, joined Russian army in world war, rose to rank of major-general, fought the Bolsheviks in revolution, and was commander of force that captured Odessa from Reds. Says he became dictator of Odessa, escaped to France and came to America in 1925.

Very next day after filing of suit 'Globe' printed full three column article, with two cuts, 2-col. cut of Lebedeff and father, and one full length one column of Lebedeff; 3-col. head with 5-inch 'bank,' beginning article: 'Hollywood—Hollywood is a city of pseudo-royalty. It took the city of make-believe some little time to realize that it sheltered genuine nobleman, Ivan Lebedeff. his unquestioned credentials were seen—credentials dating back to the brilliant regime of his father,' etc., 'Hollywood claimed the credit for 'discovering' its most distinguished foreign actor.' (Geo. Arliss, attention!)

'His name graced the swankest invitation lists. The feminine contingent adored the exquisite manners of the handsome Continental—the first they had seen off the screen. The became the drawing-room favorite.'

'Globe' article explains its error by saying 'it once listened to a lady who said she knew Lebedeff could not be real former Russian general, she thought he was young American actor, yclept Irving Beebe, and lobe' in good faith printed her 'discovery.'

'Mr. Lebedeff was always Mr. Lebedeff, the Hollywood' 'Globe' continues. 'And Mr. Beebe of Yale and New Haven was still Mr. Beebe of Broadway and New York, pursuing his own field of the spoken stage.'

Then 'Globe' reprints colmun and a half from old article it carried several years ago (probably Mayme Ober Peake's, as 'Globe carries her stuff) giving true career of Lebedeff.

Hand Kisser

Ivan Lebedeff is known in Hollywood as the hand-kisser, and always while monocled.

While Lebe didn't create hand-kissing off stage or screen, Lebe made it the most constant habit and how the gals went for it.

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So What

Hollywood, June 5.

Billboards on 'Seventh Commandment,' sex picture, read: 'A lesson for the younger generation. For adults only.'

Chasing Big Rabbits Brings Clara Bow Near Fite Weight

Hollywood, June 5.

Working like a ring champ to condition herself, Clara Bow is riding, shooting and hiking the sage flats of Nevada to take off the last few pounds which will bring her to contractual screen weight.

Sam Rork, her film boss, has given out the word that she's trimmed down to 128; that within the next three weeks she will have reduced to 118, and she will then come to Hollywood ready to make another pic.

Miss Bow has been living the simple pastoral life since 'They Call Her Savage' at the vast ranch of husband, Rex Bell, near Las Vegas, Nev. In addition to the daily workout, she has a session with a masseuse.

Highlight of the day usually is a long ride through the sage and gunning for jackrabbits with a rifle. Report is she can tumble a jack on the run with only occasional miss.

No screen story has yet been selected for her, since the plan to film 'Marie Galante' was dropped.

Par's Plan to Get Raft Out of the Racket Roles

Paramount is figuring on doing a picture around the life of Maurice, the dancer, and at the same time get George Raft out of gangster spots. Company is mulling over a story on the late Maurice, by Ruth Ridenour.

The late Maurice was married to Eleanor Ambrose, who later became Mrs. Sam Katz.

WILL MAHONEY

This Week, Imperial, Toronto

The Los Angeles Herald 'Express' said: "This Will Mahoney in Sid Grauman's prologue, is absolutely marvelous. He panicked the supercritical gathering last night at the 'Grand Hotel' opening."

Direction
RALPH G. FARNUM
1560 Broadway

Radio Losing Its Connie; Asks New Harding-Dix Deals

Hollywood, June 5.

With her contract at Radio expiring next Monday (12) Constance Bennett has been shopping for a new deal. The studio has offered her a flat picture arrangement but likelihood is that Miss Bennett may sign with the Schenck-Zanuck organization on a percentage and salary basis.

Meantime, star will make 'Aggie Appleby' for Radio as studio obtained an extension, until completion of this picture, on her contract. Radio is also trying to work out a new deal with Ann Harding and Richard Dix, each having one picture to go. Offer for latter two is reported about 25% less than their present contracts.

Film Critics' '32-'33 Score

Final returns on the entire season of 1932-33 in VARIETY's annual compilation covering performances of the leading film reviewers, finds Richard Watts, Jr. ('Herald Tribune') leading the New York group, and Doris Arden ('Tribune') at the head of the Chicago class. Miss Arden (Ellen Keene) retains the spot she has had for several years. Watts is a newcomer this season at the top of the eastern list.

Both in New York and Chicago the ratings of last winter carry through for the full season, June to June, with the conspicuous exception of Regina Crewe (New York 'American'), who in the three months from the last quarterly figures in March, advances from fifth to second place. This is the first break in a twelve month in the prevailing tendency of women writers to lose ground to the men writers, first noted in the annual count up in June, 1932. Miss Crewe is the first woman to break into the leading quartet in a year.

Throughout the season half a dozen writers have been bunched behind the leader. Difference between No. 2 and No. 5 in the March summary was only .024, those respective positions being held by Thornton Delahanty ('Post') and Bland Johaneson ('Mirror'). An improvement in Miss Crewe's average from .631 to .654 was enough to carry her across the intervening two contenders to second place. A similarly minor decrease in averages carried Delehanty from No. 2 to No. 6.

Elsewhere in the list the changes were trifling. The American reviewers' march toward the top sets William Boehnel ('World-Telegram'), who led the procession for several years and was only displaced from the op last winter, back to third. Bland Johaneson advances one number from No. 6 to No. 5, consequent upon Delahanty's setback. John S. Cohen, Jr., remains fourth. Four placements in the lower bracket remain unchanged from the March ratings, repeating substantially the same relation to the field they occupied at the conclusion of the 1931-1932 season complete. Chicago list repeats itself exactly.

Situation for Crits

situation which has faced newspaper appraisers of pictures all this season became acute during the final quarter. As early as last fall a decline both of quantity and quality in production has existed. During the two or three months just passed that condition grew into an actual film shortage, with the result that film bookers were compelled to grab what fresh product was available for the metropolitan de luxers. Pictures that two years ago wouldn't have found a first run mid-town theatre available were played in principal stands and any reviewer inclined to optimism found himself erring on the side of too generous an estimate. Condition probably accounts for a good many 'no opinions,' applying to instances where the reporter tempered a just estimate of an indifferent subject with an inclination to be kind to an industry that found the going difficult at the moment.

A newcomer to the list and one who did well by herself is Kate Cameron, formerly assistant to Irene Thirer ('News'). Miss Thirer (Mrs. Zach Freedman) was away on furlough, awaiting a family event, for practically the entire period of the last quarter. Miss Cameron stepped into the reviewer's chair and came through with the second highest percentage of the list. Rating in this regular list is omitted, however, because of the brevity of the writer's incumbency.

The Roosevelts Invite Gene Dennis To Do Her Stuff at the White House

Economics!

Hollywood, June 5.

There was an agents' code meeting the other night before the Academy.

Grover Jones said he knew an actor in Hollywood who had to work nights in order to pay the 110% commission for picture work he pays several 10 percenters.

Bathing Gals, Goats And Sirens All In on Metro's Golf Tourney

Hollywood, June 5.

Metro staged the most colorful golf tournament in the history of the picture industry yesterday (Sunday) for itself at Rancho Golf Club. Harry Rapf supervised the staging and had a German band, high yaller bathing gals, goats, sirens, firebells, and numerous trick devices to razz the 350 contestants at the first tee and to welcome them home on the 18th green.

More than 500 picture people witnessed the tournament which was locked to the public.

Fred Gordon, in the M-G struction department, shot low grosa at 73 with Bob Leonard, director, copping low net of 63 with a 24 handicap. Jack Conway took second net with a 64 (24 handicap) and Pete Smith was third with a 67 net (20 handicap). Louis Mayer was up among the low handicap boys with a 71 on a 24 handicap.

Biggest kick on course was the Eddie Mannix and Bob Hopkins foursome being escorted around the course by four colored bathing beauties carrying umbrellas to shield the contestants from the sun.

FOX GOING FOR BUCKET FULL OF STARS IN FILM

Hollywood, June 5.

When Fox puts 'Tale of Two Cities' into production in September, it will endeavor to make this a name picture, to follow 'Cavalcade' with a heavy British splurge.

It will use an all-name cast on the 'Grand Hotel' type of exploitation, possibly borrowing from other lots to prepare an imposing roster of talent. Only name so far is Warner Baxter for the leading dual role.

Frank Lloyd, who directed 'Cavalcade' will have the meg assignment on this one.

COLMAN OFF'N GOLDWYN

Turns Metro on Offer—Sam's 1st Call in Way

Hollywood, June 5.

Ronald Colman, now in England, has refused a Metro offer of a two-picture contract, the first to be a co-starrer with Greta Garbo in 'Christine.'

Colman is reputed to be unwilling to return to America in view of his agreement with Sam Goldwyn for first call on his services. Metro is seeking a waiver from Goldwyn, and should it get the desired cancellation will again proposition Colman. Star's aversion is not to America but to working under the Goldwyn direction.

Von Sternberg-Metro Can't Get Together

Hollywood, June 5.

Josef von Sternberg could not get together with Metro on the story treatment of 'Prize Fighter and the Lady,' to star Joan Crawford, so settled his contract and left the studio.

He will now prepare for the first Dietrich picture on her return to Paramount.

Garmes Forsaking Lens

Hollywood, June 5.

Latest cameraman to be given a crack at directing is Lee Garmes, who is combing the available stories at Fox for a yarn to meg.

He's been a cinematographer for 15 years.

Washington,

Gene Dennis, RKO's clairvoyant, donned evening dress and orchid and on the arm of Hardie Meakin, local RKO representative, took her act into the East Room of the White House Saturday (3) at the invitation of the President and Mrs. Roosevelt.

The occasion was the first wholesale and exclusive party for the press given by an administration in years. The creme de la creme of journalism was there en masse from the Capitol Press Galleries to the White House Correspondents, with a few cabinet members thrown in for good measure or luck.

Gene turned affair into press agent's dream. Even the President, seated at the head of the room with Mrs. Roosevelt on the arm of his chair, shot a query at her as she held forth in the center of the crowd.

'Miss Dennis,' Mr. Roosevelt asked, 'Will I have a good trip on my coming voyage?'

'Yes, Mr. President, a good trip and a long one. And that goes for the next three years and many more,' Gene smiled. The correspondents applauded. And Gene proved she has tact as well as talent.

Show Stealer

The press boys admitted after the show that Gene had stolen the evening. The report that she was booked to appear had been quietly circulated and had 'em all waiting for her.

Biggest question was where Gaston Means had buried his dough. 'In a tin can,' Gene told 'em. 'And it's on a lot near a well. But if you want to find it and a whole lot more, you'd better think more about a woman in the case.'

Some of the less skeptical press lads and lassies took out their pencils as they hid behind the palms.

Stunt was engineered by Hardie Meakin, local RKO house manager. Gene wound up two weeks at local Keith's and is booked to return next Friday. Made hop over after show in Baltimore Saturday night.

Stunt marks second time Meakin has tied in a mind reader at White House. Last time was Koran, who got photo taken with Hoover, two years ago.

Arliss' $100,000 Per Discouraged WB, So Britisher Moves

Hollywood, June 5.

Warners not rushing to again engage George Arliss on the English actor's latest quotation for his services in films, $100,000 a picture, is said to have brought about the probable business association of Arliss with the Schenck-Zanuck new company at United Artists.

It is reported at Warners that Arliss could have remained on a percentage basis, but that was only briefly hinted at. During his talker making over here Arliss has accumulated a personal following that guarantees his pictures a certain sum and his name is recognized for prestige, but the Arliss-Warner pictures have not been uniformly profitable. This has resulted through varying and subject matter.

SAILINGS

July 20 (New York to Monte Carlo) Jean Sargent, Boswell Sisters (Ile de France).

June 16 (Montreal to London) Howard Neumiller (Duchess of Richmond).

June 10 (New York to Buenos Aires) Hugo Mariani (American Legion).

June 3 (New York to London) Mrs. E. F. Astaire, George Brett, Jr. (Britannic).

June 3 (New York to Berlin) Cass Canfield, Raymond McCaw (Bremen).

June 2 (New York to London). J. B. Bickersteth, O. S. Schairer, Irving Mills, Duke Ellington band (Olympic).

June 1 (New York to Berlin) Joachim Meyer (Dresden).

STICKS SQUAWK VS. H'WOOD

Lee Tracy Moans Over His Appeal To the Femme Maternal and Says—

By CECELIA AGER

'My femme appeal, any—is maternal,' commented Tracy gloomily, in New York to recover from 12 Hollywood pictures in 12 months. 'Sure—I'd love to have to fight them off like Gable. That handsome indifference—that's what excites them. Pictures need a lot more robust, shiny black haired guys like him. Me, my hair is sandy, what there is of it. I'm just one of those muggs with a bag of tricks,' he revealed.

It was bitter, the way Mr. Tracy found out about that maternal appeal of his. A few years ago he was playing the juvenile in a summer stock company in a New York upstate town. It was the last performance of the engagement, and the regular customers were all at the stage door after the show, waiting to bid their favorites farewell. Tracy was the last to leave the theatre—he'd delayed purposely, packing his trunk and so on—for he had to know. Sure enough, when he peeked out the stage door, he saw 14 or 15 women still waiting.

They must be waiting for me, said Tracy to himself happily—for everybody else in the company had gone. So he stepped out radiantly to greet his public, peered brightly into their upturned faces, then saw that no matter which way he looked at them—they were all plump kindly matrons past 40. Ever since he has been resigned to the sweet but unromantic corner it has been his fate to brighten.

Not Too Many

A bag of tricks is okay for pictures, Tracy believes—until you run out of them. 'They will go for specialization, for flashy effects, but there are only a few such things in a guy's personality. That's why the flashy fellow, once he's established a sort of name for himself, had better go easy. It's all right for him to make a lot of pictures at first, so people will get to know him—but afterwards—four to five pictures a year is all that they can take.

'Granted you've got something for pictures they like, then your future success in Hollywood rests on your health. They work hell out of you. You grow accustomed to the pace, you like it, once you swing into it, but you need all the vitality you can store up. No social activities while you're working—and no drinks.

'Sounds odd coming from me—that no drinks?' he asked, looking every freckle the misunderstood small boy. 'I know how that stuff about my drinking got started. I didn't have sense enough not to be a hypocrite—that's all. You mustn't drink in public in Hollywood—a producer might be looking, or worse, a chatterer. Drinking goes on behind closed doors in Hollywood, but I, the little innocent, had to flash a flask at the Brown Derby. Say, if I were as unreliable as they say, nobody'd hire me. They couldn't afford to—not with the company waiting to shoot and that overhead going on. As a matter of fact I've been on the wagon for the past five months, and anyway, I never drink when I'm working. I've been working steadily since I went out, so I can't be the happy-go-lucky irresponsible guy I read about in the fan magazines.

'Those interviews can get you into trouble, building you up into a personality. Skolsky said I always wear the same suit, and I wear six suits a picture and charge off their cost in my income tax. Suppose somebody in Washington picks up that item and believes it. Skolsky's my pal. The thing to do is to keep your mouth shut, say nothing, and never read what they say anyway. It's better for your health.'

Jean Harlow at Expo

Hollywood, June 5.

Jean Harlow left today (Monday) for Chicago to attend the exposition. She will be gone three weeks.

Big Nose Financing

Nosey Durante, now that he's in the big-money because of his big smeller, is financing around with the money bugs of Broadway and other flat spots. The Nose figures out the touches these days and tries to chisel off a save to keep the bankroll from fading all together.

Thus when a pal from the Coast long distanced Nosey, reversing the charge and for a touch of $50, Smeller asked the phone charge. It was $11.50, so he sent the touch net, $38.50.

Speaking of his high finance afterward Nosey admitted that had the touch been made in person he could have squared it for $20.

FEMME TOUCH IS DESIRE AT PAR

Hollywood, June 5.

Paramount seems to be trying to corner the market in femme screen writers. Certainly it has gone deliberately and decidedly that way in building up its writing staff.

Where a few months ago Agnes Leahy was the lone femme scribbler on the lot, today the list stands close around a dozen. Some of the execs recently insisted they needed more of the 'feminine touch' in scripting the screen fare, and presently the writers' quarters fairly blossomed with the fair sex.

Among those who are now adding the 'touch' are Josephine Lovett, Maurine Watkins, Doris Malloy, Doris Anderson, Gladys Lehman, Dorothy Yost, Jeanie Macpherson, Agnes Leahy, Bradley King, Lenore Coffee, Mercedes De Acosta.

One of the men writers, furtively hastening through the halls, whispered that he and others of his sex felt like 'the warriors' husbands'. Very timidly he suggested that in time the tables might turn with someone demanding a little of 'the masculine touch'. His candidates for these 'touchers' included Strangler Lewis, Jack Dempsey, Londos and Jim Tully.

WINCHELL DISQUALIFIED AS REGULAR NEWSMAN

Hollywood, June 5.

Writers Club has contemplated giving a dinner shortly for 150 newspaper men. With Walter Winchell on the ground it was figured making him guest of honor. When matter came up before directors a number of members protested, claiming Winchell was not a legitimate newspaper man in the sense of training and experience and simply a chatterer of a type with which Hollywood was filled up.

Protest resulted in the Winchell plan being dropped with the possibility that newspaper men will go without feed at expense of writers.

Preparedness

Hollywood, June 5.

Jackie Coogan, taking no chance on his future, next year will enter law school, after graduating from Santa Clara and take up the studies.

In this way young Coogan will be prepared in case he does not resume his screen career to take up the practice of law, when he becomes 22.

THEY DON'T WANT SOPHISTICATION

'Smart' Films B.O. Poison—'State Fair' Ideal Type of Commercial Screen Fare for Hinterland—List Yes and No Types—Film Fodder So Inadequate It's Forcing In Wildcat Vaudeville Augmentation

By Robert H. Brown

irmingham, June 5.

Six months ago VARIETY presented for the first time a poll of pictures that made money in the sticks or were considered small town pictures. A new poll has just been completed. It again shows misjudgment on the part of producers as to what the sticks really want.

ing picture for the sticks i 'State Fair'. Exhibitors in these parts are yelling for more 'State Fairs'. Every time a salesman calls on an exhibitor the salesman hears that story. It's no longer a story to some salesmen; it has reached the nagging stage.

'After all, the sticks don't want sophistication. The Garbos and Dietritchs are so much boloney to the small towns. They always will be,' n exhibitor said.

A VARIETY correspondent during the last four weeks has spent considerable time traveling through Alabama and Tennessee interviewing small town exhibitors. At Fort Payne the Opera House there had just played an Arliss picture. The manager was disgusted.

'Arliss is a great actor. He has talent and I could enjoy him eight times a day for weeks, but I'm not running this house for my own entertainment. Last night we got all the highbrows in town down here to see the picture while the opposition house got all the common working class. If I had all the highbrows in three towns the size of Fort Payne I still wouldn't make money.'

If producers would put themselves in the place of store clerks and farmers when making pictures

(Continued on page 15)

Alleged Effect by Book of Films On Children Will Be Disputed By Picture Industry's Scientists

Claiming that powerful reformers, with ample means, have hit upon the new strategy of veneer for their approach American public, the film industry, according to present consideration of its dictators, may shortly conscript an opposing army of brain men. It will be their duty to disprove reports of the 'enemy' by probing picturedom in such a manner that the light will be swung from its detriments and deficiencies to its beneficialities and philanthropies as a public medium.

The battle of scientists is, according to film leaders, being directly precipitated by certain hired hands of the Motion Picture Research Council, an arm of the Payne Foundation. Henry James Forman's book, 'Our Movie-Made Children,' for which the publishers, McMillan, are reported to have approved an $8,000 advertising budget, is credited with bringing the scientific issue to a climax. The book treats with a lay interpretation of the findings of Payne scientists, none of whose reports have yet been made public. It follows by several weeks broadsides against the industry made by William Short, council head, and purported to have been based on a skeletonized summary of the unpublished scientific reports.

Already the picture industry is preparing its defense as a lay organization. It is waiting until the council presents the findings of its scientists, in all of their technicality, however, before it hires similarly trained specialists to give the combat the benefit of higher learning.

First blast leveled by the industry at charges in the book and by the council is that investigating scientists were partial in their research to delinquent children and persons. Delving into their own libraries the picture leaders are preparing to show that since pictures reached maturity there has been a decline in the number of delinquents in the U.S. That there are not over four out of every 1,000 children who are delinquent, whereas for a period before 1920 the average was six. With these statistics the industry is preparing to take the stand that if it is to function as any other industry it will continue its aim to meet the desires of the country's normal and major population.

Defective Antecedents

Another point in the same direction which the industry is developing is the declaration that virtually half of the country's juvenile delinquents have defective parents or relatives. This angle is being cited to refute a highlight in the Forman book, which makes the allegation that three murders were the aftermath of three youngsters viewing the picture, 'Little Caesar.' Referring to the book itself, film men are emphasizing the family environments of the lads, the father of one being a racketeer and another with a brother in Sing Sing.

Method by which the Payne scientists questioned delinquents is also being cited by picture defenders. They point to interrogations as all being of a leading nature.

Producers' spokesmen also are considering a list of descriptive incidents in underworld pictures which are held in the book to point out

(Continued on page 42)

An S.P.C.A. Case

Hollywood, June 5.

The boys over at Metro say that when they want Leo to roar on a main title, they show him the scripts 'March of Time.'

ART VIA B.O. AS PUSHER OUT OF FOX S.A.

Hollywood, June 5.

Art is to be judged by boxoffice ratings in Fox Films' revised rules governing eligibility of its stars to the 'Hall of Fame' in the Cafe de Paris at Movietone City.

To rate the 'Hall' the candidate must have appeared in at least 10 Fox smash hits as a star or co-star. Fickle favor of picture cricks is not to be used as the gauge of popularity, but the stentorian voice of the old b.o.

A few weeks ago only Will Rogers and Janet Gaynor were to grace the walls. Miss Gaynor was seen on a surfboard at Waikiki, while Rogers was painted in a stockyards scene with 'Blue Boy,' the prize hog used in 'State Fair.'

But now the company of the elite is to be enlarged. The addition is to be Warner Baxter. He will be painted in his character as 'The Cisco Kid' of 'In Old Arizona.'

Fred Sersen, Fox art director, will do the painting.

Johnson's Emergency Op

Hollywood, June 5.

Nunnally Johnson, Paramount writer, was rushed to the Hollywood hospital Sunday night for an emergency appendicitis operation. Condition satisfactory.

Money 'Ghosts' for Zane Grey

Author-Fisherman Gets Writer Credit for Work of Many Others

Hollywood, June 5.

While Hollywood screen writers are fighting in the Academy to put screen credit on pictures only where credit is due, there's one scribbler who can be assured of getting his name on more pictures than any of them, and without writing a line.

He's Zane Grey, whose ghost-writers here, whether laid end to end or not, are numerous enough to take jobs of haunting him on successive nights for years without once repeating.

Tradition here, particularly at Paramount and Fox, is that the name Zane Grey on a western means boxoffice for that particular horse opera. As these studios view it, there are but two kinds of westerns—plain garden variety of much chase and little story, and Zane Greys. These studios brook no middle ground.

At Par and Fox, no matter who writes the oat fillums, it gets Grey's name as author if it is worthy of getting onto the screen. Contracts for writers selling such stories to these studios often carry the proviso that authorship must be given Grey.

Western author gets a fat income from Hollywood for use of his name without turning a hair. Until recently, another runner-up in this category was Peter B. Kyne, but since maritime stories have gone out of fashion this writer's income from the work of Hollywood ghosts is not nearly as heavy.

Western writers here have only two avenues for their ranch and yip efforts now. They either write for the indies those quickie affairs, or else they write Zane Greys. To land in their niche is to top their class.

Writers, as a rule, don't consider it ghosting, as from the producer and exhibitor standpoint the Zane Grey name means more than authorship. It is now looked upon more as a trade mark to differentiate the picture from the out-and-out quickie made for anything below $15,000.

And while Hollywood writers work all year concocting stories to go out under Grey's name that gentleman, at least for six months in the year, is somewhere in the South Seas pulling in members of the finny tribe. Checks, nevertheless, go from the studio to his mail address.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + $1.50

Mail remittance with name and summer address.

Landlord-Exhibs Account for 500 More Houses Reopening but Inept Operation Hasn't Upped Nat'l Gross

With 500 theatres reopening during May, a month which in normal times witnesses the start of regular summer closi , industry pilots are finding it difficult to account for the most freakish box office weather they have ever experienced. They figure, however, that the present total of 15,000 lighted houses, the highest which it has been during this season in any year of the depression, will be peak for the immediate hot months.

However, the May additions have not added a dollar to the national gross over what it was during the first three weeks after the bank moratorium, when 3,000 houses relighted. Receipts are still fluctuating between $20,000,000 and $21,000,000 as they did when the operating theatres totalled 14,500.

In attempting to analyze the national situation, film savants are finding a new specie of theatre operator—the landlord-exhibitor.

Landlords Now Op. 2,000

There are some 2,000 theatres throughout the country today being run by landlords. These are divided into two classes.

The first is the type of landlord who believes that pictures can't lose. Believing also that he has profited by the mistakes of the regular exhib who gave up the house this landlord (usually with no show experience) turns exhib over night. Invariably, after a few months, he nose-dives, and generally another professional tenant comes along, or the house stays dark.

Thus, it is pointed out, such type of operation cannot be looked upon as permanent, although for the time it does inflate the industry's showing in lights. Its benefits to the business, however, are held to be that, once cured of the exhib habit, the landlord is weakened to the point where a smart showman can almost dictate terms of rental.

In the second department of landlord-exhib classification is the renter who assumes most of the operating expense but cuts in a professional exhibitor, who becomes a partner-type of manager.

2nd Class Better

Second class is held to come nearer to success. At least, if the exhib is capable and honest the house stands a chance of paying taxes, whereas, if closed, it would come out of the landlord's own pocket.

Delving further into the freakish condition of this season, in a year which started with the all-time January total low of 13,500 as against an even 16,000 for the same month of '32, analysts are finding other contributory reasons.

With reduction in overhead and film rentals during the past two years figured currently to reach a saving of at least 35% for the average theatre, times are held less difficult for the exhibitor to carry on than any time during the depression. Even when an average national admission scale reduction of approximately 20% is taken into consideration, the exhibitor, from the standpoint of operating percentage, is figured better open than shut.

Partial appreciation of this, and the take-a-chance attitude, with the hope of being able to hold over the summer to a generally predicted bright fall, is also believed responsible for the current b.o. freakishness at this time.

In an effort to account for additional theatre openings, not reflecting themselves proportionately in the national gross, picture pilots advance the belief that competition among exhibitors is so keen that in many overseated territories this type of theatre reopenings merely tends to dent the receipts of the established houses.

Taking No Chances

The Par home offices are beginning to resemble a studio lot.

Executives, afraid of snubbing the wrong person with a lot of new faces around, are now saying 'Hello,' with that , smile, to almost anybody.

Writers' Guild Gets Closer to Adopting Close Shop Clause

Hollywood, June 5.

Screen Writers' Guild today (Monday) was within 30 votes of having the 220 necessary for adoption of Article in the new code of practice. This is considered the crucial clause and consists of closed shop principles.

Committee of Academy writers have drawn up revisions to the existing writers-producers' code which if ratified will exclude producers, associate producers, supervisors and directors from getting scenario credit on the screen.

New clause is aimed at studio execs, who try to hog credit belonging to the scribblers.

Another amendment would compel the studios to file with the Academy a list of all persons working on a story to be printed in a monthly bulletin and thus give a break to those who contribute to a picture but do not get their names on the screen.

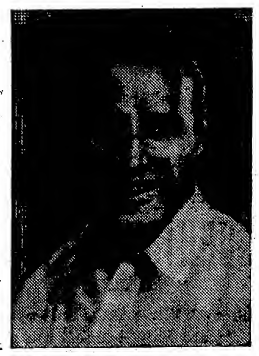
So far the producers have made no move against the new code and it is understood no objections will be raised within the Guild itself, although these rules can discipline writers under contract who peddle stories on the outside. Latter practice is known to exist, but the producers so far have been unable to check.

Should the closed shop clause be adopted, and which is expected in a few days, it will become effective Sept. 1, but only at the discretion of the Guild's board of directors. Clause provides that no Guild member can work on a story for the screen with non-Guild members.

Wharton for WB

James B. Wharton, novelist and New York newspaper man, leaves for Hollywood Wednesday (9) with a Warner writing contract.

Wharton's last book was a warm yarn, 'Squads.' He was set through the William Morris office.



Starting RKO Hillstreet, Los Angeles, June 19, for an indefinite run

HORACE HEIDT
AND ORCHESTRA

Just concluded a sensational three weeks' engagement at RKO Albee, Brooklyn.

Thanks to Harold B. Franklin and Herschel Stuart

Joan Bennett May Pick $55,000 Out Of the Fox Sky

Hollywood, June 5.

Fox home offices are expected to okay $55,000 payment claimed to be due Joan Bennett on her contract, which expired with that organization last week. This amount is alleged due Miss Bennett for concessions she made during period of her contract.

She was to have been given a stipulated $8,000 bonus on each picture when finished and shipped to New York and a weekly bonus besides.

WARBLER ON HORSEBACK

Maynard Adds Troubadoring to His Fast Riding

Hollywood, June 5.

Ken Maynard who, with his voice and violin is acquiring a rep as a sagebrush troubador, is using a widely-sung cowboy lament, 'Strawberry Roan,' as the basis of his next pic for U.

Song, written about an outlaw hoss, was bought from Curley Fletcher, cowboy poet and ex-rodeo rider, whose saddle days ended when he was thrown for a broken leg.

Maynard is using tune and words of 'Strawberry Roan' as a foundation for seven song numbers in the coming opera.

Par Tri-Stars

Hollywood, June 5.

Paramount will put three names ahead of the title in its billing of 'Three Cornered Moon.'

Tri-starring goes to Claudette Colbert, Richard Arlen and Mary Boland.

Hollywood-at-Fair Sez Metro, WB Promise Their Stars' Stopovers

Chicago, June

Warner Brothers is mentioned here as interested in making all or part of a feature in the Hollywood studio on the World's Fair grounds. No details are available.

This concession promoted by local building contractor, Oscar Rosenthal, with Burton Holmes and RCA Institutes, Inc., tied in is scheduled to be inaugurated Friday (9). Grant Withers and Dorothy Deere are handling the opening night festivities. Lee Tracey, Buddy Rogers, Fifi D'Orsay and Francis X. Bushman are to give the Hollywood flavor.

Stars Will Take Bows

Concession further states that Metro and Warners have promised to have those of their stars commuting between New York and the coast to stop off for appearances at the fair. This is distinct from the possible feature to be made by Warners.

Hollywood studio includes radio broadcasting set-up with accommodations for seating a audience. Admission to the combination film-radio replica has been reported as 50c, but this price may be reduced. A 'Brown Derby' restaurant and a 'Malibu Beach Club' are to be attached to the group of buildings which are located on the Lake Michigan side of the so-called Northerly Island directly behind George K. Spoor's spectaculum and the Pabst Blue Ribbon Casino.

Not So Hot

Hollywood, June 5.

Trio of indie producers, each attempting to make American 'Cavalcade' pictures from old stock shots, are having trouble getting the events of history to fit in with sex angles of their stories.

There is plenty of old studio-made negative showing American celebs in action, but the indies no can find any love scenes of the historically great.

Academy's Agent Code Confab Ends With Blame Fest

Hollywood, June 5.

First public hearing by the Academy's agents' committee on its proposed new code of practice and standard contract turned out to be a dud.

Although all agents were invited only 35 turned up, with most of the big timers absenting themselves. First line agents that did attend explained to the Academy committee that they were only there to see what went on. They still questioned the right of any body of agents to work with the Academy for the code without authority from the 10 percenters as a whole.

The proposed code was read, clause for clause, and there was some discussion on the articles which rambled repeatedly from the main course and got into a rag chewing contest over the evils of agenting here, either from agents who blamed their competitors for raiding each others' clients, or else from members of the committee who dug up experiences between clients and agents that were anything but ethical.

Lester Cowan, executive secretary of the Academy, stated for the committee that it will be several weeks before the code proposition can be thoroughly worked out and that at this time there is no assurance that agents will ever be part of the Academy or that a code will be put into effect.

He admitted that this hearing, with others to follw, is mainly a fishing expedition to find out just how the artists' representatives felt on the code thing. From indications of the first meeting, this isn't much.

Another meeting for discussion of protest agents code and contract with Academy will be held Thursday night (8).

Par's 'Alice' Stunt

Hollywood, June 5.

Paramount is trying a 'Gentlemen Prefer Blondes' stunt to obtain a lead for 'Alice in Wonderland.' Studio is writing letters to dramatic editors and women's clubs asking whether they would prefer an American or English girl and whether she should be an amateur or professional, blonde or brunette.

Picture goes into production in September for release at Christmas time.

WB Dates Carrillo

Following completion of his assignment in 'Shoot the Works' for Universal, which went into production Friday (2) at the Astoria, L. I., studio, Leo Carrillo will play a few stage engagements.

He is so far set with Warner Bros. for Washington and Philadelphia, opening June 23.

Cummings Back at Fox

Hollywood, June 5.

Irving Cummins will return to the Fox lot to direct 'Madame,' a Sol Wurtzel production. Story is by William Counselman and Henry Johnson.

Cummings has been directing at Columbia.

POISON IVY GIVES FOX UNIT THE WORKS

Los Angeles, June 5.

Entire unit on 'Paddy, Next Best Thing' at Fox is suffering from poison ivy. Troupe picked it up at Point Lobos State Park where they were shooting last week.

Park was filled with shrubbery and all members of cast, including Janet Gaynor and Henry Lachman, director, are suffering. It will delay the shooting schedule somewhat.

After Ban Was Over

Hollywood, June 5.

First day after the Screen Guild's ban on members placing their names on term contracts was over, Manny Seff was given a termer at Warners. Ticket got the notary public's seal Thursday (1).

Seff is now working on 'The Lowdown,' story for William Powell. Henry Blanke will supervise.

Jos. Santley Story Will Star Ruth Chatterton

Hollywood, June 5.

Warners has purchased 'The House on 56th St.' for Ruth Chatterton's next, story going into work late this month.

It's an original by Joseph Santley. Sheridan Gibney is doing the adaptation.

Trio Awaits Velez

Hollywood, June 5.

picture assignments in succession await Lupe Velez, who leaves 'Strike Me Pink' in New York this week. First is 'Joe Palooka,' for Edward Small; then 'Malibu' and 'Laughing Boy,' both at Metro.

Joyce-Selznick office agenting.

Animals in 'Malibu'

Hollywood, June 5.

Chester Franklin has been taken on by Metro to direct 'Malibu,' an animal story with but four human characters.

Story is by Vance Hoyt, an amateur naturalist and former medical doctor. Written around animal life in the Malibu Hills.

'Companions' for U. S.

Hollywood, June 5.

Fox will release in this country 'Good Companions', made from the J. B. Priestly novel by British Gaumont.

Film features Jessie Matthews.

French Postcarding of Stars

Hollywood Peddlers Introduce New Racket to Newspapers

Hollywood, June 5.

Peddling nude photos purported to be of Hollywood's most exclusive and irreproachable femme stars to dramatic critics of middle west newspapers, is the latest undercover racket to be unearthed in connection with undesirable emigres from the picture colony.

Approach of the furtive picture peddlers is like those in the French postcard racket. Displays are flashy nude shockers not even labeled for politeness, 'art studies.' Sly intimation is that the purveyor, who represents himself in most cases as 'an assistant director,' has secured the 'all together' fotos of the femme celebs during certain intimate studio tests, and that they are not to be duplicated.

Nudes actually bear the facial likeness of the stars, but from reports boomeranging back to Hollywood are composites made up of various heads and bodies cleverly double printed.

Technique of the pic peddlers is to approach the editorial staff of smaller news sheets in the sticks, where presumably more credulity is to be expected, and to offer the fotos in exchange for an average sum of $10. Hard luck stories are used to alibi the sale. The phoney 'assistant director' claims he has just lost his job in Hollywood and is compelled to part with the nudes in order to make his way east.

Tip-off came when a dramatic editor of one of the larger Missouri valley dailies reported back to a major coast studio that he had bought a set of nudes of their top femme star for $10. Set is at present in the safety vault of the paper, and the studio is trying to catch up with the racketeers who are legally liable under the obscene literature and picture laws in effect in most states.

Extra List Still Hi

Hollywood, June 5.

Although screen placements failed to hold up to the high of 4,598 reached week ending May 26, the seven days ending June 2 rated higher than average with 3,758 days of work.

Cecil B. DeMille aided the total by using almost 300 high school youngsters daily for 'This Day and Age' at Paramount.

'PAY OFF'-W. E.'S ONLY WISH

Chill Likely for Free Show Idea For Advertising in Dark Theatres

Under discussion in New York is well formulated plan to create a new film branch of free amusement on sponsored advertising basis. Outlets would be presently darkened theatres. These would be relighted under a plan presented for consideration to one of the leading distributing firms.

The thing has equipment con- Backers of the plan, influential politically in the try's capital, have connections with one of the industry's leading equipment firms. If accepted by the film company in question, the plan would thus have both a film and equipment base on which to proceed in taking over darkened houses.

Like Broadcasting

Altogether the plan is not similar to present broadcasting angles, except that the new advertising idea would be for film theatres only and on a localized basis. Main idea would have the film programs sponsored and paid for by an advertiser with the public admitted free through coupon tickets.

While the equipment angle is assured, the rub comes from the fact that the film firm approached is likely to turn down the proposition as destructive to the pay as you enter regular operating system. Looks like a hazard to present free film institutions.

The idea of inducing one of the majors to participate is that with one company's product assured, the theatre outlets to be copped for the purpose could pull through on the sponsored programs with films which would come additionally through indies.

As presented, the film firm approached would be induced to create a separate subsid expressly for the sponsored free shows.

Jones, Linick, Schaeffer Active Again; Loop Heartened by News

Chicago, June 2.

Acquisition of the local State-Lake theatre by Jones Linick and Schaeffer puts that firm back in show business on a scale comparable with its one time prominence in this town. Besides the State-Lake, firm is now operating Orchestra Hall, Woods, Randolph and Rialto, besides having the first lease on McVickers, which B&K operate.

Policy for the State-Lake will probably be pictures and vaudeville, with accent on better than average bills and the admission scale to be figured down as low as a margin of profit over the operating costs will permit. Billy Diamond will book the house, which will not open for a couple of weeks under the present lans.

Because of the popularity and high reputation for square dealing of the firm, all of show business in Chicago greets the return to active competitive operation of Jones, Linick and Schaeffer with genuine enthusiasm.

Birinski-Goldwyn Pay Tiff Goes to Academy

Hollywood, June 5.

First pay dispute to arise from the Academy Emergency Committee's activity during the recent eight weeks' percentage cut episode is Leo Birinski's salary adjustment claim against Samuel Goldwyn.

Case goes before Writers' Adjustment committee for review Tuesday (6) on Birinski's claim that Goldwyn refused to refund held-out half salary after Academy had decided the producer was not entitled to make the slash.

Banker Kahn Asks 18G He Loaned to Furthman

Los Angeles,

An assignee of Otto H. Kahn has sued Charles Furthman in Superior court here for $18,500, an amount which the New York banker loaned the writer on a five year note in Oct. 1929. The note was secured by a trust deed on Santa Monica property the defendant owned.

On this property there was a $20,000 prior mortgage in favor of the Bebe Daniels Corp. This mortgage was foreclosed in January leaving no security for the Kahn note.

Educational Back To Shorts Alone; No More Features

Considerable doubt surrounds Educational at the moment, including question of whether its financing of production this season will be as simple a matter as last year when Educat had to go to Consolidated Film-Industries for monetary aid.

One thing is certain, that Educational is through with features and will restore itself to the shorts field exclusively. Just how far the company will go as a shorts producer is not exactly known but that its prospects for this year are anything but bright is no secret from indications.

Whether or not Consolidated will dump additional money into Educational or not hasn't been stated. Consolidated says its policy is not to divulge any plans so far as Educational are concerned, merely pointing to a form letter, which it has sent independent producers on the question of financing.

This letter, in effect, states that it will be the policy of the lab interests to finance 'reliable independents' the same now as in the past. Who are considered the reliable indies is not mentioned.

On coming to Educat's financial aid last year, Consolidated obtained the printing job on Educational product.

Last fall it was reported that the Hudson's Bay Co. and banks invested in Educational were becoming ill at ease over Educational's condition, but this was denied. Later there was talk of a merger of Educat and Columbi which never got very far.

FRANKLIN MOVING CLOSER TO STUDIO

In the co-ordinating of departments at RKO, the first of which combines the vaude and film booking divisions as one, Phil Reisman, eventually may also become the company's official eastern contact on studio talent bookings as well. The ultimate aim of the higherups is to stick specialized handlers in, under Reisman to do the actual work, with Reisman nominally in charge.

All of which may or may not have anything to do with the observation that Harold Franklin seems to be moving into studio operation, if not by official position, at least by proxy. If assigned to handle studio talent bookings as well, Reisman will make the third Franklin attache to enter the RKO studio vaults.

NO DESIRE FOR LOEW CONTROL

J. E. Otterson for ERPI Makes Positive Statement on Position of Electric—Only Production Possibility Through Companies' Inability to Pay Bills

NO PRODUCING IDEA

to do to get rid of us is to pay us. They owe us a lot of money.'

With this statement, J. . Otterson, ERPI president, dismissed all interrogations relative to the electric's positi in the film industry so far as any ambition to dominate it is concerned.

'We are not in film production and we do not intend to be,' he added.

Whether the electric will inadvertently be forced into production companies through any eventual inability of them to meet their sound installation debts is another matter. Already ERPI has taken over and is operating Paramount's Astoria, L. I., plant. Interrogated about this, Otterson reiterated the electric was not becoming a producer but simply had availed itself of the eastern studio set-up as a service medium and an opportunity to make some money.

Paramount executives slightly over a year ago gave up the idea of leasing the Astoria lots to indie companies because they figured that even if they got a full house weekly they could not make the property pay. Otterson sees where, under the management of the electric, Astoria should come out in the black.

Cash Wanted

Concerning current reports that ERPI and the Chase bank are combining for control of Loew's, Otterson, reviewing the Fox-Loew stock position, stated that ERPI's only interest in the company is to get it to tender cash for $8,000,000 in notes.

Asked whether ERPI now is not adding to its present holdings, Otterson not only replied in the negative, but stated that ERPI is not interested in adding to its present Loew holdings.

The same is true for Paramount and all other companies that owe the electric money, Otterson allowed it to be understood.

Confirmation

Otterson's statement regarding the electric and the film industry was virtually confirmed in full by the executive head of one of Western's major company licensees.

This executive, on intimate terms with the electric head almost since the inception of sound, pointed out where ERPI years ago could have made a killing starting with Fox.

'Electrical Research, because of its position, has been on the ground floor of all industry developments. It has been repeatedly placed in a position where it could have long ago materialized any plans to hog the business. It had Fox and it had Paramount. I am certain the Loew reports are in the same category.'

THALBERG RETURN TO MGM SET FOR JULY 20

Hollywood, June 5.

Remaining another month at Bad Nauheim, Germany, Irving Thalberg will not return to the Metro lot until July 20. Treatment he is taking at the resort has been beneficial and he is following physicians' suggestions to remain.

While there he is working on several scripts which will go into work shortly after his return. One is an original by Charles MacArthur.

Adding Machines Losing Out as Attempted Controllers of Show Biz; Cuts and Cuts Didn't Save Grosses

Robot control of the film biz is waning. As Paramount and Fox shake off statistical control of their affairs in favor of showmen, the hold the humand adding machines have had on the industry the past two years or more is declining. Only RKO, for the present, and due mostly to its receivership state, is still swayed by such statistician control.

In the majority of cases these statisticians are just robot showmen, knowing little above what the adding machine spills out or the subtractor cuts down. In most cases they are glorified bookkeepers. In the picture companies they are called auditors or committeemen.

They make up all kinds of committees, but in every case, every purpose of every committee composed of statisticians has but one aim and that's to cut.

Paramount's break has come through bankruptcy. It's paradoxical when compared to RKO's situation. The setting up of a Par reorganization committee, under the trustees, and putting S. A. Lynch in charge demonstrates something about the biz going back to showmanly hands. It would indicate at Par that the creditors of that firm, bankers or otherwise have become wised to the fact that showmen can reorganize the biz and none else. Fox downtown learned that fact after Sidney Kent took charge.

Accounting sheets mean nothing if grosses keep declining. The statisticians subtracted and subtracted, to cut costs, but as they subtracted grosses kept falling just the same. Failing to solve the problem of declining grosses was where the statisticians have met their Waterloo.

Not Always Wet

They could show a loss exists, but could not devise means of turning that loss into a profit through the b. o. No matter how much they cut, the loss remained.

This doesn't mean that the statisticians were always wet. Sometimes they smelled something which showmen knew but wouldn't admit. That's only where the showmen became statistically minded. And, since the human multipliers have come into the biz by groups and hordes, many a showman has lost his perspective, mostly because the banker germ struck him.

The angle being that the particular showman aimed to impress the particular bankers with his faith in figures, also. Not human figures, which is where the showman's instinct counts.

Case in point is where one of the leading circuit heads was wont to compile figures about economies perfected under his operating system. Among these he charged off over $5,000,000 as a saving because it represented so much which the circuit used to spend additionally on vaude but which he eliminated.

The statisticians caught this quick, citing that eliminating vaude and counting the money thus not spent as a saving would be the same as eliminating films altogether and by darkening all houses, consider everything saved.

At the same time, it's the example that Warners, which has steered clear of bankers and statistician control as such, has weathered the depression's stormy weather. Other companies like Metro and Columba speak for themselves. United Artists, which never had the bookkeeping overlordship, is swinging upwards.

ROWLAND PRODUCING?

Reported May Become Indie aker —10 Perhaps Next Season

Another independent producer from major ranks looming on the 1933-'34 horizon is Richard A. Rowland, recently associated with Fox.

While his plans are said to be somewhat undefined with financing yet to be arranged, the number of pictures Rowland figures on for the coming season is set at 10. Depending on more concrete formulation of plans, it may be more or less.

No Over-Shooting Is Lasky's Order Limiting Footage

Hollywood, June 5.

A limit of 100,000 feet of film per picture has been imposed by Jesse Lasky upon his directors as a fixed policy on all future productions. It was adopted as an artistic as well as commercial economy.

In sponsoring this new policy, Lasky said he had secured the endorsement of Frank Lloyd, William K. Howard and other meggers. Lloyd has just turned in 'Berkeley Square' for the Fox producer well under 100,000 feet. Howard consumed no more footage in 'The Power and the Glory.'

Anticipating criticism the score of 'factory methods,' Lasky says the limitation is not only to save money now wasted on excessive shooting, but also to conserve the talents of all concerned in making pictures.

Force Concentrati

'By fixing a definite frame,' says the Fox producer, 'I believe directors will concentrate upon what is absolutely necessary, and less upon added scenes with which they hope to startle executives viewing the rushes. It will also force directors into taking more interest in the story while it's being prepared.'

Sergei Eisenstein's 'Thunder Over Mexico,' was cited as a notable example of overshooting. Film was in 580,000 feet, or over 90 miles in length, as it reached Hollywood. After the task of cutting it down to practical theatre length had been declared impossible, Lasky loaned Harry Chandlee, his story editor, to the producers. Chandlee got it to length only after 100 working hours.

ENGLISH PRODUCING CO. FORMED IN NEW YORK

New picture company, with British backing and executive lineup, has been formed in New York with intentions of going into production pronto. Claimed to be an independent venture.

Company is calling itself Starmark, Inc. It is headed by John Matcham, Britisher. Floyd Richards, another Englishman, is production manager. Films will be released through Regent Pictures, indie distrib outfit recently formed.

Group has taken a six-month's lease at the Metropolitan Studios in New York with production slated to start June 15. First picture will be 'Unwanted Venus,' from a British yarn, which will be given an American brushing over and dialog before screening. Grover Lee will direct.

Intention is to use an entirely American cast.

Who Can Tell?

Newark, N. J., June 5.

Just to prove 'you never can tell,' 'Warrior's Husband' at the Terminal plainly displeased the audience and was pulled.

Meanwhile eight miles away in Jersey City the film drew strongly and was just as clearly liked. Audience should be about the same.

Leading Stocks Whirled Up Anew; Amusements Regain Last Week Tops; Loew Bonds Above 80; Fox Churned

GREASON

Undismayed by last week's threat of a setback, the market's bull sponsors took prices in hand yesterday (Mon.) after a lower opening and whirled them up approximately to the best of last week. Turnover was above 5,000,000 shares and prices were near the best of the day at the close.

Amusements played a fairly important part in the upturn, most of the active issues going to their tops of last week, which also were the best prices of the recovery. Loew's touched 22⅞, but gave up about a point in the last few minutes. Same company's bonds shot ahead, crossing 80 for a net gain of about 3½ points. Fox, which had held back from last week's vigorous run-up, got into the movement yesterday, crossing its best price for the year at 4¾; Kodak pushed through its former peak of 83 by a fraction and a number of the senior issues, among them Loew's, Universal and Orpheum, established new highs for the year or longer.

Nothing in the news applied especially to the theatre shares, which got their inspiration from sentiment in the general market.

Early ease carried over from Saturday's weakness and also was due to lower prices for wheat and cotton. Quotations for these commodities firmed up later, and the market rallied around several conspicuously strong spots like Allied Chemical, Western Union and Case, the turn around coming in mid-afternoon and holding to the finish.

Amusements' Best Week

The amusement stocks enjoyed their best week since the acute stage of the deflation set in more than a year ago. Practically every active issue reached a new top for the year, and Loew's, the conceded market leader of the group, managed in a belated way to penetrate its best 1933 price before the spring upturn. Stock had several times approached and as often backed away from the year's best of 21½, but on Saturday zoomed through that level to score a new peak at 22⅞.

The entire group displayed some juicy gains, carried right to the close of the week. Among them were 8¼ net advance for Loew's preferred and about 3½ for the common; Pathe A up a full point for an advance of 40%; Warner Bros. up more than 2½, representing a gain in a few days of about 100% or double its previous stated value. Same company's preferred was up 5, representing 50% gain, and Paramount certificates of deposit more than doubled in price within a week. Radio climbed 1½ on the enormous volume of nearly 600,000 shares, making a new top for the year and longer.

Performance of the bond section was equally sensational. Advances of 3 and more points were general throughout the list, and Warner Bros. debentures shot ahead 10 points net to 35, new high level since its collapse a year ago below 10.

These developments gave the market for amusements a fine, rosy aspect, except that the background of the whole movement inspired a lively suspicion of manipulation. The advance was not in response to a general market movement, for the industrial averages closed Saturday with a net advance of less than half a point, 41 cents to be exact. Indifferent showing of the leading

(Continued on page 25)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
100	Am. Seat.	4¾	4¾	4¾	+ ¼
3,200	Col. Pic.	18	16⅝	17⅞	+1½
100	Cons. F.	4⅞	4⅞	4⅞	— ⅛
2,800	Con. F. pf.	12⅞	12	12⅞	+ ⅞
2,000	East. K.	83¾	*81	83¾	+ ¾
12,000	Fox	4⅞	4¼	4⅞	+ ⅞
15,900	Loew	22⅞	20⅞	21⅞	+ ⅞
200	Loew, pf.	70	67	70	+1¼
120	Orph. pf.	5⅝	5¼	5¼	+1
4,000	Par ctfs.	2⅜	1⅞	2⅜	+ ¼
17,200	Pathe	1⅞	1⅜	1⅞	+ ¼
6,300	Pathe pf.	4⅞	4⅛	4½	+ ½
95,600	RCA	5⅛	5⅜	5⅛	+ ⅛
3,200	RKO	4⅛	4	4½	+ ¼
46,800	W. B.	6	5⅛	6	+ ⅝
	BONDS				
$20,000	Gen. Thr.	6	5¾	6	— ⅛
1,000	Keith	45	45	45	—1
5,000	Loew	81	77½	80⅝	+3⅝
60,000	Par-F-L.	10¼	14⅞	10¼	+1¼
10,000	Par-Pub	15	10½	15	
1,000	RKO deb.	22½	22½	22½	+ ⅝
58,000	W. B.	37	34⅛	36½	+1½
	CURB				
2,500	Gen. Th.	⅝	⅝	⅝	
2,800	Tech.	8⅛	8⅛	8⅛	
1,800	Trans-L.	3⅛	3⅛	3⅛	—

* Ex-div.

No Score for 'Paddy'

Hollywood, June 5.

Fox has thrown out the entire special musical score written for 'Paddy, the Next Best Thing.' It will use instead standard selections with Mary McCormick, from grand opera, doing the warbling.

Switch was caused by the studio's unwillingness to play Janet Gaynor in another musical immediately following 'Adorable.'

3 Mascot Writers

Hollywood, June 5.

Mascot has engaged three writers to prepare a script for its next feature, starting July 5, under direction of D. Ross Lederman.

Scribblers are Sherman Lowe, Al Jackson and Al Martin.

U PROGRAMS 5 CLIFF HANGERS

Universal City, June 5.

Universal will produce five serials for '33-'34, same as for the current season.

First to go in is 'Gordon of Ghost City,' with Buck Jones, starting June 15. 'Adventures of Ann,' a musical, goes in next.

Universal has re-considered 'The Perils of Pauline,' after previously deciding to shelve the story, and will likely do this remake of the early silent thriller as the third serial.

'Phantom of the Deep,' undersea story, will likely have Richard Talmadge as star. Talmadge's own company has been at a standstill for nearly a year. A detective story, 'Vanishing Shadow,' completes the quintet.

Henry MacRae will again be in charge of serial production.

CUT OFFICE SPACE AS SAVING FOR RKO

Reduction of the operating overhead at RKO is being engineered under the personal direction of M. H. Aylesworth. Since Aylesworth took the thing under his own wing a couple of weeks back, RKO is on the road to save at least $6,000 month in rental overhead alone at Radio City by cutting down the office space utilized by the company from eight floors to five.

The 9th and 10th floors of the RKO space is to be cut out entirely, with the vaude booking, real estate and transportation departments lifted to the 11th floor, where the theatre operating end is concentrated.

Likely also that the eighth floor offices presently used by the legal division will be shoved upstairs.

Of the RKO offices, only the reservship department used by the Irving Trust reps is presently on the 10th floor.

In the shifts that are to occur, various departments are to be consolidated, removing additional operating expenses.

New Par Termers for McCarey and Ruggles

Hollywood, June 5.

Leo McCarey and Wesley Ruggles get new one-year contracts at Paramount. McCarey's first direction will be the Marx Bros.' 'Duck Soup.' Ruggles' contract begins with 'Shoe the Wild Mare,' from the Gene Fowler novel. He still has to do 'I'm No Angel,' as the last on his present paper. Harlan Thompson is doing the treatment on the latter.

Eddie Sutherland has a one-picture contract to direct and Mary Boland's option for another year has been picked up, both at Par.

Joyce-Selznick agency made all placements.

INDIE'S GESTURE

Release 'Gold Diggers' Title to WB Despite Suit

Majestic will not use its 'Gold Diggers of Paris' title by private arrangement with Warner Brothers. Majestic made its film but was sued by the Brothers, who attempted to stop them via injunction. Meantime Majestic changed its film's title to 'Gigolettes of Paris' and has been selling it thus for the past two months. Subsequently, the court ruled that Majestic could continue to use the 'Gold Diggers' title if it wishes.

Claimed that there's no monetary deal involved in Majestic's easy acquiescence but that the indie company is doing it as a gesture.

U Shorts Sub For High Vaude Nut on Pic Bill

Hollywood, June 5.

Universal will produce a series of shorts using vaudeville acts only in the casts. Each two reeler is to have six acts and an m. c., with the film to be presented as a regular vaude bill.

First one got under way today (Mon.) and upon its success depends whether U will complete the series. Acts lined up are Three Cheers, radio male trio; Eddie Peabody; King, King and King, male dance act; Alfred Latell, dog imitations; Hudson Sisters, acrobats; and Lorraine and Bigby, comedy team. Teddy Joyce will m. c.

Warren Doane, who produces U's shorts, is responsible for the idea, figuring the shorts can have a spot on film house programs where regular vaude would go, but incurs too big a nut. Shorts will run about 21 minutes. Jimmy Horne directs the first.

PAR TO LOAN ROGERS STARS UNDER '34 DEAL

Hollywood, June 5.

Charles R. Rogers has signed a new contract with Paramount to produce for next season's program 10 pictures, two more than for this year's product. Agreement provided that in addition to featured players, as heretofore, Paramount will loan Rogers available stars. First star he will get is Cary Grant for 'Swift Arrow,' an Indian story by Gael MacLean, which is initial picture on new program, and to be done in color.

Spyros Due on Coast

Los Angeles, June 5.

Spyros Skouras has made another start for the coast and is now in St Louis. He's expected here by Friday for conference with Fox West Coast trustees.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope.

News from the Dallies in Los Angeles will be found in that customary department.

After penciling John Halliday into the 'Midnight Club' spot previously intended for Clive Brook, Paramount whipped the part into such shape as to get Brook's okay and the latter stepped into it, with pic starting Thursday (1).

Barney Sareck and Vera von Stein are preparing Mascot's next serial, 'The Laughing Devil.'

George Weeks' Angelus Productions has bought 'Tangled Lies,' an original story by George Morgan.

Muriel Kirkland has replaced Lilian Bond in Universal's 'Secret of the Blue Room.'

'Hollywood Revue' is the first Metro musical production assignment handed Lou Silvers upon his recent return to the coast.

Par Wants Ford

Paramount is negotiating for Corey Ford to work with Joe Mankiewicz on the screen treatment of 'Alice in Wonderland.'

Fox has shifted Harvey Stephens from cast of 'Devil's in Love' to 'Paddy the Next Best Thing.' Schedule conflicted actor's appearance in both pix.

Hal Roach has put Lillian Andrus, non-pro, under contract as a comedy ingenue.

Norman Krasna has been borrowed by U from Metro to work on script of 'Love, Honor and Oh! Baby.' He replaces S. J. Perelman, who walked after one day on the story.

Ward Morehouse flew here from New York for one week's work at U on his story, 'One Glamorous Night.'

Monogram will star Ralph Forbes in three pix. First will be 'The Avenger.'

Edward Small wants to borrow Edward Sedgwick from Metro to direct 'Joe Palooka,' for Reliance.

Charles Beymer, mag writer of spy yarns, joins Metro to do an original.

Daniel J. O'Brien, former Frisco police chief, and wife will return to Bad Nauheim, Germany, in August. Son George will join them later.

Bradley King is off Par payroll upon completion of 'Torch Singer' script. Milton Cropper back on studio's writing staff, unassigned.

Columbia is bringing Lawrence Hazzard from New York to write originals.

Col has bought 'Gulf Stream Plunder' from Robert J. Hogan. Lambert Hillyer will direct.

C. S. 'Tink' Humphrey and Lew Cantor, who have been selling plays, are branching out into regular agenting.

One $20,000 Budgets

Ralph Like and Willis Kent will produce a group of pix budgeted at $20,000. First will be adapted from 'Her Splendid Follies,' by Beulah Poynter.

Helen Broderick arrives here shortly for 'Flying to Rio,' Radio.

Radio's Eskimo Films

Eskimo picture, 'Man of Two Worlds,' will be made by Radio. Ainsworth Morgan, the author, is on the lot collaborating on the script with Howard J. Green.

Henry Henigson has postponed his trip to Chicago two weeks. Trial date in his suit against the Excelsior Motor Manufacturing and Supply Co. has been set back to late this month.

Tom Reed is writing an original mountaineer story for Universal.

Bert Hanlon is writing dialog for 'My Weakness,' which Buddy De Sylva will produce for Fox.

No Sideline

When the Hays office checked up on the request of an alleged correspondent for South American newspapers for studio credentials it was found he had a line of Indian rugs which he hoped to peddle in the film lots. Didn't get the pass.

Paul Florence, N. Y., dance director, returning east to stage dances for Warner shorts at Flatbush.

Paul Gangelin, writer now in N. Y., will come to the coast to write an original for Bennie Zeidman.

M-G's 'Antoinette'

Metro has abandoned 'Road to Rome' as a possibility for Norma Shearer and instead as 'Marie Antoinette' on the fire. Claudine West and Ernest Vajda are scripting. Sidney Franklin, who has been spotted on 'Rome,' will meg 'Marie.'

With 2,800 feet salvaged from the original 'March of Time,' Metro started Monday (5) on remake. Weber and Fields, Marie Dressler and Fay Templeton appear in saved sequences.

Metro won't renew Richard Boleslavsky. His last meg job was 'Strange Rhapsody.'

Kidding Breen

When Winfield Sheehan found two O'Haras in 'Paddy,' one Fiske O'Hara and the other a character name, he changed the latter to 'Joe Breen,' to kid the Hays exec of that name.

Having exercised its option on Sam Wood, Metro has set the megger to do 'Christopher Bean,' with Marie Dressler and Lionel Barrymore topping the cast.

Josephine Lovett is at Metro adapting Edith Wharton's 'The Old Maid,' to star Helen Hayes.

Harry Axt and Edward Eliscu are the tunesmiths on 'Sally Was a Lady,' Radio pic.

Fox is hunting titles to replace handles of 'Pilgrimage' and 'Last Adam.'

Frederick Hollaender, European composer who has written the music for 30 foreign pics, is here to write music for Fox films.

Ben Blue opens a 10 to 12 weeks' vaude tour June 8 at the RKO house in New Orleans, after which he goes to the Palace, Chicago.

The Noah Beerys, senior and junior, go into the same film in Mascot's 'Fighting with Kit Carson.'

Reopening Republic

Revamped Republic studio, taken back by the owner, J. W. Clune, will reopen as Prudential studio, with Harry Sherman in charge.

Herman Mankiewicz has been given a two-weeks leave of absence by Metro to go to New York.

Gertrude Purcell is on the script of 'My Girl Sal' at Rialto, to put a feminine touch into the story. Norman Huston, who authored, is off the pay roll.

George Stevens has been given a contract to direct a series of shorts at Radio.

John Frances Larkin, last on 'Lilies of Broadway,' is now on 'Rigadoon' script at Universal.

Rollo Lloyd is writing an original, 'The Fire Eaters,' for Radio, and will have a part in the picture. Story is for Bill Boyd.

roadway Possibility

Gilmor Brown has a deal with the Shuberts to produce the German play, 'The Man of Wax,' at the Pas-

(Continued on page 30)

Passing of 'Poverty Row'

Cast Out of 'Old Home' Studios, Shoestringers Walk Streets

Hollywood,

Closing of International and Republic rental studios to the small-time indies will leave this group, who have nothing but an idea and a prayer, practically without a modern lot on which to make pictures. The shoestringers will have to rely on one of the old-time studios, now nothing but barns, work outdoors.

International closed its doors on these indies last week, following the lead of Metropolitan, which was first, and other rental lots. Ralph Like, owner of International, intends using most of his space for his own production, and the rest for producers who have finances set and are fairly sure their production arrangements will go through. This studio, like Republic, has long been occupied with indies who seldom or never got going.

Hopefuls of the film industry that filled the offices at Republic were among the reasons for this studio's financial difficulties. Operators of the lot many times started to oust them, but always weakened over the pleas promises of the tenants. First notice issued by the owner, J. W. Clune, on taking back the property two weeks ago, was a move order to all tenants excepting Louis Lewyn, Emil Jensen and one or two others.

Mack Sennett, Educational, Tiffany, Western Pictures and other rental lots are all hi-hatting the shoestringer. He will now have to do his promoting from an office building, and won't be allowed to work in a studio until he can show that his bills will be paid.

This will probably eliminate the last of the few remaining shoestringers, whose numbers have been gradually cut since silent pictures by the higher cost of talkers, and more recently by the depression.

There's no place in Hollywood now that can be called Poverty Row.

FILM DICTATOR OVER ALL

Big Minn. House Rental Cut from $5,000 to $1,730 Wkly for P-P Subsid

Minneapolis, June 5.

An example of theatre rental deflation with a vengeance is that of the $2,000,000 4,200-seat Minnesota here. The Minnesota Amusement Co., one of the Publix Northwest chains in receivership, has just signed a 10-year lease for the house at a rental of approximately $1,730 a week, or 17½ percent of the gross receipts. Paramount-Publix was paying approximately $5,200 a week rental, including taxes and insurance during a three-year period up to last December.

The minimum rental specified in the new lease is just sufficient to cover ground rent and taxes and must be paid whether or not the house is open. In addition, the lessees must pay all insurance and repair costs and maintain the equipment. Publix stipulates to keep the house open a minimum of six months a year. If the theatre is closed for more than three months in any year the minimum rental jumps 25%. Present plans are to reopen the house in the fall with a pit show policy and pictures at 55c. top.

Bonds to help defray the cost of constructing the Minnesota theatre were sold to local investors and they are holding the sack. The bonds are practically worthless and without a market. Unless the percentage arrangement yields a substantial amount no interest can be paid upon them. Paramount-Publix ceased paying rental last December.

In the heyday of 1928 and 1929 prosperity the Minnesota was grossing from $35,000 to $45,000 a week. After the stock market crash takings fell as low as $8,000 a week. Paramount-Publix continued paying rent for more than a year after it closed the house, the cost of carrying the dark theatre having been approximately $5,200 a week.

Announcement of the deal to bondholders does not inform them that the new lessee is the Minnesota Amusement Co., a Paramount-Publix subsidiary. The lessee has deposited $20,000 in escrow, which becomes the lessor's property if the lease is terminated by reason of default on the lessee's part.

More Reducti

It is stated that difficulty was encountered in finding 'a responsible and experienced operator willing to undertake any fixed rent or furnish any substantial guarantees.' It also is announced that claims are being filed against the trustees in bankruptcy for Paramount-Publix for the amount of the rent for which it is liable, that six months of underlying charges, including ground rent and taxes, have accrued and that an effort will be made to obtain a tax reduction and a lower ground rental.

A group of local bankers and capitalists went ahead and built the theatre during the boom after F. & R., then in control of the Northwest theatre situation, had turned down the proposition. A deal was made with Paramount-Publix to lease the theatre and leading banks here sold the bonds to the public.

Arliss Starts for 20th Century Pix Sept. 1

Hollywood, June 5.

George Arliss has been signed by 20th Century Pictures, the Schenck-Zanuck organization. Arliss, now in London, will come here Sept. 1, to do his first film for that unit.

His former contract with Warners closed with 'Voltaire.'

ROACH BACK TO COAST

Hal Roach left for the Coast yesterday (Monday) after week-ending in New York with Arthur Loew.

Roach arrived from Europe Thursday (1) on the Rex. He had intended making a feature in London but gave the idea up because of casting difficulties and the time it would have involved, he said.

'Taint Right

Hollywood, June 5.

Paramount's home office wired here that Theodore Dreiser had seen a print of 'Jennie Gerhardt' and had okayed it.

Publicity department relayed the info to B. P. Schulberg, who produced the picture. 'My God,' said Schulberg, 'he must have seen the wrong version.'

PAR TRUSTEES 1ST TO O. O. THEATRES

While it is presumed that sooner or later the trustees of Paramount-Publix will get into the production and distribution departments in some manner or other, probably to control costs if they seem in need of control, so far there has been no interference whatever.

Theatres through the parent company, P-P and through the separate bankruptcy over Publix Enterprises, come in for first attention because they offer the greatest problem for trustees on both sides. Production will be the second arm of P-P to gain attention of trustees, it is expected, with distribution, taking in the foreign department as well, the last to feel the influence of the bankruptcy adjudicators.

At present there is no control of costs, disbursements or deals of the production and distribution departments by the trustees. One of the questions of the moment is whether the trustees of Par, under bankruptcy law, can tell the studio what it shall pay for stories; or the distribution department what its costs shall amount to. Technically, it is pointed out the P-P assets in these two branches is in stock ownership, the distribution, foreign and production corporations themselves being solvent.

Studio Latter, Mebbe

Right now the studio is using its own discretion in buying. Though a few story purchases lately have run higher than average, there has been no dispute. In foreign and distrib limbs of Par all activities are being carried exactly as they were prior to the bankruptcy.

The probable first steps to be taken by trustees of Par so far as production is concerned, will come in the sale of rights to stories and the rights in negs. These rights, however, may be in the name of the parent company, Paramount-Publix, and take in properties bought before producing and distribution went into subsids of their own.

With both prod and distrib arms solvent corporations, contracts under bankruptcy laws are held as inviolate.

If the P-P trustees do not directly exercise control over production and distribution, either in whole or part, they will to some extent do so indirectly through George J. Schaefer as g. m. for the trustees.

While Schaefer's g. m. powers are not expected to disturb distribution personnel, it is regarded as possible his g. m.'ing over the studio may result in some changes there, but no definite indication of any as yet.

Levien Pioneering

Hollywood, June 5.

Fox has taken up another six months' option on Sonya Levien.

She is oldest writer in point of service on the lot, and one of the few scenarists in Hollywood to have held over from the silent days in continuous service.

MORE EFFECTIVE THAN ANY CODE?

Industry's Talkers Discussing 'Pooling' Picture Business for General Good—Matter of Washington's Concurrence and Many Other Obstacles

BETTER FOR DIVIDENDS

A giant pool of all production and distribution into one or two financial and regulatory basi , with a dictator or commission named by the government in supervision, is now under wide discussion in major circles as a more effective and certain industry platform to submit to Washington than a trade practice formula.

Under such operation, the machinery of which could be set up by the government without sacrificing showmanship or dulling competition, the plan, from the perspective of current speakers, should not only be a boon to the industry, but the picture investing public as well. Where leaders declare film dividends today are not even on the horizon, they believe an earning impetus would be bound to come if present miscellaneous stocks were scrambled and exchanged for certificates issued under such a set-up.

By 'pool' proponents do not mean 'merger' in the actual sense of the word. Companies would continue as physical entities except that their resources would be pooled and bonuses extended those which showed the greatest initiative. In other words, proponents hold their idea virtually amounts to making films a government subsidy. As such, they maintain, exhibition would be taken care of automatically.

There are now several interpretations of Roosevelt's utterances about waiving the anti-trust laws during the national industry emergency. And this week all spokesmen in the industry concede that only with the enactment of the Roosevelt regulatory measure can filmdom determine finally and legally whether it can merge, even temporarily, and how far it can code.

ing Measure

By Thursday (8) film contact men at Washington expect that the Roosevelt measure will have been authorized by both houses and ready for the President's signature. Whether it will be in the same wording as presented by Roosevelt is roundly doubted, the belief being that between now and then the senate will have offered several amendments.

Where proponents of the pool idea currently believe that the government does not want any industry 'to explode in its face,' as one spokesman describes it, and that it may look with favor upon the relief discussed for pictures, industry contact men who have studied all the Washington moves have a different impression. In their mind Roosevelt, when he introduced his measure before congress slightly over a week ago, made it clear that he wanted fair competition, but that he was not advocating elasticity of the anti-trust laws for the purpose of making it easy for consolidations.

While agreeing the 'heroic method,' as the pool plan is being referred to, is basically sound and probably agreeable to all of the companies, these contact spokesmen state frankly that they don't believe it has a chance with Washington.

Li ited Salaries

The contactors also declare that if the government were expected to assume any financial responsibility for the picture industry a new plank would probably also have to be inserted in the present Reconstruction Finance Corporation. Films, according to an unofficial although never completely tested belief in the business, are not among those industries with governmental borrowing capacity.

If pictures were to gain the support of the RFC, the contactors declare, the industry would also have to comply with government regulations which say that salaries to executives in federal borrowing companies shall not exceed $17,500 per year.

Passage Seems Certai

Where over the week-end filmdom feared for the passage of Roosevelt's industry regulatory measure all doubt was eliminated Monday (5) afternoon when word reached New York that Washington is certain the President's codistic legislation will reach the enact ent stage before the end of this week.

According to picture contacts at the capital the senate committee was reported to regret its Friday action in extracting the teeth of the measure, chiefly the license stipulation. At its own request, which film men interpret as indicating certain passage for the greater part of the original matter, the committee called back its report for re-consideration.

Catalog System Idea Established For Old Script Sales, Set Rentals

Major filmdom has authorized weighty catalogs and albums as media through which to publicise economies in set rentals and bargains in old stories. The books are regarded as the materialization of two economic aspects discussed over a month ago at the industry's round table get-together in Hollywood.

Until the book idea was hit upon producers were at a loss as how to effect their story exchange understanding. Conferences were held at which stories were named and offers were made. But, conferees now reveal, the suspicions of the owner were always aroused when a bid was made. There was the impression that if the other fellow really did want it there must be a reason. As the result the price went up until the bidder lost patience.

No Telephone Figures

Then the catalog policy began to mature. But discussions disclosed that it would be a meaningless expense if every producer used 'telephone figures' and added to the original cost of the story the time of the various adapters who had tried their hand at bringing it to the screen unsuccessfully.

Finally it was agreed that once a producer listed a story he would have to go through on the deal. It was also authorized that figures in the book will just be the asking price, that the final terms will be subject to bargaining. The main point in this stipulation, however, is that the producer, once committed, will have to sell, regardless of the circumstances, if the bidder should be eager enough to ascend as high as the asking figure in the catalog.

The set catalog is designed more elaborate proportions. Every producer when making a set available will submit a still photograph of it with descriptive matter and dimensions on the back. This still will be sent to all major producers who will add it to the album being instituted for that purpose.

Establishing a rental rate for sets has been voted out of the question unless a percentage, according to age, is achieved. Under the existent arrangement bargaining will be resorted to.

Sausages

Hollywood, June 5.

Midwest popularity contest winner was being shown around the set at a major studio. Press introduced her to an exec and told the latter that although the girl had worked three years as a bookkeeper in a sausage factory, she had never seen sausages made.

'Tell her around here awhile,' was the invitation.

PROTEST KOSCH 10G CLAIM ON OLD ROXY

Bondholders of the old Roxy will protest the petition of Harry G. Kosch, for an additional fee of $10,000 for the brief period he acted as receiver in foreclosure on the theatre. Kosch's petition is filed with the Federal Court and comes up before Judge Francis Caffey, June 13, along with other Roxy theatre matters.

Kosch already has received $5,000, which may have been paid on account or in settlement of his claims as receiver in Equity.

The bondholders' protest is to be made known through counsel, according to indications. Representing them is Attorney Carlos Israels, of the law firm of White & Case. Whether Israels already has been apprised of the bondholders' sentiment in the matter, isn't known.

Judge Caffey is to determine whether the present receivership is to continue, among other things. Indications are that it will continue, if comparative reports as submitted of Kosch's administration as receiver and the present receiver, Howard Cullman, are considered. Counsel for the receivership is Proskauer, Rose & Paskus.

An auditing fee, of something over $5,000, to the firm of Barrow, Wade, Guthrie & Co., is also sought.

The reports submitted by Receiver Cullman would indicate that a greater loss is to be sustained to the house just through fixed charges than if it were kept running.

Cullman is a Commissioner of the New York Port Authority, presently in Washington to discuss the National Industry Recovery ill with Government people. He also is v. p. of the Cullman Bros. tobacco firm, and a director of the County Trust Company.

Wilby Chain Ousting WE Sound in Protest of Perpetual License

Birmingham, June 5.

In protest to leasing equipment instead of selling outright, R. B. Wilby, head of the Wilby houses throughout the southeast, is installing new RCA sound in the Ritz here and having Western Electric equipment removed. Wilby organization is contemplating removing all W.E. equipment in houses totalling around 108 in the southeast.

Apart from the dislike to never having anything to show for the money, since W.E. does not sell equipment and merely leases it, Wilby officials don't like the idea of having to pay for the so-called service fee for an engineer to pass through town, drop in for a few minutes and then go his way.

Hoodoo Off 'Yesterday'? Looks an Easy $500,000

Hollywood, June 5.

John Stahl's long-delayed 'Only Yesterday,' which has had a dozen postponements, is scheduled to get under way tomorrow (6) at Universal. Pic was first to start over three months ago, but the U shutdown, money and cast troubles, started the series of delays.

'Only Yesterday' will likely go over $500,000 on negative cost. Added to the cast are Hugh Enfield and Franklin Pangborn.

L.A. in Brisk Pace; 'Diggers' Starts Big; Crawford $15,000; 'Lily Turner' 20G in 2 Houses; 'Temple,' $17,000

Los Angeles,

Chinese is top spot the current week. Opened Friday (2) with a $5 top premiere on 'Gold Diggers of 1933' and a typical Sid Grauman prolog that should bring it into at least the eight-week run class. For premiere the $5 ducats went fast and with a rather heavy press load for the house to carry it got around $5,500 net on the performance. Over week end it grabbed another $5,500, which is a bright sign for the return of the two-a-day picture.

State with the Joan Crawford opus, 'Today We Live,' indicates around a $15,000 week, okay. Paramount, has a strong grosser in 'Temple Drake,' with those under 18 verboten, and looks to gather $17,000, big.

Warner houses have 'Lilly Turner' (Chatterton-Brent), which in the combined houses may hit around $20,000. Miss Chatterton is none too strong a draw locally, and it is the vaude tossed in at both houses which will keep up the intake showing.

RKO offers 'Silver Cord,' which isn't getting anywhere at all, $3,700.

Estimates for This Week

Chinese (Grauman) (2,028; 50-$1.50)—'Gold Diggers of 1933' (WB) and stage show (1st week). Augmented by a big Grauman prolog, little doubt that this follow-up on '42d Street' will run for at least a two-month period. Got $11,400 for the first three days, which is plenty oke.

Downtown (WB) (1,800; 25-70)—'Lily Turner' (WB) and vaudeville. Started off mildly and, helped by vaudeville, may clip little over $9,000. Last week 'Little Giant' (WB) helped by holiday traffic hit a big $12,500.

Hollywood (WB) (2,756; 25-65)—'Lily Turner' (WB) and vaudeville. Not hot at all, which at its best will give the house around $11,000. Last week 'Little Giant' (WB) with additional holiday leverage brought in a big $13,800.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Forgotten' (Ches) and 'Night of Terror' (Col). Being one of few double billers helps, as $5,000 would indicate. Last week 'Black Beauty' (Mono) and 'Scarlet Week End' (Maxim) did very good in bagging around $5,400.

Paramount (Partmar) (3,595; 25-40)—'Temple Drake' (Par) and stage show. Picture here helped plenty by preview and building to big $17,000. Last week 'International House' (Par), with stage show being about 50% responsible for draw, the holiday taking helping to a big $16,600, nice profit.

RKO (2,950; 25-40)—'Silver Cord' (RKO). Being at a disadvantage in a house which holds advertising and exploitation way down, this one is a bust, $3,700. Last week 'King Kong' (RKO) showed a profit for house, take around $7,500.

State (Loew-Fox) (2,024; 25-40)—'Today We Live' (MG). Crawford always good draw here and, with much better than average takeoff, this one should get around the $15,000 mark. Last week 'Looking Forward' (MG) had a rather glum session and only aided by holiday was able to corral $11,700, nothing to brag of for so heavily advertised and exploited a picture.

L'ville Lazes 'Long

Louisville,

Rialto continues with vaudeville revue policy and National copied it on 10-15c. rate by introducing 'Glorified Revue' this week.

Business fairly good as weather continues mild, but no theatre is making enough to retire on.

Estimates for This Week

Loew's (3,400, but only 2,100 used; 25-40) 'Made on Broadway' (MG). Mild $3,500. Last week 'Barbarian' (MG), $4,000.

Rialto (Fourth Ave.) (3,000; 25-30-40-60) 'Hold Me Tight' (Fox) and vaudeville revue. Fair $4,200. Last week 'Song of Eagle' (Par) and revue, $4,800.

Strand (Fourth Ave.) (1,786; 25-40) 'Working Man' (WB). Fairish, $3,700. Last week 'Song of Eagle' (Par), $3,900.

Brown (1,500; 15-25-40) 'Tomorrow at Seven' (RKO). Off biz, $1,300. Last week 'Out All Night' (U), $1,900.

Alamo (950; 15-20-25) 'Woman I Stole' (Col). Fair $1,400. Last week 'Employees' Entrance' (FN), $1,200.

National (1,700; 10-15) 'Discarded Lovers' and revue. Oke, $1,200. Last week 'Cheating Blondes' and vaudeville, $1,300.

Double Bills Seem to Offset Wilting Buff

Buffalo, June 5.

Warm weather is taking toll of the boxoffice on this front, yet there is slight improvement over previous week.

Best seems to be double-billers, Hipp and Lafayette, both doing well.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'International House' (Par) and stage show. Indications point to about $13,000 this week. Last week 'Christopher Strong' (RKO) $11,300, not so good.

Century (Shea) (3,400; 25-40), 'Airmail' (U) and 'Hello, Sister' (Fox). Far from good at $5,500. Last week 'Made on Broadway' (MG) and 'Bondage' (Fox) pretty fair $6,500.

Hipp (Shea) (2,400; 25), 'Looking Forward' (MG) and 'Ex-Lady' (WB). Might grab off $6,800 or better, nice. Last week 'Temple Drake' (Par) and 'Devil's Brother' (MG) $6,600.

Lafayette (Ind) (3,400; 25), 'Shall We Tell Our Children' (Col) and 'Big Chance' (Eagle). This house crowing about world premiere of 'Children.' Should do nicely and gross $6,500. Last week 'Woman I Stole' (Col) and 'Alimony Madness' (Mayfair) average at $6,000.

'B'WAY' PLUS 'WHOOPEE' TAB, NICE 22G, WASH.

Washington, June 5.

Things are better this week than last. And the answer is simply that the pictures are here. Pay day falling on Wednesday helped last week and started Friday openings to good beginning, despite fact that circus carried away a good bit of the dough.

Circus this year fell on first and second of month, which usually sends theatre men to the showers to recover. Only effect this time seems to be that usual big pay day spurt at the b. o. failed to materialize. Instead week just played normal wind-up. One house manager puts it that many who usually spend pay day jack at tent show couldn't stand the outlay and went to shows to make up for it. Result was that houses broke about even.

Keith's is trying a week without Gene Dennis to see just what she means to b. o. Will bring her back next Friday. She played two weeks at the local RKO spot, closing last Thursday. First was biz coupled with 'Silver Cord.' Second started off badly with mind reader co-billed with 'Ann Carver's Profession.' Just to see if it was Miss Dennis or the pic, Hardie Meakin put on special morning matinee for her. Place was packed and last day beat opening of second week. Situation seems to be that while Washington is leery of mind-readers, they are discovering that she is something new in the line.

Fox is doing the business this week. 'Made on Broadway' and 'Whoopee' on stage has edge on other vaude house in line-up and is headed for best week this month. Montgomery and Ellers are worthy straight pic spot here; coupled with vaude they are a sure bet.

'International House' started off o. k., although won't equal last week at Palace, which played 'Adorable.' Met is suffering with another animal title. 'Murders in the Zoo' may be all right, but general attitude is that it is just another wild animal thriller, and town is fed up on them. Murders in any place else would have done $1,000 more.

Rialto folded up Friday for summer. 'Seventh Commandment' stopped after six days. Opening was nice, following sex exploitation, as it was first of kind here in long time, but things slipped badly toward end.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60)—'Made on Broadway' (MG) and vaude. Montgomery and Ellers, coupled with 'Whoopee' on stage, will give house nicest week in month. Best in town with o. k. $22,000. Last week 'Devil's Brother' (MG) and Herb Williams on stage did so-so $16,500. Collegiate Humor week gag helped with Carter Barron contracting every local campus for tie-ups.

Earle (WB) (2,424; 25-35-50-60-70)—'Life of Jimmy Dolan' (WB) and vaude. Lillian Shade on stage, but house is still doing pretty light business, maybe $14,000. Last week 'Eagle and Hawk' (Par) and Welcome Lewis did light $14,000. Just another airplane show to show shoppers.

Keith's (RKO) (1,830; 15-25-35-50-60)—'Cocktail Hour' (Col.). Bebe Daniels for first time lately and better show than last few will get fair summer price for house. Probably o. k. $5,500. Last week 'Ann Carver's Profession' (RKO) and second week of Gene Dennis built to acceptable $6,000. Fay Wray can't play here three times in month and get away with it.

Palace (Loew) (2,363; 15-25-35-50-60)—'International House' (Par). Ought to get o. k. $11,000. Last week 'Adorable' (Fox) did $12,500, which was pretty good by comparison with others. Nice comment on music pages.

Met (WB) (1,583; 15-25-35-50-60-70)—'Murders in the Zoo' (Par). Animal title hurts pretty much, maybe light $4,000. Last week 'Temple Drake' (Par) slipped through with about same.

Columbia (Loew) (1,232; 15-25-35-40)—'Mind Reader' (WB). Warren Williams will up average grosses to get satisfactory $2,200. Last week 'Trick for Trick' fair $2,000.

Stops Checking

Practice of New York theatre operators checking each other's business in Broadway first runs has been dropped by Publix.

It's a voluntary move by Publix actuated by the feeling that the Paramount, New York, can do without comparison of its grosses with business of competitors.

HUB'S TEMP TOO NICE, ALTHO BIZ FAIR

Boston, June 5.

Weather the too perfect kind, too fair; biz much less so. Closing of schools helps the exodus outdoors. Public talking vacash plans, first time since depresh settled over. However, there's gold in them thar holiday plans for mass psychology is decidedly better, and that augurs well for the Ides, say, of September.

Intake continues mostly outgo for most spots, with what velvet there is of the verithin kind. First of the June crop of films nothing to brag about. 'Lilly Turner' began fine, about all the charm being in the Chatterton moniker, which is properly ballyhooed. 'Devil's Brother' has lots of fun, but is no rave. 'International House' doing very well. Orpheum has best, 'Reunion in Vienna,' coming downtown from State and, combined with vaude, is doing quite nicely on the pull. Closing of RKO Boston is helping the Loew flesh house currently.

New tangle on the opposish comes to light this week-end. Hinterland houses, here and there, have been getting the new films ahead of this city, and invite motorists, added lure of less money. Instead of spending coin in town, one fan piled family into flivver, went down to Lawrence to see the week's film quota, and his report is interesting. Same bill had 'Zoo in Budapest' and 'Little Giant,' neither yet shown in Boston. Cost him 25c for self and wife, and 10c each for his five kiddies. He figures savings more than covered gas and oil for eve's amusement. Showmen are stumped to meet that kind of opposish!

Estimates for This Week

Keith's (RKO) (4,000; 35-55), 'Cocktail Hour' (Col) and vaude. Away off with $9,000 as the sad story in prospect. Last week 'Ann Carver's Profession' (Col) and vaude, better, $12,200.

Orpheum (Loew) (3,000; 30-40-50), 'Reunion in Vienna' (MG) and vaude. Looks to get $11,000, which has profit. Last week 'Hell Below' (MG) and vaude, just fair at $9,500.

State (Loew) (3,000; 30-40-50), 'Devil's Brother' (MG) and one stage act, Sunday vaude bill and band. May reach $10,000, due to Laurel and Hardy lure. Last week 'Peg o' My Heart' (MG) fair at $9,000.

Met (Publix) (4,330; 30-50-65), 'International House' (Par) and colored stage show. Latter is kind that draws strong here. Racing for good $24,000. Last week 'Adorable' (Fox) and stage show, fine bill with Gaynor magnetism helping much, built to $21,300, fine.

Scollay (Publix) (2,800; 25-35-45-55), 'Eagle and Hawk' (Par) and 8 acts vaude. Might come through to $10,500, nice. Last week 'Elmer the Great' (FN) and vaude, pretty good at $9,500.

Paramount (Publix) (1,800; 25-35-50), 'Lilly Turner' (FN) and 'Trick for Trick' (Fox). Chatterton in another suffering role; biz stimulated to expect $7,000, which is quite thick with gravy. Last week 'Warrior's Husband' (Fox) and 'Woman in 419' (Fox), had cream at $7,800.

Blondell with 'Giant' Peps Up Mpls., Okay $8,000; Chatterton $3,000

Minneapolis, June 5.

With Joan Blondell in person, a pit orchestra and a singer, the State, ace Publix house, comes into its own again this week as the loop's gross leader. Exploited in effective fashion, she is proving a good card and helping to give the theatre around $8,000. With 'Little Giant,' the show sizes up as a very satisfactory money's worth.

This week the RKO Orpheum is without any stage entertainment following Cab Calloway's fairly satisfactory seven-day engagement, but the independent Lyceum continues in the running, featuring Lou Breese's 24-piece orchestra and a pair of singers, and thus denying the State the privilege of monopolizing the flesh-and-blood field. Its 'Study in Scarlet' is not strong b. o. ammunition. The Orpheum has 'Diplomaniacs.' Both the Orph and State had Saturday, instead of the usual Friday, openings this week.

Warm weather is an attendance deterrent, but seems to have no adverse effect on that wonder attraction, 'Be Mine Tonight,' in its eighth week at Steffes' World, which, seating only 300, runs nine shows daily and has a night admission scale of 75c for reserved loges and 50c for the balance. Grosses averaged $2,000 a week in a house with a nut of perhaps $700.

The soaring commodity and stock prices have failed as yet to stimulate local theatre trade.

Estimates for This Week

State (Publix) (2,200; 55)—'Little Giant' (FN), Joan Blondell in person, Jack Malerich-Julie Madison orchestra (local organization), and Johnny Green, guest conductor. Big and effective exploitation and advertising campaign and curiosity to see Miss Blondell, as well as pleasing all-around show, dragging 'em in. House set for at least $8,000 on week. Last week 'Warrior's Husband' (Fox), $3,900, brutal.

Orpheum (RKO) (2,890; 40)—'Diplomaniacs' (RKO). Wheeler & Woolsey are cards for this house, but only $3,000, poor, appears to be in sight. Last week 'World Gone Mad' (Maj) (35-55) and Cab Calloway and orchestra in person, fair $10,500, with Calloway mainly responsible for draw.

Century (Publix) (1,600; 40)—'Lilly Turner' (FN). Chatterton will get about $3,000, fair. Last week 'Barbarian' (MG) $2,700

Lyceum (Clifford) (2,500; 40)—'Study in Scarlet' (WW) and Lou Breese orchestra, and Gertrude Lutzi and Stewart Johnson, singers. Good enough picture, but no card at house that looks to carriage trade for its heaviest pickings. Probably $3,200, light. Last week 'Waterfront' (UA), $4,500, fair.

Uptown (Publix) (1,200; 40)—'White Sister' (MG). Fair $3,000 in prospect. Last week 'Cavalcade' (Fox) $3,600, good.

Lyric (Publix) (1,300; 35)—'Made on Broadway' (MG). Picture well suited to house, but only $2,800 in view. Last week 'Hell to Heaven' (Par), $1,900, light.

Grand (Publix) (1,100; 35)—'Cavalcade' (Fox). Second loop run and remaining full week. Around $2,000 indicated, pretty good. Last week 'Bedtime Story' (Par), second loop run, and 'Terror Aboard' (Par), first run, $900, light.

Aster (Publix) (900; 25)—'42d Street' (WB), fourth loop run and spotted for five days, and 'Sailor's Luck' (Fox), second loop run. Should reach $1,000, pretty good. Last week 'Kid from Spain' (UA), second loop run, and 'Tonto Rim' (Par), first run, $700, light.

'Gold Diggers' Wow 15G Battling 'Reunion' in N.H.

New Haven, June 5.

The battle is on between eastern premiere of 'Gold Diggers' at Roger Sherman and 'Reunion in Vienna' at Palace, with former getting the edge.

Final booking at Shubert (Walter Hampden) nicked film houses a bit this week. Last week a rainy holiday was a lifesaver to picture spots and a sad blow to outdoor amusement parks.

Estimates for This Week

Paramount (Publix) (2,348; 35-50)—'I Love That Man' and 'Mysterious Rider,' looks like only $3,800, slow. Last week 'Girl in 419' (Par) and 'Destination Unknown,' $4,500, okay.

Palace (Arthur) (3,040; 35-50)—'Reunion in Vienna' (MG) and 'Diplomaniacs' (RKO). Should reach a nice $7,200, despite competition. Last week 'Hell Below' (MG) and 'Ann Carver's Profession' (RKO) built to a swell $8,500.

Roger Sherman (WB) (2,200; 35-50)—'Gold Diggers' (WB). Got off to a grand start with a Wed. preview. Aided by an extra Sat. midnite show, first week of indef. run should better $15,000, which is wow money. Last week 'Lilly Turner' (FN) and 'World Gone Mad' was a surprise at a good $5,800 for six days.

College (Arthur) (1,565; 25-40)—Dark after nine-day run of 'Warrior's Husband' (Fox) and 'Zoo in Budapest' (Fox), which got $2,800, nice for this house.

Dick Powell Assists 'Ex-Lady'; Gene Dennis Aids 'Elmer'; Balto Up

Baltimore, June 5.

After last week's brutal treatment, the weather man eased up over the week-end and has brought the thermometer down again, and with the downward movement it pushed the box office figures contrariwise. All of which means that business is better currently, especially in the ace houses.

Attractions themselves seem stronger. Though panned around the country, 'Ex-Lady' has been doing business around this territory, especially in the provinces where the picture has been showing ahead of its present date at the Century. On the stage there's a line-up of sock attractions, headed by Dick Powell. It's Powell's first visit to Baltimore but his ride in the Warner films has already fixed him as a bright light for box office coin.

Hippodrome for the third consecutive week has been forced to look outside its film contract list for its current picture, and now has 'Elmer the Great,' which flick was a slough from the Loew group. Loew's will never forget what damage Joe Brown did to the Stanley when he laid a terrific egg in 'You Said a Mouthful.' But for the Hipp Brown looks okay; the house gets that sort of patronage. And besides, the house has a psychic turn on its boards, Gene Dennis, who is doing something to help the good work along. On the combo will deliver the first inkling of profit this indie vaudfilm stand has seen in some weeks.

On its name strength 'International House' is getting along, although its radio roster makes its a better bet for the nabes than the downtown. Elsewhere things are not quite happy, neither New with 'Ann Carver' or Keith's with 'I Love That Man' making any headway.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65) 'Ex-Lady' (WB) and vaude. Dick Powell in person is the big stage item, though there's a great vaude lineup of stage talent, including such winners as Aileen Stanley, the Arnaut Bros. and Huber, magician. All in all, a strong entertainment value plus on both stage and screen. With picture's hot theme it looks like a cinch from opening indications to clip off a winning session of more than one or two grand at $15,000, one of the neatest box-office reports seen in town for some time. Last week bad reports on both picture and stage show held down the excellent potentialities of 'Peg o' My Heart' (MG) and 'Whoopee' on the stage, though finishing nicely enough to $14,400.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) 'Elmer the Great' (WB) and vaude. Gene Dennis, who prefers to be known as a 'psychic,' headlining and doing business. There's box-office harmony in the combination of the picture and headliner, and all accounts will show the Hippodrome a happier time than it's seen since May 1, with the indications being for a nifty $12,000. Last week was off badly to $9,400 with 'Constant Woman' (Fox).

Keith's (Schanberger) (2,500; 25-30-40-50) 'I Love That Man' (Par). Panned all around, and with its meagre name strength doesn't appear able to combat competition. Will slide the house down to weakish $3,500. Previous session just fair on $4,100 for 'Eagle and the Hawk' (Par).

New (Mechanic) (1,800; 25-30-40-50) 'Ann Carver's Profession' (Col). Not getting anywhere, and the house itself didn't try to outdo itself on the ads, merely advising the public that it was an entertaining picture and thought that everybody'd like it. Seems that this played-down advertising doesn't help, however, because the figures for the week will hardly touch $3,000, bad. 'Hold Me Tight' (Fox) was just as sad last week, garnering only $2,800 for the session, a new low for the Eilers-Dunn team.

Stanley (Loew-UA) (3,400; 25-35-40-55-65) 'International House' (Par). Plenty of names its only salvation, and doing only fair trade. Will probably pick up business in the neighborhoods, however, which has been the general reaction to flicks with radio attractions. On this downtown run may be $13,000, passably good. Last week 'Working Man' (WB) off; only $10,800.

Last Week's Pick-Up in Philly Made For Several H.O.'s; Now Marking Time

Philadelphia, June 5.

Last week's predicted pickup in Philly downtown picture house business happened in most cases, and the result was a number of hold-overs, most of them indefinite. This complicates the current week's situation.

'Reunion in Vienna' is being held at the Boyd at least one day over a week, and inasmuch as trade is still strong may stay considerably longer. Same goes for 'Little Giant' at the Stanton, which started to climb surprisingly late in first week of stay.

Biggest thing in prospect is 'Gold Diggers of 1933,' which opens Wednesday at the Stanley and is being groomed for three weeks. '42d Street' got three and a half weeks at the same house plus three other downtown showings.

The Boyd's next, 'Peg o' My Heart,' is also scheduled for Wednesday, but, as previously mentioned, is quite likely not to open until late in the week, judging by the recent pace of 'Reunion in Vienna.'

The Stanton had 'Below the Sea' listed to replace 'Little Giant' last Saturday, but with the Robinson picture holding in, it's uncertain whether 'Below the Sea' or 'Son of the Eagle' will follow, and equally uncertain what day. Saturday is the Stanton's usual changing date.

Fox's picture is 'Great to Be Alive,' with another more or less routine stage show. Judging by start, combination won't hit $16,000 on the week.

On the other hand, the Earle started off very well, indeed, on Thursday (one day ahead of usual, because Rudy Vallee, headlining previous show, couldn't break radio schedule to play six days), and ought to get a neat best week's gross in some time. Rubinoff heads the stage show and picture is 'Diplomaniacs'; $17,000 expected for seven days.

The Karlton has 'Kiss Before the Mirror,' which was just starting to click strongly when taken off at the Boyd. Fine notices help the build-up there, and second showing should gross $4,200.

Estimates for This Week

Arcadia (600; 25-40-50)—'Today We Live' (MG). Fairly good $2,300 expected. Last week 'A Lady's Profession' (Par) disappointed at $2,200.

Boyd (2,400; 40-55)—'Reunion in Vienna' (MG). Held up strongly enough to warrant holding beyond week. 'Peg o' My Heart' (MG) scheduled for Wednesday, which would give current Barrymore picture only seven days, but it is likely to stay in until end of the week. 'Reunion' will get sturdy, but unusual, $14,000. Last week 'Kiss Before the Mirror' (U) $8,000 in five days, weak, and helped only by last-minute pick-up.

Earle (2,000; 40-66)—'Diplomaniacs" (RKO) and vaude. Rubinoff heads the stage show; fine $17,000 forecast for seven days. Last week 'World Gone Mad' (Maj) and vaude. Rudy Vallee's presence as stage headliner didn't help as expected, only $14,500 in five days.

Fox (3,000; 35-55-75)—'Great to Be Alive' (Fox) and stage show. Nothing startling indicated. Lucky if week's gross touches $16,000. Last week 'Hold Me Tight' (Fox) and stage show, $17,000, under average, but better showing than recent Dunn-Ellers pictures.

Karlton (1,000; 30-40-50) — 'Kiss Before Mirror' (U). Moved down from Boyd, where it built late in run. Ought to get neat $4,200. Last week 'Sailor Be Good" (RKO), $3,500, under average.

Stanley (3,700; 40-55)—'Silver Cord" (RKO). Goes out tomorrow (Tuesday) to make way for much-touted 'Gold Diggers.' $12,500 will be top figure. Last week 'Hell Below' (MGM) got expected $5,500 in three days over its first full week.

Stanton (1,700; 30-40-55)—'Little Giant' (FN). Decided at last minute to hold this one in for second week. Business pick-up cause. Whether it completes full second week is another question. If so, $7,000 will be about the figure. First week saw $9,700, almost two grand over expectations.

Jack Hayes Must Pay Kid School Salaries

Hollywood, June 5.

Jack Hayes, who makes baby shorts for Educational and runs a kid picture-training school on the side, was ordered to pay $72.50 in back wages to two teachers, at a hearing before the State Labor Commission.

Frances Kelly, voice instructor, will get $40 and Alice Langridge, $32.50. Hayes paid one-fourth down and is to remit the balance in a week.

B'klyn Gets Some Good Pix and B.O.'s Reflect It

Brooklyn, June 5.

Fair attendance at some picture houses this week. Reason: Good flickers.

Fox is celebrating fourth birthday with Harold Stern's band heading stage show.

Estimates for Thi Week

Fox (4,000; 25-35-50), 'Humanity' (Fox) and stage show with Harold Stern's band and Wesley Eddy. Fourth birthday for this house, but doesn't mean much in this unsentimental town. Around $10,000, mild. Last week 'Hello Sister' (Fox) did $15,000.

Loew's Met (2,400; 35-50-75), 'Hell Below' (MG) and vaude. Pleasant program and should do in vicinity of $20,000, oke. Last week 'The Nuisance' (MG) did $15,000, n.s.g.

Albee (3,500; 25-35-55), 'Bedtime Story' (Par) and vaude. Nothing extraordinary on stage, but pic is helping business. A goodly $21,000. Last week 'Silver Cord' (RKO) did $20,000.

Strand (2,000; 25-35-50), 'Little Giant' (WB). Eddie Robinson going great. Around $11,000. Last week 'Picture Snatcher' (FN), $12,600, okay.

LOCAL PROSPERITY UPPING PORT. B. O.'S

Portland, Ore., June 5.

Two b.o. boosting pictures stand out in the crowd: These are 'Working Man' and 'Reunion in Vienna.' 'Reunion' held for two strong weeks at the U. A., gathering momentum from grapevine exploitation. Picture is good for a third week downtown at another house. Arliss picture worked into surprisingly good gross for its first week at Hamrick's Oriental, and holding for an okay second.

Other spots dull. Broadway woke up the somnolent b.o. somewhat with Par's 'Story of Temple Drake' by exploiting it as 'Shame of Temple Drake.' The local customers went for the 'shame' angle in a more expectant mood.

Liberty got some results with 'A Lady's Profession' (Par) by gagging it as 'Laugh Week'. Homer Gill rented trick carnival mirrors for outside lobby display. Also installed carnival air jet in entrance, operated at the doorman's discretion to avoid offense to unfrivolous patrons.

Kind of hushed mystery still surrounds new Liberty management, generally understood to be Evergreen of Seattle, but not openly admitted. Same concern also has two nabes in this burg.

Fox-Broadway levelled extra exploitation guns for 'Adorable' and looks as though the picture would show several points rise on the b.o. ticker at that house. United Artists has 'Secrets' currently and may prove strong enough to hold for second week. Looks like a slip-up in booking 'Secrets' and 'Adorable' currently, both in Fox-Parker houses, as these pictures run competish to each other.

Picture opposish this week includes whippet racing at Multnomah stadium, getting a big play; Ted Florito's St. Francis band, doing fairly; weather broke hot suddenly, bringing the annual gas-wagon competish.

General biz in the burg better. Hop prices soaring. All prices upped a little. Reforestation camps working. Mills opening. General trade slightly improved.

Pictures grosses somewhat better, but with the two largest houses in the burg dark, that doesn't signify much yet, except opportunity.

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40) 'Adorable' (Fox). Looks pretty good for this house and may tip the scale up to $7,000. Last week 'Temple Drake' (Par) did nicely with $4,800.

United Artists (Fox-Parker) (1,000; 25-40) 'Secrets' (UA). Well exploited and likely to connect for good $4,000. Last week 'Reunion in Vienna' (MG) closed a strong second week at $3,200; first week big $6,100.

Oriental (Hamrick) (2,500; 25-35) 'Working Man' (WB). Clicking in a big way and second week should hit a high spot of $3,500. First week surprisingly strong at $6,200.

Liberty (Evergreen) (2,000; 15-25) 'Strictly Personal' (Par). Just batting a fair average, around $2,500. Last week 'Lady's Profession' (Par) well exploited as Laugh Week, connected for okay results, getting $2,700.

Rialto (Heilig) (1,500; 55-$1.65). 'Circus Queen Murder' (Col) and Ted Florito's St. Francis Hotel, San Francisco band, on percentage for six days. Just going farily for a possible $4,500.

More Without

Pittsburgh, June 5.

Approached by a newspaperman as to the possibility of a revival of stage shows, the manager of a deluxe theatre here pointed to his grosses Decoration Day this year and the same day last year.

Gross of this topped that of last year by $300. Straight pictures currently against presentations then. Weather conditions were the same and caliber of two pictures about equal.

All of which looks like continued lean days for the local musicians and stage hands.

'BE MINE,' 3 WKS, 'HELL,' $7,500, SEATTLE OK

Seattle, June 5.

Sensational run is 'Be Mine Tonight' at Roxy, going into third week. This one has been sticking to steady takings, with those seeing it praising as a rule, which is the best kind of advertising. Three weeks for one pix is a run-record for his house. Jensen-von Herberg, operators, have decided on stage presentation policy, building the shows here. Ten-piece band is on stage. Master of ceremonies handles the unit, which consists of five acts welded into the production.

Arliss is winning back following he lost in last two pixes, by being better liked in 'Working Man.' Holds second week at Music Box, possibly a third week. Biz has been building. Tuesday, for example, was ahead of Sunday.

Fifth Avenue putting plenty of bally back of 'Hell Below,' and Paramount is back to one-feature 'Lily Turner' and looks better. Looks like the divorce of duals for this house. Coliseum using duals, but lower scale is in line with getting bargain hunters, not reg theatregoers. De luxe house has hard time selling duals, for public instinctively feels n.s.g. For a nabe house, duals are the rule, and public expects it, while the pix have already been advertised and run downtown, so they know as to merits.

Rex folds on burlesque-musical stage policy and becomes subsequent grind. Tried vaude for seven weeks, with oke class of bookings, doing fairly well. Then for three weeks semi-burlesque. Expenses too high, for it included band, stage hands, and 40 on stage. In on percentage, but even then house went for red ink.

'Old Ironsides' being exhibited here, with Pacific flotilla fleet here (Bremerton navy yards) for a month, bringing 6,000 to 8,000 sailors and also visitors, thus helping entertainment business.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40) 'Hell Below' (MG). Big campaign in papers, also highway placards, indicates okay $7,500. Last week 'Peg o' My Heart' (MG) liked, but started low, winding up just so-so at $5,700.

Roxy (J-vH) (2,300; 25-35) 'Be Mine Tonight' (U). Third week holds this for a strong $5,000. Last week $5,500.

Paramount (Evergreen) (3,106; 25-40) 'Lily Turner' (FN). Chatterton getting fair attention at $4,000. Last week 'Elmer the Great' (FN) and 'Temple Drake' (Par), dual, $4,200.

Music Box (Hamrick) (950; 25-35) 'Working Man' (WB). Going steady, second week, looks $3,000, good. Last week $4,700, very big.

Blue Mouse (Hamrick) (1,000; 25-35) 'Diplomaniacs' (RKO). Wheeler and Woolsey should garner a good $3,500. Last week, 'Secrets' (UA), second week, fair, $2,800.

Liberty (J-vH) (2,000; 10-25) 'As the Devil Commands (Col) 'McKenna of the Mounted' (Col). Dual going big, $4,500. Last week 'Fourth Horseman' (U), big at $4,100.

Coliseum (Evergreen) (1,800; 15-25) 'Gabriel Over White House' (MG) 'Topaze' (RKO). Great program, en route to big $4,000. Last week 'Bondage' (Fox) slow, $2,900.

Rex (Hamrick) (1,400; 15-25) First run policy closes with grind, dime and 15c, second run prevailing. Last week 'Silk Express' (FN) and semi-burlesque stage show dribbled in a poor $2,100.

Lee's Metro Steppers

Hollywood, June 5.

Sammy Lee has been borrowed by Metro from Fox to stage the hoof numbers in 'Dancing Lady.'

Picture has Joan Crawford, Clarke Gable and Robert Montgomery topping the cast.

Plenty Warm, but B'way Could Be Worse; 'Sea' Building; 'Scarlet' 12G; 'Hell' 45G; 'Cocktail' 55G

Looking at it through the eyes of the box office, Broadway showshops could be in worse shape, with warm June weather, beginning of vacations, golf, the country and other factors making inroads on business. Due to the excessive heat Saturday and Sunday, the dip at the ticket windows was precipitous, but in some cases yesterday (Monday) opened up stronger than either of the two preceding days.

This development proved heartening to some showmen who hope for a pickup after a tough weekend.

The Capitol seems a shade the best this week with 'Hell Below' on a hoped-for $45,000 or better. Picture is up from a $2 run at the Astor, now closed, and on draft has the names of Jimmy Durante and Robert Montgomery.

Music Hall, in dollars and cents at the box office, leads all at between $53,000 and $55,000 on 'Cocktail Hour.' But at $55,000 the big 'un is pretty deep into the red.

Against the ducking the Hall is taking, the smaller operation, RKO Roxy, is beginning to find its proper place in the sun as a 40c top grinder on a split-week basis. Last week, its first under the non-stage policy, house drifted into the black comfortably at $16,000. Currently its hopes are for around $15,000, also indigo, on split of 'Bedtime Story' and 'So This Is Africa.' This black figures sans rent, as that is off; with rent figured, it's something else again.

Old Roxy, though with a better picture than house has been getting on average, 'Goldie Gets Along,' slides back to $15,000, about what theatre requires to break. It was $5,000 better previous week on 'Night and Day,' a foreign picture.

Paramount holds 'International House' only until tomorrow night (Wednesday) for a six-day week, bringing in 'Jennie Gerhardt' Thursday (8). 'International' will get about $25,000 for a slight profit. Two weeks are hoped for from 'Gerhardt.'

Of other holdovers on the stem, Rivoli is the best, comparatively, at $14,700 or more on third week of 'I Cover the Waterfront.' Street becomes runner-up, getting a little more at $18,000 on a second week of 'Little Giant.' Warners open 'Gold Diggers of 1933,' its new musical, tomorrow (Wednesday) night.

At the Criterion, where U is exhibiting 'Be Mine Tonight' on a grind policy, the second week ending tonight (Tuesday) will be better than first by about $500 for a take of $4,200. This gives the house a slight profit. U will hold foreign-made musical a third week and probably longer, hoping, as proved on second week, that it will build as it goes along.

Rialto, with 'Sea Below,' may hold over on a chance to beat $10,500, with picture having showed signs of a pickup yesterday (Monday).

At the Mayfair a Sherlock Holmes indie, 'Study in Scarlet,' is doing very nicely, with expectations of $12,000. May hold a few days over seven, ending tomorrow night (Wednesday), with 'Whoopee' (UA) revival, next in.

This is the final week for the Palace on its latest try of films and vaudeville. 'Adorable,' the swan song, up to Friday night, when theatre darkens, looks to get in the neighborhood of $7,000. Pal's closing leaves combination devotees but one downtown spot, the State. This week the Loew house plays 'White Sister,' probably $12,000 or higher.

No two-a-day attractions in New York just now and probably won't be until the end of June, when Metro brings 'Night Flight' into the Astor at a $2 top.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65) 'Hell Below' (MG) and stage show. Durante name largely responsible for draw and the $45,000 or better house ought to do. Considering everything these days, this is good. Last week, 'The Nuisance' (MG) with Lee Tracey and on the stage the Cotton Club Revue, $40,000.

Criterion (875; 25-75) 'Be Mine Tonight' (U) (2d week). Musical is building as U hoped it would, and on second seven days will get $4,700, some profit. First week, including Decoration Day holiday, $3,500.

Gayfair (2,200; 35-55-65) 'Study in Scarlet' (Fox). Doing better than recent bookings here, Sherlock Holmes story looks to drag down good $12,000. Last week 'When Strangers Marry' (Col) got $8,900, okay.

Palace (1,700; 25-40-55-75), 'Adorable' (Fox) and vaude. Final week of Pal, which closes Friday night (9), will be about $7,000, not so good. Predecessor, 'Bedtime Story' (Par), $10,700, pretty good.

Paramount (3,664; 35-55-75), 'International House' (Par) (2d week) and stage show. Off normally on holdover to $25,000 for six days, oke. First week was a nice $36,700.

Radio City Music Hall (5,945; 35-55-75), 'Cocktail Hour' (Col) and stage show. Glad seater will be lucky to reach $55,000 currently, disappointing. Last week it got $60,000 through 'Elmer the Great' (WB). Joe E. Brown never was a particularly strong New York draw.

Rialto (2,000; 35-50-64), 'Below the Sea' (Col). Arthur Mayer may hold this one over on the strength of $10,500 or better. Picture is building and very likely will top the $10,500 figure. Last week, third of 'Forgotten Men,' $7,500.

Rivoli (2,200, 40-55-75-85), 'I Cover Waterfront' (UA) (3d week). Third stretch of seven days, winding up tonight (Tuesday), the b.o. should show $14,700 or a shade better, okay, and sufficient to warrant a fourth week. Second was $23,100, better than hoped for at the beginning of that week.

RKO Roxy (3,526; 15-25-40), 'Bedtime Story' (Par) four days and 'So This Is Africa' three days. Those low prices attracting enough customers to keep house in the black. This week's combo of pictures likely to get over $15,000. Last week, first of new policy, 'Silver Cord' (RKO) four days and 'Song of Eagle' (Par) four days, take was $16,000, okay. House needs around $11,300 to break, sans rent.

Roxy (6,200; 25-35-55), 'Goldie Gets Along' (RKO) and stage show. It's Chicago Fair Week here, but at the box office fairer than $15,000 not indicated. Previous week was better, $20,000, on 'Night and Day' (G-B).

State (2,900; 35-55-75), 'White Sister' (MG) and vaude. Ought to grub out around $12,000 or better, good. Last week 'Looking Forward' (MG) same.

Strand (2,900; 35-55-75), 'Little Giant' (WB) (2d week). At $18,000 okay on its holdover, following a nice $21,700 first seven days. 'Gold Diggers of 1933' (WB) opens tomorrow night (Wednesday) at 8 o'clock.

W.&W. and Arliss Split, $8,000, Wham! in B'ham

Birmingham, June 5.

Everybody running around in circles trying to outdo the other fellow. A couple of the cheaper shows by putting in stage shows and vaudeville are threatening some of the bigger houses.

Ritz reopened Saturday (3) but business was only fair. Temple holds over the Billy Purl stage unit for another week along with a first run picture. Business picked up remarkably during the latter part of the week and encouraged unit to stay over another week.

At the Jefferson, pictures, an hour stage play and vaude at 15c, any time, is doing a pretty good business and the boys are making their nut every week large enough to pay expenses and pass around a few bucks among themselves.

Yep, things look better in the Ham than they have in many a day. Along picture row 'So This Is Africa' looks like the best bet.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40) 'So This Is Africa' (RKO). Booked for three days only and somebody may be sorry it wasn't in for a week; Wednesday comes 'The Working Man' (WB) for balance of week. Both should get $8,000. Last week 'Eagle and Hawk' (Par) and 'Made on Broadway' (MG) only $6,500.

Ritz (Wilby) (1,600; 25) 'Our Betters' (RKO). House reopened under Wilby regime having been turned back by RKO; business not what it should be, $1,400.

Strand (Wilby) (800; 25) 'Men Must Fight' (MG) and 'Goldie Gets Along' (RKO). Split, $1,000, weak. Last week 'Pleasure Cruise' (Fox) and 'Silver Cord' (RKO) about same.

Empire (ETAC) (1,100; 15-25) 'Central Park' (WB). Average, $1,000. Last week 'Death Kiss' (WW) also a grand.

Galax (Wilby) (500; 15) 'Lucky Devils' (RKO). House drops double features this week, probably permanently, $800. Last week, 'Tangled Fortunes' and 'Justice Takes a Holiday' (WW), $900.

Jefferson (Indie) (2,000; 15) 'Air Mail' (U) and stage show. Picture is second run but stage show big draw, $1,800. Last week 'Murder at Midnight' (Tiff) and stage show, $2,000.

Temple (Indie) (2,300; 10-25) 'Midnight Lady' (Mayfair) and Billy Purl unit. Business on the up and up. $2,500. Last week same unit and first run picture, $1,800.

Chi Hopes Natives Will Get the Fair Out of Their Systems Quick; Biz Meantime Blah; 'House,' 29G's

Chicago, June 5.

Chicago's half dozen deluxers are fighting a losing battle right now against that $25,000,000 show on the lake front, the Century of Progress Exposition. Grosses are down not only in the loop but in the neighborhoods as well. Showmen hope they are right in estimating that in a week or two more the natives will have satisfied their curiosity about the Fair, and will start patronizing the cinema anew.

Meanwhile, 'Reunion in Vienna' puts the Oriental back into the picture column. Its deflection to legit was brief and not very successful. New price is 65c, although other extended run straight picture houses ask but 55c. 'Reunion' has been seen in New York, but otherwise, Chicago apparently has the release edge. Exchanges have promised to help the local theatres fight the expo as far as early dates can.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) 'International House' (Par) and stage show. With so many names on the marquee that an extra line had to be added to accommodate the bulbs, a good gross may result, but warm weather and newness of World's Fair ruinous here as elsewhere. Maybe $29,000. Last week 'Eagle and Hawk' (Par), got $24,800.

Majestic (Gregory) (1,996; 10-20-30) 'Love Bound' (Mono) and vaude. Change of policy scheduled for June 16 when house will up prices to 40c and make a try at musical tab stock plus third run major films instead of first-runs indies. Harry Rogers probable stage producer under new deal. House in red past three weeks, $4,000 or under.

McVickers (B&K) (2,284; 25-55) 'Lilly Turner' (FN), Chatterton-Brent look like only $5,000. Last week 'Devil's Brother' (MG), got $7,000.

Orchestra Hall (Jones) (1,600; 25-40) 'Forgotten Men' (Cummings). Came in Thursday. Dan Roche exploiting special booking which hopes to stick two or three weeks on boulevard and then move into loop for hot pollo consideration. Aaron Jones operating house for 18 weeks over summer. Policy after 'Forgotten' may be altered to daily change. Meanwhile strictly okay around $8,000.

Oriental (B&K) (3,200; 30-40-65) 'Reunion in Vienna' (MG). Opened very slow Saturday (3), and $10,000 may be all as house returns to pictures after two weeks of two-a-day with 'Nuts to You,' which failed to encourage the auspices to continue. Policy and price changes confusing to public. Especially the 65c, with the United Artists across the street now pegged at 55c, and playing product of approximately equal grade. 'Reunion' first of pictures to come in under advanced dating because of World's Fair. B&K has demanded protection on entire nation to meet that potent opposition.

Palace (RKO) (2,583; 40-65-83) 'Diplomaniacs' (RKO) and vaude. After touching a miserable $10,000 recently, and last couple of weeks under $15,000, prospects not too encouraging. This week maybe $14,000, started slow. Last week 'Girl in 419' (Par), somewhat better, $15,400.

United Artists (B&K) (1,700; 35-55) 'Water Front' (UA). Picture off with the rest of the loop, about $10,000 indicated. 'Hell Below' (MG), ended third week miserably with $5,800, which helped cancel the first week's profit.

NEWMAN, K.C., 14 ANNI SHOW, 'HOUSE,' GOOD 9G

Kansas City, June 5.

The Newman is celebrating its 14th anniversary with 'International House' and doing oke. The other first runs don't look so rosy. The Midland with its exclusives for a quarter any seat any time has 'Made On Broadway,' but won't do better than 'Looking Forward' last week, which failed to show much strength.

'King of Jazz' and 'Kiss Before the Mirror' at the Mainstreet is selling its shows for 25-40c at night.

With thousands visiting the races afternoons the matinee business is off and the amusement parks and dance places are cutting in on the night trade.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20) 'So This Is Africa' (Col) and 'Hard to Handle' (WB) split. Good titles for the grind and will hold to about $1,800, fair. Last week 'Our Betters' (RKO) and 'Match King' (WB), ditto.

Mainstreet (RKO) (3,200; 25-40) 'King of Jass' (U) and 'Kiss Before the Mirror' (Fox). Heavy publicity given the double bill with the accent on the Whiteman musical. Opened fairly well and should return near $8,000. Last week 'Diplomaniacs' (RKO) sank pretty low, $6,100, poor.

Midland (Loew) (4,000; 25) 'Made on Broadway' (MG). Montgomery and Ellers are names to the flappers' taste and the picture should hold up to $8,000, fair. Last week 'Looking Forward' (MG) with good notices only a fair $8,400.

Newman (Par) (1,860; 25-40) 'International House' (Par). Management gave this one the works in publicity, and, as it is the 14th anniversary celebration, the final report should be good. Patrons are being given roses, ice cream and cake and other things in keeping with the occasion. Looks like $9,000, okay. Last week 'Eagle and the Hawk' (Par) eight days, $8,000.

Uptown (Fox) (2,040; 25-40) 'Hold Me Tight' (Fox). Nice light entertainment and the opening was good. Probably around $4,000 for the week, good. Last week 'Adorable' (Fox), ditto.

PITT'S POOR LINEUP DOESN'T AUGUR MUCH

Pittsburgh, June 5.

Line-up of inferior product this week likely to prove a serious setback along the Main Stem, what with the continued warm weather. Encouragement brought about last week by almost generally improved takings will probably be entirely dissipated before Friday rolls around.

All got off to a bad start over the week-end, with a huge Better Times pageant downtown Friday night keeping the streets jammed and the theatres empty. Early takings, therefore, not a good criterion, but it's doubtful if there'll be much excitement, anyway.

'Looking Forward' at the Fulton got the best notices in town and, with the advantage of a Thursday opening and a great Hearst splurge, got off to a flying start. Pace can be maintained, site should better $4,000, which isn't so bad here these days. At Stanley 'I Cover the Waterfront' substituted at last minute for 'Story of Temple Drake' will have trouble getting $7,500, while 'Hold Me Tight' at the Warner isn't expected to crack a week $3,700.

Radio names will have to bring them in at Penn, for otherwise 'International House' can't stand on its own as entertainment. Maybe $8,500, probably not. 'Life of Jimmy Dolan' and 'Tomorrow at Seven' at the Davis a fairly decent combo, but, like the others, will probably feel the pinch. It's a toss-up, at any rate, for $2,200.

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'Life of Jimmy Dolan' (WB) and 'Tomorrow at Seven' (RKO). Poor getaway doesn't augur for more than poor $2,200. Last week 'Kiss Before the Mirror' (Fox) and 'Below the Sea' (Col) helped a bit by holiday to $2,500.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Looking Forward' (MG). Gathered best notices in town, with Hearst splurge helping some, too. Should break $4,000, all right. Last week 'Adorable' (Fox) at $6,100 best here since 'Cavalcade.'

Penn (Loew's-UA) (3,300; 25-35-50)—'International House' (Par). This one'll have to depend entirely upon radio names, and ether reputations have never meant anything at the b. o. here in past. Hardly likely that it'll mean anything now, so it looks like a sultry $8,500. Last week 'Peg o' My Heart' (MG) a pleasant surprise at $13,500.

Stanley (WB) (3,600; 25-35-50)—'I Cover the Waterfront' (UA). Just another picture and a maximum of $7,500 looked for. That's a little bit of ouch. Last week 'Little Giant' (FN) plenty depressing at $7,000.

Warner (WB) (2,000; 25-35-50)—'Hold Me Tight' (Fox). Fox had better hold the Dunn-Ellers team a little tighter, for they're slipping rapidly. Not more than $3,700, poor, in store for this one. Last week 'Eagle and the Hawk' (Par) a surprise click at $6,000 in seven days, best here since 'Sign of Cross.'

Weeks Buys 'Tangled Lies'

Hollywood, June 5.

George Weeks' Angelus Productions has bought 'Tangled Lies,' an original by George Morgan.

Writer is now preparing the continuity.

LINCOLN SWELTERING

Only 2 Cooling Plants in Town—'Hell Below,' $2,900

Lincoln, Neb., June 5.

Hot weather scissoring into the grosses. Only two theatres out of the 11 operating here have anything like a cooling system and the patrons want to see a show pretty bad before they'll go into an oven when it's 95 in the shade and slightly lower after dark.

Rialto goes to first runs this week for the first time in more than a year. The new vaude policy made this almost compulsory. Pic this stretch will be 'Should a Woman Tell' with Bell's Hawaiians on the stage. House now offers three-a-day and has boosted the top from 15 to 25c at night.

Liberty (stock) which has been rubbing the pic houses all year pulled its ads from the paper last week and suffered the rest of the week. Outdoor amusements aren't pulling a great number of the erstwhile pic fans and it looks like the lure of the open road and cool breezes has pulled most of them from the b. o.

Estimates for This Week

Colonial (LTC) (650; 10-15-20)—'Ladies They Talk About' (WB) and 'Treason' (WB). Split appears fair for $700. Last week 'Bondage' (Fox) was a hit at this house and held the full six days, nice $1,000.

Lincoln (LTC) (1,600; 10-15-25)—'Little Giant' (WB). Fair here, $1,600. Last week 'Warrior's Husband' (Fox) did the biz for the week, topped at $2,200.

Orpheum (LTC) (1,200; 10-15-25)—'Trick for Trick' (Fox). Average pic, average gross $650. Last week 'Hello Sister' (Fox) and 'Employee's Entrance' (WB), split for dinky week at $600.

Rialto (Monroe-Bard) (1,100; 10-15-25)—'Should Woman Tell' (Mono) and vaude. Invokes the first run pic policy here. With Bell's Hawaiians for vaude looks nice for $1,600. Last week 'Child of Manhattan' (Col) and 'Virtue' (Col) split with Jack Meredith-Joe Marcan unit on stage; took fair at $1,250.

State (Monroe) (500; 10-15-25)—'King of Jazz' (U). Revival looks worthy of a fair $1,050. Last week 'Be Mine Tonight' (U) on the second week drew an exceptional $1,100.

Stuart (LTC) (1,900; 10-25-35-55-60)—'Hell Below' (MG). Looks the best in town, okay $2,900. Last week 'Secrets' (UA) and Art Babich's band on stage last half pulled only so-so, $2,500.

GAYNOR $13,000; CAP $11,000; MONT'L NICE

Montreal, June 5.

Weather crazy here. After wettest and coldest May in 50 years, chances are June may go torrid in this suburb of the Arctic, thus brodieing attendances. So far results have exceeded expectations, but summer is bound to be round the corner.

Palace again looks like topping the town with a b.o. booster in 'Adorable'. Gaynor is sure-fire here, femme following alone making the grade; $13,000 in sight.

'Sweepings' and 'Diplomaniacs' at Capitol are a brace of b.o. builders that should gross up to $11,000. Bill provides plenty variety from grave to gay and house has been consistent in maintaining gross since Larry Bearg went as manager.

Loew's has 'Fast Workers' and five acts of vaude and stands up well as compared with previous weeks. Eddie Sanborn and his orch have built themselves solid into popular liking and are the sole theatre band left in town. Combo should gross $12,000.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-75) 'Luck O'Shea.' Stock company looks like fixture here for summer with grosses holding around $3,000. Last week French operetta company on subscription basis took in about $6,500.

Palace (FP) (2,700; 60) 'Adorable' (Fox). Certain to do nice biz and may jack up gross to $13,000. Last week 'Today We Live' (MG) grossed good $12,000.

Capitol (FP) (2,700; 50) 'Sweepings' (RKO) and 'Diplomaniacs' (RKO). Smartly contrasted bill that should get $11,000. Last week 'Zoo in Budapest' (Fox) and 'Pleasure Cruise' (Fox) took $10,000.

Loew's (FP) (3,200; 60) 'Fast Workers' (MG) and vaude. If weather keeps as is this looks like sure $12,500. Last week 'Phantom Broadcast' (Mono) and vaude combo grossed $11,000.

Princess (CT) (1,900; 50) 'Below the Sea' (Col) and 'Strictly Personal' (Col). May lift gross to $6,000. Last week 'Looking on Bright Side' and 'Fires of Fate,' both British, $5,000.

Imperial (France-Film) (1,900; 50) 'La Belle Marinière' (French). Should reach average, around $2,000. Last week 'Criminelle' (French), not so good at $1,500.

Cinema de Paris (France-Film) (600; 25) 'L'Homme a l'Hispano' (French). Second week about $750, after $900 last week.

Newark's Bullish Mem. Day Week Will Offset Mild Current Trade

Newark, June 5.

It's a hot week-end and unpromising but nothing can wipe off the Decoration Day smiles. It turned cold and wet after heat Sunday and it was a great holiday with business lasting the whole week. Everybody got his but the Little did proportionately the best jumping from $650 with Greman pics to $1,900 with an Irisher.

Looks as though Loew will lead with $11,000 for 'Peg o' My Heart' this time.

Stock at the Broad closes this, the eighth week; reopens in September.

Barnum and Bailey in town for two days with bicycle races starting in Nutley on new track. Outdoors offering plenty with both Dreamland and Olympic Parks open to say nothing of 'World of Mirth,' carnival, in for two weeks at Irvington.

Branford opens 'Golddiggers' early next week at a titled scale. Proctor's open all summer contrary to story house would close.

Estimates for This Week

Branford (WB) (2,966; 15-65), 'Elmer the Great' (WB). Doing well enough and should brush $9,000. Last week 'Little Giant' (WB) fine at $10,500.

Capitol (WB) (1,200; 15-25-35-50), 'Bondage' (Fox) and 'Song of the Eagle' (Par). Billing 'Bondage' as not recommended for children should help but even so will hardly beat $4,000. Last week 'Today We Live' (MG) and 'Deception' (Col) grand at $5,300.

Little (Cinema) (299; 15-25-40-50)—'Kerry Minstrel' and stage show (2d week). Going so strong may even pull $1,200 on second stanza. First week brought first real money to house for weeks doing over $1,900.

Loew's State (2,780; 15-75), 'Peg o' My Heart' (MG) and vaude. Fine opening but gross at mercy of weather. Should total $11,000. Last week 'Barbarian' (MG) not so hot but great Memorial Day pulled it to same figure.

Newark (Adams-Par) (2,248; 15-75), 'Girl in 419' (Par) and vaude. Weak start and can hardly reach $5,300, poor. Last week 'Eagle and Hawk' (Par) okay at $10,500.

Proctor's (RKO) (2,300; 15-75), 'Silver Cord' (RKO) and vaude. Drawing class on opening and might reach $10,000. Running an eight-act bill next week. Last week 'World Gone Mad' (Maj) with colored unit went over $10,000.

Terminal (Skouras) (1,900; 15-50), 'Adorable' (Fox) (2d week). May go as high as $3,400. Last week 'Warrior's Husband' (Fox) pulled Monday and 'Adorable' substituted. The two did nicely with $4,300.

Climbing Temperature Doesn't Dent Cincy B.O.'s

Cincinnati, June 5.

Current receipts of downtown pic parlors are satisfactory considering climbing temperature and outdoor attractions. RKO has inaugurated reduced summer scale for first time in its three years of operation here, cutting top price from 55 to 50c and extending early bird bargain hour from 1 to 5 p. m. at its three ace houses, except Saturdays, Sundays and holidays.

Ufa, 400-seater off beaten path, reopened this week after two months of darkness for showing of 'Be Mine Tonight' with disappointing results.

Estimates for This Week

Albee (RKO) (3,300; 25-50) 'International House' (Par). Nifty lineup of names magneting; $10,000, very nice. Last week 'Hell Below' (MG), $10,600.

Palace (RKO) (2,600; 25-50) 'Eagle and Hawk' (Par). Local interested manifested by reason of pic was directed by Stuart Walker, stock impresario here for several seasons. Start indicates $9,000, okey. Last week 'I Cover the Waterfront (UA), $7,700, fine.

Lyric (RKO) (1,285; 25-50) 'Silver Cord' (RKO). Drama bouquoted by critics and Irene Dunne's local popularity helping for $6,000, oke. Last week 'Reunion in Vienna (MG) in second week got $5,500, oke.

Keith's (Libson) (1,500; 25-30) 'Little Giant' (FN). Robinson the pull for $5,500, good. Last week 'Lilly Turner' (FN); $5,000, not bad.

Grand (RKO) (1,025; 15-30) 'Perfect Understanding' (UA). In for full week. Gloria Swanson's femme fans in the majority, but only $1,200, mild. Last week 'Elmer the Great' (WB), second run, $2,300, a b.o. hit.

Family (RKO) (1,000; 15-25) 'Officer 13 (Allied) and 'Night of Terror' (Col). Split week, $1,200, oke. Last week 'Cowboy Counselor' (Allied) and 'Man Hunt' (RKO), $1,500, fair.

Strand (1,160; 15-25) 'Study in Scarlet' (WW) and five acts of vaude topped by the Gray Family. Average $3,000. Last week 'High Gear' (Mono) and the Mills-Shore revue headlining, $3,200.

'VIENNA,' $3,800, 'DIGGERS' 2D WK., DENV.

Denver, June 5.

'Gold Diggers' holding up nicely in second week at the Aladdin after world premiere at both the Orpheum and Aladdin last week. Holdouts every night both houses the initial week, but holdouts Saturday and Sunday, with good crowds Friday.

Denver poorer than last week; crowds fair but not nearly as strong as house could stand. Denham sliding along only fairly, but topping previous week by 30%. Orpheum doing about a third of the business of previous week, but too many afraid 'Zoo in Budapest' was just another animal picture. Anyway, Denverites stayed away from it like poison.

Paramount down from former stanza a little with program picture. Fanchon & Marco's 'Desert Song' goes into the Denham week of June 14. Played to packed houses at Denver theatre two years ago, but will be 40c top against 65c then and should pack at that price.

Weather hot and against the box offices.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40), 'Gold Diggers' (WB). Second week oke at $3,500. Last week 'Diggers,' day and date with the Orpheum in film's world premiere, and with standouts the rule at night, turned in a fine finish of $5,500.

Denham (Heilborn) 1,700; 15-25), 'Woman I Stole' (Col). Up to $2,700 after last week's 'Mussolini Speaks' (Col), which started the week but lasted only three days to miserable takings, and was replaced by 'Night of Terror' (Col), which did not improve the take much, and with 'Soldiers of the Storm,' double featuring for the week, the bunch turned in only $2,000.

Denver (Publix) (2,500; 25-35-40-50), 'Reunion in Vienna' (MG). A feeble $3,800. Last week 'Eagle and the Hawk' (Par), in the face of strong opposition, finished with $4,300.

Orpheum (Huffman) (2,600; 25-30-40), 'Zoo in Budapest' (Fox) and Fred Schmitt orchestra. A dud; scared of animal cycle import in the title; only $3,700. Last week 'Gold Diggers of Broadway' (WB), day and date with the Aladdin and with standouts at night the rule, did itself proud and turned in close to $10,500.

Paramount (Publix) (2,000; 25-40), 'Girl in 419' (Par). Off, dropping to $2,300. Last week 'Perfect Understanding' (UA), with a stage show and orchestra, finished with a meek $2,400.

Tacoma Down to 2 1st Runs; $8,800 Between 'Em

Tacoma, June 5.

The burg is settling down to what fits it, Blue Mouse folding Friday and leaving two first run de luxe spots, Music Box and Roxy. These houses are just a handshake away from each other, right in the center of the downtown biz section. One stop gets 'em both. Another handshake away is Moore's Rialto, run as grind at pop prices. Riviera, operated by Miss Constantine, is in the same locality and plays second run.

All these are indies, Hamrick having the Music Box and Jensen-von Herberg, the Roxy.

Blue Mouse has been slipping for some weeks. Burlesque was the prelude to killing the house. Musical shows failed. So shutdown is for the summer at any rate and maybe indefinite.

Estimates for This Week

Music Box (Hamrick) (1,400; 25)—'Elmer the Great' (FN), and 'Ex-Lady' (WB). Split in six days should garner a fair $3,600. Last week 'Working Man' (WB), three days, good at $2,000; 'Secrets' (UA) four days, also good at same, making week okay at $4,000.

Roxy (J.-von H.) (1,300; 10-25)—'Circus Queen Murder' (Col.), 'Rasputin' (MG). Heading for a big $4,800. Last week 'Clear All Wires' (MG), 'Today We Live' (MG), split, good $3,800.

Blue Mouse (Hamrick) (650; 15-25)—Dark. Last week 'Sweepings' (RKO), 'Terror Abroad' (Par), split, slow at $1,100.

LAUREL-HARDY REVIVING

Hollywood, June

Laurel and Hardy have been added to the cast of 'Hollywood Revue of 1933' at Metro.

Jean Harlow and Clark Gable are also in the production for a pantomime, minus dialog, singing or dancing.

PROV. FULL OF IFS AND BUTS

Providence, June 5.

With one or two exceptions business is once again in the doldrums. Decent grosses will be few ,and this can be attributed to any number of reasons. For one, the mercury seems to be on the climb, and heat is expected to stick for the rest of the week, unless there's a sudden change. Moreover the bills are none too hot.

A surprising change in the weather last week saw some nice build-ups in grosses. Change came with the holiday, and the result was that nearly every stand got the trade that would be usually motoring out of town.

The best bet the last stanza was the Paramount with 'Eagle and the Hawk,' and the revival, 'King of Jazz.' Opening was the best thing in town, despite the sultry weather, but when the thermometer dipped business soared skyward, and for the first time in many months a picture house was found to have outdone theatres with 'flesh' shows.

This week, however, with picture bills not so forte the variety houses are once again having things very much their own way. The heat has already counted out one combo house, Fay's, which is now dark for the summer, and no / the talk is that some other spot on the main stem will fold soon. Exhibitors are talking plenty these days of being greatly oversetated, and are giving out all sorts of dope regarding conditions and possible solutions, but while everyone seems agreed that there are too many theatres here for drawing capacity there is no concerted move to relieve the situation.

Three theatres are now dark in Providence, the Carlton legit stand; Fay's, combo house, and the new Metropolitan, which although built at a cost of nearly a million less than a year ago, has only about three months of actual operation to its credit.

The owners of the Met are doing everything to prevent the stand from passing out of picture altogether. To keep things going, the owners have rented one whole floor of the building to Station WPRO and Station WPAW for studio purposes, and last week leased the theatre to the sponsors of the Providence Community Concerts for next season. Affairs held by the association have been usually taking place at Loew's State and the RKO Albee. But these affairs will only relight the theatre once a fortnight at the most. What the Met will do to bring about full operation is a matter of conjecture.

The numerous beach resorts in these parts have started the long expected campaign on beer gardens, and hot weather is expected to send an exodus of theatre patrons to these places which are emphasizing the fact that beer can be obtained as cheap as in the city with the added inducement of free entertainment.

Loew's State is hitting a fairly decent stride this week after being out of step with things in the last few weeks. Frances White headlining, and overshadowing 'Made on Broadway,' screen attraction.

The Modern, stock house, still taking away good coin from the picture stands at 55c price. Company entering 14th week, and the talk is house will remain open through the summer, even though there is no ventilating system. Management figuring on closing around 1st of August to give players a vacation and then reopen Labor Day.

In the straight picture division there's no particular excitement this week, but the stands are feeling a bit more optimistic over last week's showing. Paramount opened rather meekly with 'Girl in 419' and 'Sunset Pass,' but there may be a pickup of sufficient growth to break things even.

'Working Man' at the Majestic is pacing rather slowly, and 'Tomorrow at Seven' at the RKO Victory is a little under last week.

Estimates for This Week

Loew's State (3,200; 15-40), 'Made on Broadway' (MG) and vaude, Frances White headlining. Montgomery well liked here, but followers disappointed. Variety show is pepping things up, and pace is rather brisk. Most likely will exceed $10,500, plenty of coin these days. Last week 'The Barbarian' (MG) was another case where the vaude had to do most of the work. Opening way off, but swell build-up tilted gross to $9,500, okc.

Majestic (Fay) (2,200; 15-40), 'Working Man' (WB) and 'Lucky Dog' (U). Bill good enough for anyone, but it seems as though the buyers are not around this stand. House now entering third week of new low prices, but cut in scale apparently having no telling effect. Maybe $5,000, off. Last week 'Adorable' (Fox) and 'Study in Scarlet' (WW) also profited by the holiday and the dip in mercury; trifle better at $6,000.

Paramount (2,200; 15-40), 'Girl in 419' (Par) and 'Sunset Pass' (Par). Oke as far as twin bills go, but there's no present indication that this week will show up like the past two splendid weeks; most house will be able to corral, unless things shape up different last part of the week, will be $4,000, off.

RKO-Victory (1,600; 10-25), 'Tomorrow at Seven' (Jeff) and 'Treason' (Col). This little stand is slipping after making some splendid showings. Gross up a peg this week, but at that it should be a great deal better; n.s.g. at $2,000. Last week 'India Speaks' (RKO) $2,300.

RKO Albee (2,200; 15-40), 'Cocktail Hour' (Col) and vaude. Lacks names, and house will have to look down to about $4,500 weak. Last week 'Ann Carver' (RKO) got plenty of blasting and only a good vaude bill brought it through at $7,000.

Discriminating

Hollywood, June 5.

In picking Indians for the serial, 'Fighting With Kit Carson,' Mascot is taking only those with high cheekbones and straight schnozzles.

Indie company in the past has been selecting only real Indians, but exhibs complained the red-skins have looked too much like Bronx cowboys, and the scalping didn't the real McCoy.

MERGE RKO DIVISIONS FOR ECONOMY; SHIFTS

Carrying out the economy decree of the higher-ups, H. B. Franklin has ordered the consolidation of certain divisions with the final tally probably showing only two or three divisions where formerly there may have been five or six. New England is to combine with upstate New York, under Charles Koerner. William Raynor, Howard Emde and Lou Goldberg may get district jobs. Raynor, presently is in charge of N. E.

In handling the combined upstate New York and New England posts, Koerner may headquarter out of Albany, but it's not certain. In New York, and at the home office, Koerner also handled union matters. These labor duties are being assumed direct by Herschel Stuart, general manager.

Along with the other moves, J. J. Franklin shifts to within a subway ride of Radio City, taking charge of the Albee, Brooklyn.

Marvin Parks goes from the Brooklyn house to Cleveland, and Nat Holt, who has been in Cincinnati becomes overlord of Cleveland, as well as district boss.

Franklin's shifting to Brooklyn is taken to indicate that he may be groomed for a district or divisional job in Brooklyn.

PAR'S BANK SUIT DELAYED

Matter of Millions and Preference Going Into Court This Week

Contemplated suit of the Paramount Publix trustees against the group of 12 banks which loaned Par $13,000,000 last March, for a surrender of the preference under that deal, may be filed some time this week.

Complaint has been in tentative shape for three weeks now but due to press of many other matters in Par, there has been delay in its filing.

Only thing that will prevent filing in the U. S. District court would be a voluntary surrender of the bank preference by the 12 New York, Chicago and Philadelphia banks, for whom security in the form of film negatives and rental therefrom were set up in Film Productions Corp., subsid of PP.

Roulien's Fox Tuner

Hollywood, June 5.

Fox is working on the idea of producing a musical picture with Paul Roulien which would be filmed simultaneously in English and Spanish. South American actor recently completed 'It's Great To Be Alive', musical, which also got a Spanish versioning.

If made, picture would be produced on the Hollywood lot instead of Westwood, under supervison of Sol Wurtzel and John Stone.

'Woman,' one of Martinez Sierra's Spanish plays, will be the next Spanish film to start. Catalina Barcena has the femme lead.

'ZOO' WITH VAUDE, 7G, TOPS HEAT-WILTED IND.

Indianapolis, June 5.

It's tough going for the theatres in the Hoosier capital city this week with all kinds of obstacles cutting down grosses. Hot weather finally arrived in full force over the week-end, and the populace took to the outdoors to see what it's all about at the swimming pools, amusement parks, dance spots, and night baseball. Election Day on the national liquor repeal question didn't help keep the natives theatre-minded, either.

The Lyric with its vaudeville revue policy clicking in fine style on the stage managed to keep its gross from collapsing even if 'Zoo in Budapest' was accepted only fairly well on the screen. A. J. Kalberer, manager, is on his toes every minute and never passes up a bet in the way of exploitation either, which also may have something to do with his leadership of the pack.

Indiana and Circle are both staggering, with the reports that they're ready to close not helping them a bit. Last minute substiution of 'Below the Sea' for 'The Keyhole' didn't do the former any good, and the Circle got away weakly with 'International House' as the result of a poor campaign. Loew's Palace is holding on pretty well, but Laurel and Hardy's 'Devil's Brother' can't take much of a bow for that. The Apollo is still squeezing through with its loyal feminine trade. 'The Silver Cord' didn't wow 'em, but it could have been worse. 'Be Mine Tonight' is being forced into a hold-over at the Ohio by Universal, but the outlook is very gloomy for more than a few days in the second week.

The New Family, formerly the Rialto, lasted only one week with its six acts of vaudeville and a feature picture at 25c top. Operated by the unions, the house never got to first base and the boys had to pass the hat among themselves several times during the week to pay the bills.

The Indiana Roof ballroom, with Tom Devine at the helm, closed Sunday night for the summer season as per usual. Devine expects to reopen it in the fall.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40), 'Silver Cord' (RKO). Will struggle through to $2,800. Last week 'Adorable' (Fox) eked out a fading $3,000 in its second week.

Circle (Circle) (2,600; 25-40), 'International House' (Par). Not up to expectations with a disappointing $2,800. Everyone is saying this one should have been given a better campaign here. Last week 'Eagle and Hawk' (Par), $2,700, not so hot.

Indiana (Circle) (3,300; 25-40), 'Below the Sea' (Col). Down, down, down this deluxer goes to a terrible $2,300. Closing notices to the unions is the result. Sudden switch on morning of opening from another picture to this one is the cause. Last week the house slipped with 'Ex-Lady' (WB) to a lowly $3,800.

Lyric (Fourth Ave.) (2,600; 25-30-40), 'Zoo in Budapest' (Fox) and vaude. This one held up by stage show policy to a gasping $7,000. Very good, when one looks over the business of the opposish. Last week this house wound up with a surprisingly good $8,000 as a result of help from 500-mile race crowds because of flesh show more than 'Diplomaniacs' (RKO). It was one of best weeks since reopening a month ago.

Ohio (Universal) (1,400; 25-40), 'Be Mine Tonight' (U). May not even last a second week as it stands to do not more than $700. Last week it did not justify a holdover with its business at a scant $1,000. Looks like the key is in the lock.

Danziger's Home Town Par Picked for 'Humor'

Incinnati, June 5.

Paramount's 'College Humor' is to be world premiered at the RKO Palace here the week of June 15. Bill Danziger arrived last week and will remain until after the Hollywood opening to whoop exploitation. He is a native and rates heavy with the local press, one of the reasons why Par picked Cincy for the opening gun on this film, it is claimed.

From here Danziger goes to Hollywood to work for his employers under Bill Pine, he having recently been relieved of publicity duties in the New York office. Before that job, Danziger was chief praise agent for RKO's midwest division for about a year.

Columbia Drops Naylor

Los Angeles, June 5.

George L. Naylor is out as western division manager for Columbia Pictures, after two years.

His successor is Jerome Safron, who comes here from the home office in New York. Naylor has announced no plans.

Cohn Ducked Debate

Scheduled radio debate last Friday (2) between Brock Pemberton, producer, and Jack Cohn, of Columbia Pictures, was a walk-over for Pemberton. Cohn failed to keep the mike date. Topic was whether the legit theatre was washed up, the manager being on the negative side, of course.

Cohn's forgetfulness put Ben Atwell, of Col's press department on the spot, with Pemberton saying he couldn't argue with a pal. Then he went on with his prepared speech.

INDIE MAKING FILMS IN MET STUDIO, FT. LEE

tarmark, Inc., new producing company, headed by Leonard J. Matchan, has a lease for the Metropolitan studios at Fort Lee, N. J., to make six features. Regent Pictures will distribute.

First story, 'Unwanted Venus,' will get under way June 15 or thereabouts. Grover Lee, recently returned from Europe, directi

Par-RKO Syracuse Pool on the Tapis

Paramount and RKO are discussing a possible pool of their properties in Syracuse. Fact that Par was contemplating turning over the Par to Schine prompted RKO to make a pooling bid, and the possibility lies that the thing might be arranged. Idea is to have RKO operate everything, taking over the Paramount theatre and splitting the film product available here among three houses.

These theatres would be, besides the Paramount, the Keith and the Strand. Latter two are already under RKO operation, although only the Keith is a basic RKO amusement palace. The Strand formerly was a Warner citadel until pooled with the Keith, under the RKO banner.

Under the pool the Keith would remain first-run, Par going subsequent.

ORPH, OMAHA, TO BLANK

Local and Bankrupt Added to Trusteeship—Closing Temporarily

Omaha, June 5.

A. H. Blank is now the Omaha theatre dictator. Bankrupt RKO Orpheum has been put into his trusteeship, along with those from Paramount, including the World and State theatres, former Publix houses.

Stanley Brown is now manager of the Orpheum, succeeding Lou Golden. House will be closed June 10 for 10 days, presumably to break union contracts.

According to statement from Nebraska Theatres Co., which will operate the Orpheum for States Co. of Omaha, house will resume a stage and screen policy when it reopens.

States gets the house on $5,000 monthly guarantee or 17½% of gross on straight film grosses and 12½% when stage policy obtains.

Ernest Bru Killed

rnest Bru, president of Enterprise Pictures Corp., fell from the window of his office at 729 7th avenue, New York, to instant death Monday afternoon (5).

Bru's financial status was reported good, Enterprise having completed a deal to release in the U. S. several French features. The deceased was 45 years of age and was well known in the independent foreign fields.

U Farms Out

Universal City, June 5.

Three loan-outs of Universal players have been arranged with other studios. Tom Brown goes into Paramount's 'Three Cornered Moon,' and Andy Devine into Fox's 'The Last Adam.'

Gloria Stuart, although not set, is a strong candidate for the femme spot opposite Eddie Cantor in 'Roman Scandals.'

FRISCO'S OKAY; 'INT'L' $16,000; 'LILY' $17,000

San Francisco, June .

'International House's' impressive lineup of names counted upon to pace the Par smartly as competition isn't so keen around the town.

Hottest competish is from Chatterton in 'Lilly Turner' at the Warfield. Chatterton isn't what she used to be, but still pretty good.

St. Francis heading toward good returns with a pair of laugh films, 'Elmer the Great' and Zasu Pitts top-billed in 'Hello Sister.'

United Artists is in its eighth and last stanza of 'Be Mine Tonight,' which has set an endurance record at this house, copping good business all the way through. At around $5,000 on its fadeout, it's still satisfactory.

Fox-West Coast has made a deal with Publix to open the Par, Oakland, Friday (9) at 40c top. Frank Burhans will manage house.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Shriek in Night' (Allied) and 'Slightly Married' (Chester). At about average pace of $8,500. Last week same on 'Black Beauty' and 'Monte Carlo Madness' (both co-op).

Golden Gate (RKO) (2,844; 30-40-65)—'Woman I Stole' (Col) and vaude. A poor $10,000, compared to $13,000 on last week's 'Diplomaniacs' (RKO).

Paramount (Fox) (2,700; 30-40-55)—'International House' (Par). Flock of names helping to good $16,000. Last week's 'Adorable' (Fox) hit a fairish $12,000.

St. Francis (Fox) (1,500; 35-40)—'Elmer the Great' (WB) and 'Hello Sister' (Fox). Two laughs and big at $8,000. Last week saw a great $8,300 on 'Looking Forward' (MG) and 'Song of Eagle' (Par).

United Artists (1,400; 25-35-50)—'Be Mine Tonight' (U) (8th-final week). Endurance record and still okay at $5,000. Seventh week saw $300 more.

Warfield (Fox) (2,700; 35-55-65)—'Lilly Turner' (WB) and stage show. Chatterton still fair in Frisco; looks $17,000. Robinson in 'Little Giant' (WB) copped swell $20,000 last week.

'Wives' Is Royer's First for Release Thru Own Branches

Hollywood, June 5.

Fanchon Royer starts on her first production for her own release June 15 when 'Neighbors' Wives,' by Jack Natteford, goes into work. She will make 14 more in the next year, starting them 25 days apart.

Royer Exchanges, Inc., has its own branches in New York, Boston, Philadelphia, and Washington and her picture will be sold in conjunction with other product in Cleveland, Cincinnati, Pittsburgh, Detroit and Salt Lake. A Los Angeles deal is pending.

Miss Royer says that she broke with Mayfair because of the amount of sales cost saddled on her pictures by the latter and because paper given her by the distrib was not picked up after Mayfair's bank failed to open its doors following the bank holiday.

Par Saving H. O. Rent

In an effort to cut down the rent bill to Paramount, Publix and its subsidiaries, occupying space in the Paramount building, N. Y., departments are being grouped on various floors so that the 14th can be given up. Editorial department was brought down to the eighth floor and the publicity-advertising division to the 12th, both from the 14th.

P-P trustees moved up from the legal floor to the theatre floor (ninth), with Sam Dembow, Jr., to John Balaban's old office in favor of the Sam Katz suite going to Charles D. Hilles.

Publix Enterprises bankruptcy forces took over open space on the sixth floor and S. A. Lynch and his staff are on the seventh.

Brower Flying East

Hollywood, June 5.

George Brower, western sales manager for Warners, is flying to New York for home office conferences.

Going Places

By Cecelia Ager

Fay Wray's ittle Pets

So inured to monsters is Fay Wray by now, so broken by her adventures in recent horror films, that when in 'Below the Sea' she sees a iant octopus approach her submarine diving bell she fairly jumps up and down for joy. ' done so much screaming lately she's grown to like it, and she's associated with so many ideous creatures she's learned to understand them. To Miss Wray octopus not just a prop creation, it's something to scream at and yet feel friendly toward. Not so much paradox as it seems, for Miss Wray's most valuable contribution to the cinema is her reaction to monsters. She ought to like them; they bring out the best in her.

Miss Wray's encounter with her Svengali octopus is preceded by Miss Wray in various poses on a Hollywood-going yacht. She does not side with those old fogeys who approve only strictly conventional nautical garb; she puts a little imagination into her wardrobe, schemes, with little scarves, caps, and attendant fripperies, that her clothes be flattering and gay—as well as utilitarian. There's her gold cloth mess jacket for her satin and gold dinner dress, for instance, and her knitted Scotch cap and gray flannel trousers for deck striding. She also sees to it somehow or other that the salt spray leaves the curls clustered at the back of her neck intact, that the sea breezes let her stylized bangs be.

Esther Howard plays a waterfront madame in a becoming Mae West make-up and ostrich bedecked satin wrapper, but there's more to Mae than her make-up.

ore Than Pyjamas

Bunches — people meet their deaths in 'A Study in Scarlet,' but they do not die in vain. They lay down their lives that a new negligee may be born; that Anna May Wong may have reason to wander the corridors of her fine old English manse on murder bent and, whilst so engaged, may show that even a black-hearted murderess has something good in her when she introduces pyjamas so captivating to the admiring gals.

Miss Wong's memorable robe borrows from the Chinese in the twisted silk cord frogs that mark its high-collared center closing in its long, loose sleeves, but its fascination transcends national boundaries. Its floor length coat, sashed sleekly at the waist, is cut away in front so that, as Miss Wong steals menacingly along her halls, it will float out softly behind her, enveloping her in a low cloud of impending doom, sinister, dangerous, hypnotic. The screams, murky Limehouse sets, threatening shadows and pools of blood that punctuate 'A Study in Scarlet' so industriously are amateur at casting evil's spell compared to Miss Wong's negligee. Even Miss Wong herself appears a jolly Oriental trying conscientiously to keep a straight face, until she wraps her negligee about her.

It is June Clyde's thankless duty to play the sweet, witless blonde ingenue Sherlock Holmes just will go on rescuing. Miss Clyde is at least the first Holmes heroine in contemporary puffed sleeves, black net ones dotted with gold. Doris Lloyd, as a greedy Cockney widow, weighs herself with shabby finery and mangey furs and creates a rich, flavorsome characterization in the one scene allotted to her.

ings Without Mugging

When Bebe Daniels asks for a cigaret in 'Cocktail Hour' hordes of men spring up to serve her; when she asks for a light she arouses a veritable stampede. She is an artist with a $60,000 advertising contract, and the young men who frequent her mammoth modernistic apartment look a little bit hungry.

It is not altogether fair, however, to attribute all her success with men to the very healthy condition of her finances. She has charm and a good figure; she can sing right up close to the camera without her mouth looking distorted; her wardrobe, while a bit on the leg o' mutton sleeve side, has its points of interesting simplicity, and she can play a broken-hearted dumb with enough gaiety and humor to negate most of the distaste a volubly potted lady evokes. More important, she's the sort to throw her whole heart into any emotional situation at hand; her generous response and warmth assures everybody's liking her, even if many will balk at liking her too long, too full coiffure, too.

Muriel Kirkland, playing a celebrated concert pianist born in Kansas who disguises her unromantic origins with a Russian accent, supports Miss Daniels with her sympathetic friendship, yet remains a definite personality in her own right. She's hit upon a flattering hairdress, stylized with bangs, that very nearly keeps a secret of the fact that hers is not a flawless screen face. Her drawling voice and diction distinguishes her instantly, and her neat sense of comedy promises her a widening circle of picture house friends.

Hair

Lili Damita, perhaps because she can't bear the name 'Goldie' in 'Goldie Gets Along,' continually tosses her head, perhaps to shake it out of her hair. She doesn't toss her head so consistently to get her hair out of her eyes; she likes her hair in her eyes. Whenever, by mistake, in one of her tosses her hair does get out of her eyes, she tosses her head quickly to bring it right over them again.

This head tossing of Miss Damita's is doubtless meant to signify Gallic temperament. At any rate, it provides action. Her hair is beautiful, luxuriant, curled up becomingly at the ends of its long bob, and Miss Damita is not one to let beauty hide its light. She has a glorious figure too, and when the story denies her any more bathing suits to prove it in, her dresses understand. With artful fitting and bias cutting they cling close to her, revealing every lush curve while shyly insisting upon the modesty of high necks. An innocent jumper dress, as Miss Damita fills it, becomes a gown wise with enticement. Her youngish swagger hats and caps swoop down over one ye ooh-la-la fashion; there is something about one of her eyes that Miss Damita doesn't like, and so, with hair or hats she not only conceals it, but makes it serve as additional allure. These French girls!

Miss Damita has so much instinctive chic, she wears her clothes—even bathing suits—with such true and instructive flair, she ought to go in for menacing.

Gam Geometry

When Russell Markert's Forty Roxyettes make up their minds to parade—nothing dares to follow them. Let the Music Hall go profound, let it lift arty eyebrows at the solid, mundane doings of the Roxyettes, they need only swing into their march to show the place what's what, what really counts. Military minded, nothing can stop them, not treadmills, not elevators, not revolving stages, not even a Glow Worm ballet with electrically lighted yellow net ballet skirts. Heads high, chins up, knees lifted in one unbroken horizontal line, they're a troop to teach those four U.S. Marines on the upstage platform what drilling can be, that a memory for training nestles under their proud blue white-plumed caps, that long legs can do right by white tights and blue boots and still march forward in an arc, a triangle, a straight line and even a star. Geometric wizards, the Roxyettes this week, as stirring in their brave unfaltering parade as the sweep of march music.

Gomez and Winona interpret 'Satan's Li'l Lamb' as a poor but intensely rhythmic creature primed with repressed desires, really a wolf in white satin and gold sheep's clothing. The Roxyettes, the sweet young things, offer no such psycho-analytical definition for their part. As they see her, 'Satan's Li'l Lamb' is a merry little girl in brown trunks and white organdy puffed sleeved blouse whose naughtiest gesture is a mischievous wiggle of her derriere.

Patricia Bowman looks too alluringly fragile in pink chiffon and sequins to explain why her adagio waltz partner has any trouble at all in hoisting her. It may be that the trees whirling around on the revolving stage add an unnecessary fillip to the already present dizziness of love.

ZIEGFELD WITH FILMS DOING 'ITTLE BIT

If outside estimates can be accepted, Loew's Ziegfeld, on upper 6th avenue, looks to become the principal operating flopperoo of that circuit. Now on its sixth week, estimates would have the spot aggregating a gross b.o. of under $3,500 weekly. It's a thrice weekly changeover at 25-40c and the newest link in the Loew chain.

Info would have the Loew people running the spot as an accommodation to the Hearst-Brisbane interests, which are stated to own the land on which the theatre stands. It's directly opposite Hotel Warwick, also owned by the Hearst people, at 54th street.

Understanding is that Loew's doesn't pay rent except out of profits or something, which gives the theatre firm some kind of a break on the proposition.

The house apparently was aimed to set up a new ritzy neighb for Loew's, something like what the firm holds in the Lexington, hardly a half mile distant to the east of the Ziegfeld. Lexington is a handsome payer for Loew's. Hearst people wanted the Warwick corner lighted up by the theatre.

Whether Loew's may have had designs of eventually converting the spot into a competitive location for the Radio City theatres is only a guess.

Low Grosses

There have been days, according to outside checkers of the Ziegfeld, when the spot went under $150. It was opened Friday, April 21, with much fanfare and space plugging from the Hearst sheets. Loew's organized a parade to plug the start.

Curiously enough fact of Loew's going on 6th avenue had the RKO theatre overlords worried.

That the RKO Roxy in Radio City, presently in straight films on a subsequent neighb policy at the same scale as the Ziegfeld, only heaps competition worries on the former home of Ziegfeld's Glorified American Girl.

Wallis Steps Up

Hollywood, June 5.

Hal Wallis today (Monday) became executive in charge of production at Warner-First National, filling the gap left by Darryl Zanuck's resignation.

Wallis will work under Jack Warner's supervision and will have the following supervising producers handling product—Henry Ianke, Robert Lord, Robert Presnell, and James Seymour. Latter three were writers during the Zanuck regime.

Secret Service Shorts

Hollywood, June 5.

Metro will make six two-reelers based on cases in the files of the Department of Justice. Idea is a series similar to the Lucky Strike radio program. Madeline Ruthven, Metro writers, is in Washington going through the files for material from the records.

Series is to be directed by Harry Boucquet, test director on the lot.

Kaufman Flying for Glom of Fair and N.Y.

Hollywood, June 5.

Al Kaufman, who returned to the Paramount lot from Del Monte for production conferences, instead of proceeding directly east, flew to Chicago Sunday (4) for a glom of the World's Fair and then on to New York and the home office.

He'll be gone three weeks. Mel Shauer, his assistant, will sit in while he's gone.

Court Calls Swanson

Los Angeles, June 5.

In a supplementary proceeding heard before Referee Arthur P. Will, of the Superior Court, a summons for appearance of Gloria Swanson was ordered as a result of the judgment in favor of Maurice Cleary against the star.

The referee will examine Miss Swanson in order to learn her ability to pay the judgment. She is now in Europe.

New Pants

Hollywood, June 5.

Fox had to rewrite the script of 'Worst Woman in Paris?' so that Adolph Menjou would have more clothes to wear.

Player turned down the assignment originally claiming the picture would not give him a sufficient sartorial flash as the script would keep him in the same suit throughout the film. Rewrite calls for the Menjou character to change his wardrobe 12 times, which, being oke with the actor, he signed the contract.

MONEY-STAR DUMPING BY U HITS KARLOFF

Hollywood, June 5.

Universal is continuing its policy of dumping contract players as soon as they reach the big money class and substituting them with new people at less money.

Latest Universal star to go off the list is Boris Karloff. At the studio 18 months, Karloff had been drawing $750 per week, and was scheduled to get $1,250 on his coming option jump. The sum represented a jump of $500 or $250 each for two option periods. Karloff waived the previous option increase, which would have boosted his salary to $1,000, on condition that he would get the full amount on the next option.

U refused to meet the figure, which came due Thursday (1), and Karloff walked. He was to do 'Invisible Man' as his next.

In past few months, U has dropped Lew Ayres, Tala Birell, Paul Lukas (now back on a different basis), Tom Mix, Sidney Fox, Russell Hopton and others. Replacing them on the list are Margaret Sullavan, Mabel Marden, Onslow Stevens, June Knight and Hugh Enfield.

LOEW'S ROCHESTER HAS PLENTY RENT ARREARS

Rochester, N. Y.

Rochester theatre is operating on week-to-week basis under Loew. Greater Rochester Properties, owners, obtained judgment for $39,030 back rent due, but delayed serving papers pending a possible agreement.

A year ago Loew's obtained a rental reduction from $13,750 to $11,250 a month. Since February, according to papers in the case, the lessee has paid only $6,414, of which $5,000 was in cash and the remainder credited for steam and electricity to offices and stores in the building. Judgment was against the Clinton Court Corporation, lessee.

Leopold Friedman represents Loew's in negotiations which are expected to allow present management to continue under a new arrangement. The theatre is a 4,500-seater, but has not been going so well.

Edward Melnicker is manager.

Montana Picking Up

Seattle, June 5.

Will Steege, of Great Falls, Mont., here on way from L. A. to his home bailiwick, conferred with local showmen. Steele is FWC district manager in Montana and Idaho. Montana, in particular, he says, is picking up with farm prices up, wheat crop outlook big, copper at 7½ cents is heading in right direction, and what the folks there now want is a better price on silver. Then mines would employ thousands.

Vaudeville shows signs of coming to front in Montana, he reports.

Par Trustees Rule Out P-P Time Sheet System

Paramount system, which called for time sheets on which personnel recorded its individual activities, has been ousted by the P-P trustees. Notice went around Thursday (1) concerning their elimination immediately.

The so-called time sheets maintained a check on what was done by individuals, time required, etc. For most it was a nuisance.

BOYS BRUSHING UP ON THEIR SPEECHING

Admittedly smarting at guffaws of veteran leaders and exhibitors seasoned in convention technique, the corps of new indie dictators is steeping itself in platform manner and elocution. The presidents-elect have just learned that most of their predecessors, immediately upon entering office, similar elocutionary home work before they reached the peak of convention oratorical prowess.

Ed Kuykendall, informed last week that he had been elected head of the MPTOA on a mail order vote, immediately expressed intentions to be more regular at Kiwanis societies in Mississippi of which he is a member. Right now leader critics hold that Kuykendall needs a little verbal pruning to drive home points in a speech.

M. A. Lightman, who steps out of the MPTOA chair, secretly joined a little theatre movement in Memphis, it is now revealed, when he was young in the presidency. M. A. at first was a rapid fire talker and, although a Cornell graduate, was difficult to follow. After several months of memorizing and reciting lines with home town troupers Lightman was soon noticed by the critics to be more at ease and convincing.

Urge Rehearsals

Keeping in speech trim is held by Dave Palfryman, Haysite, whose duty it is to attend all indie national conventions, just as necessary as learning how to speak. While the average exhibitor is believed by Dave to stand little chance of being able to automatically shut off the word flow, when once aroused, Palfryman cites himself as a public speaker who went rusty through lack of practice.

Certain of the indie producers, who always are present at exhib conventions exercising the 'new friend' policy, are disgusted with the lack of talker talent among the owners. They figure that not over 10 of every 100 exhibs in convention open their mouths for the public record.

Even the oldest and most fluent of exhib leaders, Charlie O'Reilly, is an ardent believer in rehearsals. Veteran trade reporters know that when the TOCC whip closes the door it's going to be a dress occasion of what is going to follow on the platform a week or so later.

Jump on Metro

Hollywood, June 5.

Completing 'Curtain at Eight' last week, Phil Goldstone starts this week on 'The Woman in the Chair' for Majestic release. Zita Johann has the top femme spot and Howard Christy directs.

'Curtain at ight,' adapted from the Octavus Roy Cohen book, will be released in three weeks, beating Metro's 'Dinner at Eight' into the theatres. Goldstone has refused to change the name of his pic, despite Metro's request to do so because titles might be confused.

'Scandals' on %

Hollywood, June 5.

Possibility that Radio may together on a deal for a celluloi 'Scandals' on a royalty basis.

Negotiations were started Thur. day (1) but proposed deal is still in the air.

N. Y. to L. A.

Hal Roach.
Rowland V. Lee.
Bertram Bloch.
George McCall.
Ed Perkins.
Ruth Morris.
Abe Lastfogel.
Frances Arms.
James B. Wharton.
Lee Tracey.
Hal Roach.
Jack Partington.

L. A. to N. Y.

Larry Darmour.

MUSIC HALL

New York, June 2.

Roxy is edging forward. In the current show he indicates his returning confidence in R. C. operating things. There is a suspicion that the current performance is only the forerunner of things which Roxy is quietly mapping for the Music Hall stage. He is content for the present to display a three-part show of gypsy songs, moonlight waltzes, a Harlemaniac number, and a stirring battle panel based on Sousa's marches.

There are real marines in that battle panel. The stage is levelled off and the Roxyettes in grenadier costumes of some kind do a military rhythm. Above and to the rear of the stage a framed picture of entrenched soldiers popping powder, while a marine color squad walks the treadmills as the colors fly to the breeze. It's a stirring finish, and Old Glory brings the patriotic hands of the customers into jubilant applause.

The marines in the show were loaned by Col. Kincaid, U.S.M.C., commanding the Marine Barracks, Brooklyn. Roxy is a Major in the U.S.M.C. reserve.

All of which gives an idea of just how strong the popular strain is underlined in the current show. Even the 'Glow Worm' ballet takes a hand. The frigidly correct customer might scorn such a display of showmanship as having the interior of the girls' ballet skirts light up intermittently to indicate the unsuspected presence of glow worms beneath. But if applause means anything, it's the customers' will. Big hand for this item when caught.

The 'Song of the Flame Number' has too much flame. It spreads over the wings and everywhere almost, and the tenor's voice in this number isn't particularly forte, but the massive aspect of the thing as staged brings hearty results.

Perhaps all this stuff sounds reminiscent of Roxy's former efforts at another spot, and that's believable; but Roxy himself calls the subjects "Reminiscences," so that's that. There are weak moments on the show, but there's plenty of production. Runs to around 48 minutes, all told.

It's a lurking opinion that Gomez and Winona might be better fitting for that 'Waltz Memories' number than Patricia Bowman and Leon Barte. The boy is particularly offside here, and Miss Bowman should stick to her classical or modern ballet. The setting isn't grandiose here, but simple, and doesn't impart particular beauty except that the bono publico go for anything when the stage begins to revolve. Not only revolves here, but also in 'Satan's Li'l Lamb' number, in the second part of the show, which follows right after the pit and choral number of gypsy songs, opening.

Two round table stages at the wings showing a bar on one side and a pianist and blues singer at the other. The girl finishes her song and the travelers split in the center to have the Roxyettes come down in a massed dance. Black and shady lighting here, not particularly cheering. Gomez and Winona do one of those Siamese ancestral dances or something in white costumes that doesn't belong, but still evoked customer reception.

It's interesting to note that there's no opera the current week, although it seems that some group sings in Victorian costume somewhere, and there are stage boxes set on the stage down front on either wing.

Taken as a whole, the show is typically Roxy. Even unto the massed chorus sitting in the pit for the opening number. Viola Philo and Jan Peerce are the soloists. But that opening number does seem a bit overlong; 14 minutes of it.

Feature is 'Cocktail Hour' (Col).

The Music Hall has plenty to think about with the grosses not having been anything to brag about, of late. There's the summer to begin with. Sixth avenue is a sultry thoroughfare in the warm months. Broadway may be warm, but Sixth avenue is really tough, with the 'L' not helping to attract patronage to that street.

There's a shortage of product which the house will feel, and Roxy's problem is now twice as big as any which may have confronted the regular RKO regime when supervising the spot during Roxy's illness. *Shan.*

Loew's Ziegfeld, N. Y.

The late glorifier's monument, a theatre bearing his name, to be the capital of the impresario's production activties, has wound up as an apostrophized theatre, Loew's. There have been plenty of cracks that it all goes to show, but the best answer is in that possessive Loew's Ziegfeld.

Apart from that, as a triple change subsequent run picture house it's the last word in ultra cinematic appreciation from a fan viewpoint. Prime fault has been that the house hasn't caught on, but when it does it'll become another bonanza like the Plaza with its 75c and $1.25 scale for fourth and fifth runs, but a class little theatre for Park avenue trade. This is 30c and 50c, and one of the most comfortable cinemas in Greater New York, but somehow that 55th and Sixth avenue location is probably too close to the Times Square first-runs to warrant the nabors waiting until the films come to them. That's the secret of the Plaza, where the swank east side trade waits for pictures which sell for more on their fourth showing than in the downtown deluxers.

Loew's Ziegfeld is worth a visit for that mezzanine foyer display of the Ziegfeld museum. It's a treasure trove of many associations of the late impresario. The photographic collection of the Ziegfeld beauts has been augmented by loans from the Albert Davis collection of theatrical photos, and there are many other personal effects associated with Ziegfy or his stars.

House boasts the only femme picture house manager in New York, Chelle Janis. She's trying some good nabe stuff that should ultimately catch on. There are bridge tables at all times, and a special Thursday nite bridge pro, along with other wrinkles, including free cigs (any brand). However, it's getting so that the nearby apartment residents are being mailed complimentaries for an entire party to paper the house as a means to get the theatre identified. It should bring in some cash trade in time. *Abel.*

CAPITOL, N. Y.

New York, June 2.

One of the Capitol sloughs weeks. 'Hell Below,' just in from its $2 Astor run, with only five days in between, is probably figured as a sufficient draw, although possible it'll go boppo with the rest of the show.

Show's big attraction is an 'Undersea Ballet,' with no stager mentioned. It's along usual picture house ballet lines, a bit outmoded in this day and age, but not too bad from a flash standpoint. Chester Hale girls are all over the stage as mermaids, while Rae, Ellis and La Rue do their adagio dance out front. Usual ocean-waving effects that might have been better handled.

Best feature of this ballet is that it's laid on thick and fast. Whole thing is on and off in 15 minutes, which makes it okay. Just as the audience is beginning to fidget it's over with and the picture starts.

Show is split in two halves, with the ballet as the final business. Up ahead is another short stage bit with Gambarelli and William Hall. Gamby does only one dance, preluded by a solo by her pianist. For no logical reason the entire show is allowed to start with Gamby's pianist at his solo. While he's playing his piano is moved slowly back stage and up to almost half stage level. Just why is not clear, because he's left there, takes his bows and Gamby comes on for her number. She's, of course, as effective and colorful a performer as always and garners her little bower of roses.

Hall, from radio, follows in 'one' to sing three numbers. He's a tall, well-built chap with a nice set of teeth and a pretty smile. Maybe he means something as a radio attraction which would excuse his billing. In between the two sections of the stage show is a Pete Smith short and the newsreel. Up ahead is Yasha Bunchuk's overture entitled 'Slavonic and Russian Melodies.'

Which still leaves no comedy, nothing light of any nature, no pep and mighty little entertainment for the entire layout.

Only visible sign of smartness in the show comes towards the end of the feature, when the wide screen is used for the finale sea battle scenes, enhancing that finale by quite a bit. *Kauf.*

CLARK, CHICAGO

Chicago, June 1.

This is the old Adelphi that once harbored burlesque, that Al Woods converted to legit 15 years ago, and that now blossoms out as a two-bit cinema. And, incidentally, house looks better, snappier and more up-and-coming right now than it ever has. New auspices besides changing the name have changed the appearance of the premises. A palette of bright hues has brought out the musty beauties of the place.

Installation of a classy looking box office at sidewalk level closes the old legit grille. Lobby has been thrown open so that inner and outer foyers are now one. In consequence, there's a sweep and bigness that the Adelphi never possessed.

Screen has been set back about 20 feet from the footlight pan. Vision is good. There are about 1,000 seats. House grinds from eight a.m. to two a.m. and requires three crews in the projection booth to handle that marathon. Now in its second week and doing okay, as are the other Loop houses pursuing a comparable policy, viz., Monroe, Woods, Randolph, Orpheum. That 15c. afternoons and 25c. nights hits the Loop just right these days.

Jimmy Trinz and Howard Lubliner are running the house. Five changes of product weekly. Snappy girl ushers. *Land.*

PARAMOUNT, L. A.

Los Angeles, June 1.

Fanchon & Marco stage show currently is spotty in entertainment value. Some portions are draggy and badly routined, with a little too much comedy predominating. This was probably brought about through a desire to offset the heavy screen feature, 'Story of Temple Drake' (Par), but the final outcome is not up to the F&M standard.

Nina Olivette and Franklyn D'Amore and Co. easily top, with Arthur Jarrett, prominently featured in the billing, falling short of expectations. Esther Campbell, whistler, and Marietta, dancer, garner a share of the honors.

Introduction has the line girls on for a routine, in which they use ligge preservers as a sort of prelude to the big advertising smash given the Pacific Steamship Lines and the four 'Alexander' coastwise liners, probably as part payment for the 50 round trip excursions to be given away during the week by the house as prizes. Backdrop is a replica of the upper structure of a liner, with the orchestra spotted on a portable upper deck, profusely decorated with ads for the line.

Miss Olivette is on several times for brief comedy with Rube Wolf regarding when she is due, which doesn't help her work any. Wolf sends the band into a 'birdie' number that serves as an introduction to Miss Campbell in a series of bird calls and whistling, at which she is adept.

Jarrett, popular at the Cocoanut Grove, follows with several tenor selections that fail to click. For his second ballad the line girls are back for a colorful routine, with Marietta doing a series of ballet steps mixed with acrobatics which she put across nicely. Number was dragged a little, which hurt.

Miss Olivette then back for a comedy duet with the Rube, winding up with some comedy stepping and acrobatics. She dances to various tempos and tunes, some difficult, and all very good.

Frankly D'Amore and company of two offer much of their old routine of comedy knockabout tumbles, falls and balancing, and mop up handily. Finale brings the girls on garbed in yellow and black and carrying metallic hats which are illuminated for a series of evolutions. Marietta does a little more hoofing before curtain. Show as a whole lacks the customary F&M vim and is likely to disappoint. *Edwa.*

FOX, DETROIT

Detroit, June 3.

Resumption at this house brings stage show back to downtown Detroit for the first time since the banks closed several months ago. Current show is the second and not as good as the first. Built locally under direction of Dave Idzal with Alexander Oumansky as line producer, Sam Jack Kaufman as m.c. and Nat 'Chick' Haines as house stooge.

Management goes a long way toward correcting an evil apparent with most locally built shows. Producers seemed to think that production was the greater part of successful shows and talent the minor. At this house the talent is the main consideration. Just enough production is used to set the show off, with enough flash to impress. Along this line an act used here is allowed enough time on the stage to work on the audience and build, etc.

Fault with this show is that there is too much talent and not enough stock. List of acts includes Chaz Chase, Maurine and Norva, Herman Hyde and Mona, Genev Tie, Harriet Newrot and Co.

With the dance team Maurine and Norva being used for production the two comedy acts have to be separated and the roller skating and acrobatic acts likewise. Making a jig saw puzzle with several of the pieces missing. But with all the difficulty with the arranging of the show it still is a lot of show.

Finale is a 'Bolero' with the dance team and the line, and perhaps over the heads of the audience, but at least it is different. With the 12 girls beating tom toms, the rhythm effect is good, if high-class.

Kaufman returns to this house after being gone for over two years. He had a run of 28 weeks. They still remember him and those that don't should offer little resistance this time. He works lowdown so all can understand and that is okay too in this ball park. Directing the overture and m. c.'ing is a lot of assignment for one man, but with nut exigencies it will pass. Knowing a lot about music, the overture angle is okay. Having a nice appearance and speaking lines well, the m.c. angles likewise. Using 'Chick' Haines for blackouts and bits, so a few of the waits are eliminated.

In this show the outstanding acts for audience reception are Chase and Herman Hyde and Mona. Chase does his usual good work with the eating biz still oke, while Hyde has a new and hoky act that is surefire. With Mona, a beautiful straight, act can play anywhere.

Picture, 'Warrior's Husband' (Fox), biz fair. *Lee.*

NEWSREELS

TRANSLUX

Transition of newsreel theatre audiences is occurring as the result of the Luxer's bid for Communistic attendees. Where the Embassy up until now has seated the noise makers, the Luxer, by running a 35-minute propagandic special, 'Soviets on Parade,' Saturday afternoon (3) succeeded in replacing its group of orderly payees with a percentage of the mob which usually patronizes the F.H. emporium. Sounds never before recorded in the Luxer were hearable at the matinee performances.

The fact that there wasn't any conspicuous increase in admissions should be sufficient for the Luxer to know that its old policy is the best. If not that, at least to realize that mixed audiences seldom remain consistent and that locations, especially on Broadway, mean something as well.

Another slant for the benefit of all reels, as well as houses, is the diction of some of these talking reporters. When these unseen spokesmen start calling bivouac 'bivouwake,' and butcher the King's English idea of French and English, similarly, it's time that the editors got wise and advised the boys to renew acquaintance with the old language workshop.

Pathe did a far better job of Farley's appeal to states for repeal. It afforded spectators a full close-up characterization of the National Democratic committee chief, while F-H kept its cameras at the conventional distance. Farley inadvertently provided the lead subject for both houses, Embassy using him in the inauguration of the World's Fair.

Universal and Paramount scored clean scoops at the Luxer. U was the only reel to get credit for the Kansas jailbreak, with views of the returned warden and guards, while Paramount got a cameraman inside the Mooney trial court. Par at the same time followed the Embassy by a week on Al Smith's pushcart story. Better contact work, however, netted it a better yarn.

Covering Annapolis the Embassy passed up Roosevelt's address to the graduates completely, confining its own views to outside review which could be associated with any vault view of the exercises. Universal, however, has a penchant for getting important details that most of the larger all-sound reels seem inclined to overlook. *Waly.*

EMBASSY

Embassy goes at great length to stress the need for world peace by allowing the American representative over-footage, and following this up with similarly over-long diatribes by several other envoys, only to confuse the impression by permitting the Secretary of War to follow consecutively with a reminder that, after all, it is the strong who win and command respect.

This theatre, however, scooped over its rival with the Russell Sherwood story. Why, when it was able to semi-closeup Sherwood, it was unable to get Walker's former secretary to say at least a few of the things he stated to newspaper reporters is one of those enigmas. And this observation is made with the knowledge that there are some good ex-scrivners in the personnels of reels.

Dempsey is all over the reel-house programs currently. Where the Embassy had him three times, even breaking a bottle over bike handlebars, the Luxer clipped him down to exhibitions with Baer and Schmeling.

In covering the Indianapolis auto races, during which three were killed, none of the reels, as judged at the two houses, really had an immediate beam on the major accident. Probably if they had been a little closer the material would have been rejected by editor or censor as horror stuff. F-H, however, is giving the best slant. Its lens seems considerably closer than that of Par's. Bodies can be seen hurtling through the air and landing on the track in both views.

Embassy also slipped up on Memorial Day. Ordinarily it makes this a special assignment. This year the Luxer was the house to have Pershing's speech, while the Emb. kept everything down to a flash of New York's parade.

Those horse races on newsreel screens seem all alike. So that much more to Paramount's credit when, for a change, it featured spectators.

Singing shop girls in Paris, and Berlin kids playing at the zoo, as well as some more New York kids with O'Brien, a dog show and Sun Yat's son were among others at the Embassy.

The two houses didn't overlook tennis matches, aviation, inventions and short subjects, of which the 'Carpet' at the Embassy is a repeater. *Waly.*

LYCEUM, MPLS.

Minneapolis, June 1.

This 2,500-seat independent loop first-run house with its 24-piece orchestra and singers, offering pit entertainment along with pictures, is still among those present. The policy is seven weeks old and, with an eighth week already announced, it looks as though the theatre may keep going as long as product is available.

Current pit show differs little from its predecessors. The musical interlude provides pleasant if unexciting entertainment. This week, however, Lou Breese, the conductor, attempts to interject a little comedy into the proceedings. Moderate success attends the efforts.

With one or two exceptions, the musical numbers have been given in Minneapolis before by Breese's orchestras and singers and, therefore, are familiar. The bit of newness and novelty is the opening selection, a musical description of a trip to an amusement park, with Stewart Johnson, vocalist, serving in the capacity of guide. The number affords opportunity for some comedy business by Johnson and the musicians

After Gertrude Lutzi, soprano, sings the 'Jewel Song' from 'Faust,' Johnson contributes two popular numbers, and then Mr. Breese goes into a banjo solo, 'Second Hungarian Rhapsody,' which he has offered on a number of other occasions in Minneapolis.

Comedy business between Miss Lutzi and Breese has the former insisting that she be permitted to deviate from her vocal routine and tell a story. Breese specifies she must whisper it to him first so that he will know whether it is suitable. After hearing it he instructs her to sing. Old stuff.

Miss Lutzi then demands to be allowed to give an imitation of Mary Eaton. When permission is received she takes an apple and starts eating it. Then various orchestra members and Johnson go into 'imitations,' with one musician smelling a flower and calling out 'Max Schmeling,' etc. Infantile, but the audience laughed.

Another frequently repeated number, the Italian street song from 'Naughty Marietta,' with Miss Lutzi and Johnson vocalizing, was the finale. Fewer repetitions and, instead, more new selections and greater diversity of entertainment would seem to be a need here.

On the screen, 'I Cover the Waterfront' (UA), *Ilees.*

Chinese, Hollywood

Hollywood, June 2.

Sid Grauman is again on the horizon with a typical spectacle, flash and entertainment prelude to 'Gold Diggers of 1933.' It is a good box office balance to the main cinema epic. It will help, too, toward giving the trade a real $1.50 worth, which this picture had to do, as folks don't shill out that case and a half around here for straight screen fare.

On opening night the Grauman offering ran around 63 minutes and was a bit spotty, too, due to the fact that a premiere here is nothing more than a dress rehearsal. That will be overcome when the show is shifted around and tightened up. Then it should run at a smooth, fast clip and be one of the best that the local boy has had in many a day. Cost on this one is not much, but it looks like a great deal, especially from the production atmospheric standpoint. Net cost to house for operation of stage and pit will hardly run over $3,500 weekly, and there are lot of people who will divide this amount of coin among them for their weekly subsistence. Production cost practically nothing. Two sets are used. One is exterior and interior of the Brown Derby, and the other is a palace set used for the final scene. Both are donations, with the latter coming from the Warner studio. Seems a little late for the Vine street Derby starting to exploit itself, as the star trade from that place has begun to drift casually to the Beverly Hills branch and is an important factor now toward the latter establishment's daily intake, especially at the noon hour.

Larry Ceballos did the staging, aided by Bill O'Donnell, with Grauman, of course, the head man. It is a corking good job, moulding those 36 girls and 24 boys into routine and symmetric entertainers within a 10-day period, which is all that Grauman feels is necessary to whip a show into shape. And it is only Grauman who manages to do it in that time.

Feature attractions with the prolog are the Three Radio Rogues (Hollywood-Bartell-Taylor), Hudson Sisters, Jean Malin, Sam Ash, Clarence Nordstrom, Marjorie Moore, Francia White and the 16 Metzger girls, executing a Tiller type of ballet and formation routine.

Show opens with Malin in front of Derby, appeasing the autograph

(Continued on page 29)

COCKTAIL HOUR

(With Songs)

Columbia production and release. Featuring Bebe Daniels, with Randolph Scott. Directed by Victor Schertzinger. Song, 'Listen, Heart of Mine,' by Schertzinger. Story by James K. McGuiness. Scenario by Gertrude Purcell and Richard Schayer. Photographer, Joseph August. At Music Hall, New York, week June 2. Running time, 73 mins.

Cynthia Warren.....Bebe Daniels
Randolph Morgan.....Randolph Scott
Olga.....Muriel Kirkland
Princess.....Jessie Ralph
Lawton.....Sidney Blackmer
Philippe.....Barry Norton
Mrs. Lawton.....arjorie Gateson
Alvarez.....George Nardelli

When a story fails to evoke sympathy for a betrayed heroine it becomes doubtful b.o. and needs support. This is the story of a girl illustrator who won't marry the real man for impish reasons. Falls for a phoney instead, and gives in. He's not only a married man, but also is the kind of a bird who tells. In the nick of time, at the only accidental moment of the picture, the real man shows up again and enfolds the girl in his arms. Hunky dory ending.

Simple stuff, somewhat obvious, but Victor Schertzinger has done it with taste. The song he has written for the picture and which Bebe Daniels yodels briefly in one shipboard sequence and entitled 'Listen, Heart of Mine,' is a nice ballad. Miss Daniels' voice, however, is not exactly fitting.

Whether the picturization of the illustrator type is realistic is open to question. That's where the b.o. rub will come. Elicits laughter in the wisecracking moments, but doesn't arouse much sentiment her way. What this girl is and how she thinks is the central theme of the story. Frustrated stenogs with live—but crude—imaginations will like it. There are more of these in the big towns than elsewhere. It's not a picture for kids, and family audiences may not get the thing altogether. Fact that the heroine deliberately misstepped with a man she had only met that very day may be hard to take.

Also audiences generally will wonder how come such a smart-looking bird as the hero so unhesitatingly overlooks the girl's mistaken past. Maybe it won't displease anybody to see how artists are indicated as not living by their canvas preachments. Herein the girl painter is depicted as basically base and emotionally common. Thus her winning of an upright, successful man may be the actual thing, but customers will suspect otherwise.

They should like Randolph Scott. He's tall, strapping and handsome. Looks self-contained, has an ingratiating smile, which he works continuously through the picture. Best asset is the intelligent manner in which he tries not to act. Just is himself.

The excellent English which Barry Norton speaks in his character as young French scion, of course, will raise customer eyebrows. Norton isn't a good selection for the role he imparts. Then again George Nardelli as a Mexican tenor or something sounds too Hebraic, but manages laughs just the same, which makes it about even.

Other technical faults tending to detract from customer satisfaction are the Russian and French women portrayals handed out, respectively, by Muriel Kirkland and Jessie Ralph. So far as accounts go they might be of any nationality. Sound alike in intonating their dialog. Miss Kirkland plays the funny role of a Kansas City pianist imparted to the world as a Russian femme. Sidney Blackmer has the job to make the artist, and the dialog proves he did it well.

But the picture's title isn't anything to brag about. Exactly how the picture comes to get this title is something to figure.

The photography is okay enough, and Schertzinger has interposed a brief rhythmic sequence to music, where the passengers board ship for Europe.

Dialog is intelligible, but the society shots are cheap. *Shan.*

GOLDIE GETS ALONG

J. G. Bachmann production and Radio release. Features Lili Damita and Charles Morton. Directed by Malcolm St. Clair. Story by Hawthorne Hurst. Photography by Merritt Gersted. At Roxy, N. Y., week June 2. Running time, 65 mins.

Goldie LaFarge.....Lili Damita
Bill Tobin.....Charles Morton
Sam Muldoon.....Sam Hardy
Cassidy.....Nat Pendleton
Marie Gardner.....Lita Chevret
Mayor Simms.....Arthur Hoyt
Flynn.....Henry Fink
Hawthorne.....Bradley Page
Kaplan.....Lee Moran

Originality in the treatment of a conventional theme, together with ingenious photography and directorial conception, make 'Goldie Gets Along' pretty amusing entertainment. It's a picture in a light vein, without overweight on plot, that addresses itself to the masses. Big town as well as small town, this one. While draft at the box office may not be over-emphatic, odds are in favor of 'Goldie' topping house averages.

Lili Damita is No. 1 of the cast, but featured in billing rather than starred. She has pretty good background, and it is safe to assume, will contribute to the box office. Title with her name may also help. In any event, difficult to guess how 'Goldie' can lose out nationally.

The beauty contest route to Hollywood and pictures, but this time not stardom, is the premise of the Hawthorne Hurst yarn. Against that there's a small-town girl who's anxious to break out and, despite importunings of her hopeful spouse, much adverse to her Hollywood aspirations, takes it on the lam for studio town. She gets into trouble at first on hitch-hiking, then ties up with a beauty contest promoter who she later learns isn't on the level.

Shedding him, the action gets Goldie to Hollywood. It is at this point Malcolm St. Clair, director, stands out in his conception of the film factory center. Besides catching the spirit of it for the masses, he suggests Hollywood scene very effectively through camera angles. His use of masks in that connection impresses.

The average audience will get fooled if hoping to find Goldie sticking to the career angle, even after bluffing her way into a good contract. Upset is when she thinks her b. f., who's fought and followed her, is in serious trouble on her account.

One thing that impresses the well-fed film mind with 'Goldie' is that when it ends rather suddenly, disappointment is felt that there's no more. It's one of the best of signs. That this release is very refreshing in a comedy way is probably the answer.

In support of Miss Damita, whose accent sounds appealing, there's Charles Morton, Sam Hardy, Arthur Hoyt and others. All click. *Char.*

THE MONKEY'S PAW

Radio production and release. Directed by Wesley Ruggles. From story by W. W. Jacobs and stage play by Louis N. Parker. Screen play, Graham John; Leo Tover, camera. Cast: Ivan Simpson, Louis Carter, C. Aubrey Smith, Bramwell Fletcher, Betty Lawford, Winter Hall, Herbert Bunston. At Loew's New York, N. Y., one day, May 30, on double bill. Running time, 55 mins.

Too late to ride along with the goose-pimple cycle of last year and too morbid to be regarded with great favor in its own right. And yet, in spite of the paucity of the plot material, it is sometimes a too effective 'blood-chiller' made from the familiar story of W. W. Jacobs'. At other times it goes overboard with grunts and groans and whistling wind, all too palpably introduced to heighten the horror and have the intended effect.

One genuinely good moment near the close when the father is forced by his wife to wish his son alive again, and then listens, terror-stricken, to the boy's familiar knock at the door, wishing him back into his grave before the mother can overcome her difficulty with the bolts. Properly the picture should have ended there, but there is a banal 'it was a dream' tag which spoils the effect for the appreciative without squaring for the less intelligent. 'Paw' is not a picture for the general audience and too labored for the art theatres. It seems to fit nowhere in particular, but may have some 'B' success.

Productionally the staging is ambitious, an East Indian sequence being used to explain the amulet and also to string the action to its scant release length. It has nothing to do with the story and does not serve to build up the tradition. Such life-saving as it is possible to accomplish arises from the fine work of C. Aubrey Smith, Ivan Simpson and Louise Carter, well backed by the minor members of the cast. Miss Carter gets only one good moment, but Simpson carries along skillfully throughout. It is more acting than dialog or situation, for the incident is thinly spread and badly expressed. 'Paw' can be termed another noble experiment which didn't jell. *Chic.*

BELOW THE SEA

(Part Technicolor)

Columbia production and release. Featuring Ralph Bellamy and Fay Wray. Directed by Al Rogell; assistant, Art Black. Story and screen play by Jo Swerling; camera, Joseph Walker; sound, George Cooper. At Rialto, N. Y., week June 1. Running time, 78 mins.

Steve McCrea.....Ralph Bellamy
Diane Templeton.....Fay Wray
Karl Schlemmer.....Frederik Vogeding
Lily.....Esther Howard
Waldridge.....Trevor Bland
Dr. Chapman.....William J. Kelly
Jackson.....Paul Page

A nice little picture that deserves a better b.o. fate than what is destined for it, due to mild name draft and, more importantly, an inept title. Sounding like one of those Williamson educational subjects, it will have to be sold away from that as it's a deep sea adventure yarn with lots of action and romance that will please once they're in. Should go best in the subsequents.

Picture has a lot, starting with a bang when a German U boat (in 1917) is sunk with $3,000,000 in bullion. The double-crossing German commander for more than a decade thereafter has been nurturing the idea of salvaging that bullion, he alone knowing the location of the sunken submarine.

He is the sole survivor by virtue of having shoved another of the German crew off a cliff when rescue was in sight. He double-deals Lily (Esther Howard, in a Maewestish manner of playing) after she finances one salvage party, and finally uses a scientific expedition for his own convenience. He enlists the aid of Bellamy, who, because of his prowess as a diver, signs on for a one-third cut in the buried treasure.

Fay Wray figures as the angel of the Dr. Chapman expedition. William J. Kelly plays Chapman well. Miss Wray also gets across her predilections for posing for camera stills in connection with the expedition, so that Bellamy finally bawls her for her publicity-seeking weaknesses. Paul Page is a light counter-romance. Best trouping is by Fredrik Vogeding as the Teutonic skipper. His vigorous skulduggery is an indelible impression from first to last. Bellamy more or less scowls his way through, but he retrieves much of the ground in the action stuff.

The snatch of Dr. Chapman's lecture showing the flora and fauna of undersea life is in Technicolor and is a sort of educational interlude, logically worked into a non-educational film.

The big kick is the fight between Bellamy in diving helmet and the octopus whose tentacles had snapped the chain which had lowered the diving bell holding Miss Wray, Page and their camera. The oxy-acetylene torch, lowered below the sea, is used twice; one to retrieve the buried treasure and once as a weapon to combat the octopus.

Technical stuff oke, and if some of it is speeded up a bit without the usual dramatic suspense or regard for the deep-sea 'bends,' the purposes of the action eclipses any such technicalities. It won't bother the average fan. *Abel.*

STUDY IN SCARLET

RKO production and Fox release. Features Reginald Owen, Anna May Wong, Allan Dinehart, June Clyde and Warburton Gamble. Directed by Edwin L. Marin. From story by Sir Arthur Conan Doyle, with adaptation by Robert Florey. Continuity and dialog, Reginald Owen. At Mayfair, N. Y., week May 31. Running time, 71 mins.

Sherlock Holmes.....Reginald Owen
Mrs. Pyke.....Anna May Wong
Eileen Forrester.....June Clyde
Merrydew.....Allan Dinehart
John Stanford.....John Warburton
Dr. Watson.....Warburton Gamble
Jabez Wilson.....J. M. Kerrigan
Lestrade.....Alan Mowbray
Mrs. Murphy.....Doris Lloyd
Will Swallow.....Billy Bevan

If not tipped off by the credits trade would think this was an English-made. Looks it in production, background, handling, cast and performance, but that isn't against the picture for audience value. Perhaps not the best done of any of the Sherlock Holmes adventures, this one has enough menace and murders, plus other factors, to hand it moderate appreciation nationally. Its logical haven is the secondary houses, and ideal for double features with something in a lighter vein as companion.

First thing which attracts attention is what the producers have tried to avoid. That includes the routine magnifying glass, Holmes' many cracks to Watson and total absence of the plaid cap with vizors fore and aft.

Reginald Owen, from legit, and who does Sherlock, also did the continuity and dialog, despite only having been in pictures a short while. His conception of the character is fresh and relieving. British actor performs with a restraint that strengthens the best known sleuth.

Murders are wholesale, as it appears one member of a secret crime ring is eliminating the others to narrow down the final split. Those menaced include June Clyde, for whom the love interest is minor in order to bestow major attention on Holmes and his solution of the multi-murder mystery. In their performances most of the characters, with customary faithfulness to routine, all play as guilty as possible for suspense. Warburton Gamble, doing Watson, Allan Dinehart and Anna May Wong are particularly up to their assignments.

Photography fair but recording good. Flavor of England has been particularly well imparted via the sets and in the characterizations of the players. *Char.*

Miniature Reviews

'Cocktail Hour' (Col). Amusing mostly for limited big town audiences. Doesn't carry enough sentimental punch to land without support. Has exploitation angles worth developing, however. Weak title and cast doesn't indicate strong b.o. draw.

'Goldie Gets Along' (RKO). Sprightly light comedy of a girl's efforts to land in pictures. Has originality, is ingeniously directed and gets the laughs. Lili Damita tops talent.

'The Monkey's Paw' (Radio). Well made mystery but too gruesome to class as general entertainment. Limited appeal.

'Below the Sea' (Col). Good action and romance film, partly in Technicolor, that will more than satisfy once they're in. Title is bad and Bellamy-Wray aren't particularly marquee assets.

'Study in Scarlet' (KBS-Fox). Sherlock Holmes exploits somewhat modernized with favorable results. Okay for secondary houses and swell for double bills.

'Taming the Jungle' (Invincible). Animals in training at the Selig zoo, Hollywood, with little appeal either through interest or photography. Nothing they'll talk about and no draw.

'Mysterious Rider' (Par). Tops for houses where westerns thrive and a fair gamble one or two steps above this level. But still a western.

On Demande Compagnon

('Companion Wanted')

(FRENCH-MADE)

(With Songs)

Joe May production for Pathe-Natan. Produced at Joinville au Pont. Featuring Annabelle. With English titles. Cast includes Jean Murat, Noguero, Florence, and Duvalles. American premiere at the Fifth Avenue Playhouse, week June 3. Running time, 86 mins.

Blithesome piece. Looks typically French, and wouldn't fit the American market outside of spots like the Fifth Avenue. No substantial action and nothing particularly climactic about the story's development, but it's amusing.

A music-counter girl clerk in a Paris department store picks the wrong man on a date and goes along on a pleasant auto tour with the stranger. When the real date shows up, complications have arisen. Winds up by showing the stranger really is an English Lord and so everything finishes happily.

Some of the comedy attempted by Duvalles would be considered slapstick on this side, but to those who can get the French touch it's okay.

Jean Murat as the English Lord should be taken with a grain of salt, and the music incidentals of the picture are pleasant. Miss Annabelle sings agreeably, but her figure doesn't reveal so very much grace when she attempts to waltz around by herself in the picture.

The picture's title comes from an ad which Biscotte has planted in a Paris paper for a companion to make an auto trip with him and share expenses. The girl answers, but mistakes the Englishman for Biscotte and he accepts the situation.

A Spaniard type is a pianist demonstrator in the store where the girl is employed. He's on the make for her, but she won't take him.

Some of the photography is indifferent. Not on a par with American stuff. Also, it's hard to detail exactly what connection the opening singing shots have with the rest of the film. A hidden voice sings while shadowy, still sets flash before customers. Probably just a musical prelude. Called here, 'Deux en Voiture.'

On the whole for foreign output, it's a worthy effort. Both the girl and Murat show restraint in acting. Shots of the Riviera countryside are interesting. *Shan.*

LAUBENKOLONIE

('Arbored Colony')

(GERMAN-MADE)

(With Songs)

Aafa production. General Films release. Directed by Max Obal. Story, Franz Rauoh and Max Obal; camera, Guido Seeber; music, B. Kaper; lyrics, Robert Gildbert. At the 79th St., N. Y., week May 29. Running time, 88 mins.

Frau Selbinger.....Valeska Stock
Franz Selbinger.....Fritz Kampers
Gustav Miller.....Hermann Picha
Hans Muller.....Camilla Spira
Rita Vineta.....Erika Glassner
Alfons.....Julius Falkenstein
Oscar Brandes.....Hermann Schaufelez
Otto Krause.....Gerhard Dammann

One of Germany's 1930 pictures, and women wearing those short dresses. Picture should never have left its own country.

One of those complicated marital yarns in a farce vein. Most of the situations creak, and there isn't much to commend in the cast. Fritz Kampers is capable but totally miscast, while Camilla Spira is a rather pretty heavyweight, and it's her duty to supply the s.a. Julius Falkenstein and Erika Glassner manage a few mild laughs. *Kauf.*

TAMING THE JUNGLE

Paul D. Wyman production and Invincible release. No credits. Melvin Koontz, Olga Celeste, Chubby Guilfoyle and Dean Fox in animal training sequences. At the Cameo, New York, week June 3. Running time, 56 mins.

According to the campaign book it evidently was intended to give this productional value by an introduced sequence in which a lion escapes in a zoo. Nothing like that on the screen. It's just a staged introduction running into what appears to be the overage of innumerable shots made for various pictures and newsreels on the Selig grounds in Hollywood.

About two-thirds is training methods, with the trainers in overalls. Rest is animals going through their regular routines. Works up to the tame-lion gag for a finish, with the trainer discarding his whips and weapons and wrestling with an amiable brute, which rather discredits the ferocity shown in the staged acts.

Training bits are mostly animals wildly racing around the cage looking for an exit. Dangerous work with new beasts, but it does not show in the picture. Nothing of much appeal, and most theatres will lose money on this and the next animal picture, whatever the latter may be.

Now and then an offstage voice makes some comment, which is no help whatever. Such cracks as wondering whether a zebra is a white animal with black stripes or vice versa are more or less stale, mostly more. Photography poor, with this made worse by the jumpy following of the animals around the cage. It's tough on the eyes after a few minutes.

About the only chance to sell this, if it has to be played, seems to be to tie it to Beatty's 'The Big Cage,—the book, not the picture. That might get it over.

Four trainers work the cage. Melvin Koontz, Olga Celeste, Chubby Guilfoil and Dean Folx work lions, tigers, pumas, leopards and other animals, segregated and in small mixed groups.

One of the poorest patchworks yet made. *Chic.*

Traum von Schonbrunn

('Dream of Schonbrunn')

(AUSTRIAN MADE)

(With Songs)

Schulz & Wuellner production. General Films release in U. S. Stars Martha Eggerth and Hermann Thimig. Directed by Johannes Meyer. Scenario, Walter Wassermann and Walter Schlee; camera, Karl Drewe; musical composition and direction, Arthur Guttmann; lyrics, Ernst Neubach. At the Vanderbilt, N. Y., week May 30. Running time, 85 mins.

She.....Martha Eggerth
He.....Hermann Thimig
Prime Minister.....Hans Junkermann
Palace Steward.....Julia Serda
Lieutenant.....Ernst Verebes
Soubrette.....Hilde Koller

Pretty good little musical in its class. It's the old prince and princess business with nary a single new notion in story or handling, but the Europeans like it. With German pictures not doing so well on this side now, may give this Austrian picture (same language), improved chances.

Princess is told to marry a prince, so she sulks. Then she meets a handsome man and falls in love with him. For a finish, he's the prince.

Martha Eggerth, a new face, is the princess, and charming. A lovely voice helps. Hermann Thimig is miscast as the prince but Julia Serda and Hans Junkermann garner some laughs in support. Film was cameraed around the Schonbrunn castle in Vienna, which gives the picture a fine background. *Kauf.*

DON QUIXOTE

(EUROPEAN BI-LINGUAL)

London, May 26.

Nelson Films, Ltd., and Vandor Film production, released through United Artists. Directed by G. W. Pabst. In cast: Feodor Chaliapin, George Robey, Oscar Asche, Sydney Fox and others. Running time, 80 mins. Previewed Adelphi theatre, London, May 25.

Something like $300,000 were spent in the production of this picture, which will probably prove the most glorious failure ever done on this side of the Atlantic. It is based on Cervantes' immortal book.

The director has sacrificed action for camera technique. Many of

The Woman's Angle

'Study in Scarlet' (W-W). Excellent cast will please the old-guard Sherlock Holmes devotees, though younger generation may sniff at the dated villainy and its sketchy exposition.

'Cocktail Hour' (Col). Engaging femme program entertainment provided by likeable players moving gaily through smart modern love yarn. Blunted a bit by an inharmonious meller wind-up.

'Below the Sea' (Col). For all its well-planted suspense, search for submarine treasure is not for the matrons, nor does it too gross caveman set flap hearts aflutter.

'Goldie Gets Along' (Radio). Lifeless story of a girl Hollywood-bent. Affords ladies everywhere more ennui than to which they'll submit.

the photographic shots are as fine as anything ever seen in the world, but the action is static. It starts off with an atmosphere of symbolism that promises much which fails to materialize. It seems a pity such gorgeous photography should be wasted upon so poor a treatment.

Chaliapin tries to project English lyrics with a Russian accent in an operatic manner, so that only 1% of the words are heard. Early in the picture Chaliapin starts singing and the action stops dead. From time to time he repeats this, with the same result. In addition, the vocal recording was not perfect.

To the average picture-goer, who is not conversant with the book, it is nothing but an attempt to picturize the antics of a lunatic. This despite the magnificent dignity of one of the greatest actors on the operatic stage. In makeup and deportment he is the ideal Don Quixote, but, following the lines of the German school, technique dominates motivation.

Sancho Panza is in the hands of George Robey, an English vaudeville and musical comedy star, who means nothing to the rest of the world. About twice he was Sancho Panza, and for the rest of the time he was merely George Robey, a character comedian.

Historical detail in the matter of costuming and scenic environment were apparent, and the utmost care was taken to create the correct atmosphere. It is definitely not a picture for the American market.

Jolo.

MYSTERIOUS RIDER

Paramount production and release. Directed by Fred Allen. Features Kent Taylor, Lona Andre, Irving Pichel, Gail Patrick, Warren Hymer. From novel by Zane Grey. Screen play by Harvey Gates and Robert N. Lee. Archie Stout, photog. Cast: Cora Sue Collins, E. H. Calvert, Clarence Wilson, Niles Welch. At Loew's New York, N. Y., one day, May 30, on double bill. Running time, 60 mins.

One of the parent stories from which many other western tales of land steals have been derived since Zane Grey wrote the novel. Repeated use of the main theme has robbed the original of its claim to distinction, but it's a well-made effort on which more than hurry-up money has been spent, and there are plenty of lesser non-western spots where this can tide over a pinch without disaster. Best for the western-loving audiences and should be good money in such houses. But in spite of production value and good acting it's still a western.

Unless a set was stolen from some other production the opening bit, which shows Congress in session, would seem a waste of money since not effective in proportion to its cost. At other points money has been more wisely spent, particularly some striking scenes of the caravan of the evicted settlers with good camera angles. Other sets are better made and lighted than the average western, the acting is higher and the lens work better save in a few night scenes. Dialog is only fair, and adaptation of the script either is jerky or was hashed in the cutting room. It is the one angle most nearly on a par with the independent productions.

Kent Taylor is a conventional hero, with Lona Andre getting about the usual opportunity afforded the love interest in westerns, and scarcely making good for that. She and Gail Patrick are both from Par's Panther Woman contest, and more kittenish than wild. Irving Pichel is wasted as the menace. There are a couple of kids, Cora Sue Collins and Sherwood Bailey, who probably will be voted just too cute. They are.

Chic.

LUCKY NUMBER

(BRITISH-MADE)

London, May 25.

Gainsborough production, released through Asquith. In cast: Clifford Mollison, Gordon Harker, Joan Wyndham, Joe Hayman and others. Length, 6,300 feet; running time, 70 mins. Previewed, Tivoli theatre, London, May 24.

An excellent picture for local distribution, but not up to the standard of America. Direction, photography, detail and story make for good entertainment in the local market. Some day young Anthony Asquith will do a picture of magnitude. He has come near it once or twice, but apparently needs Hollywood training.

A popular professional football player is robbed of his purse and leaves a French lottery ticket with the publican as security for drinks. The indebtedness is only the equivalent of a dollar, but a series of comedy misadventures every time he attempts to redeem it, on finding that it has won first prize, makes for diverting entertainment. There is a theme song and a love story.

Clifford Mollison is the footballer and Gordon Harker the publican. About a score of other excellent types are included in the cast. Joe Hayman (Hayman and Franklyn), as a Jewish pawnbroker, named Macdonald, is very funny.

Jolo.

TRAILING NORTH

Trem Carr production and Monogram release. Stars Bob Steele. Directed by J. P. McCarthy. Story by Harry O. Jones and John Morgan. Faxon Dean, camera. Cast: Doris Hill, Arthur Rankin, George Hayes, Fred Burns, Norman Fensler, Dick Dickinson. At Loew's New York, N. Y., one day, May 16, on double bill. Running time, 57 mins.

Another effort to work a Mounted Police yarn with a Texas Ranger and little success. Too much footage showing dog sledge trips (three of 'em) and too little real plot action. Practically no riding, only one mild fist fight, and no suspense. It seems to be Steele's day off.

Scenarist and dialogist took a day off, too. Story lacks development and the dialog is flatter than usual. Same barroom is used for two different localities. Effort is made to angle so it won't be spotted, but no go. Set has figured in so many pictures the regulars will recognize it if they shoot it upside down.

Photography is uneven, and sound, too, but the monitoring was terrible on the show caught, and this may not be an inherent fault. But granting competent sound, it's still a poor effort.

Chic.

Rien Que Des Mensonges

('Nothing but Lies') (FRENCH-MADE)

Paris, May 18.

Paramount film. Adaptation by Saint-Grenier and Paul Schiller of the stage play by Claude Rolland and G. Leprine. Directed by Charles Anton. Cast includes Robert Burnier, Marguerite Moreno, Pierre Stephen, Jackie Monnier, Raymonde Allain J. Fusier-Gir, Camille Beuve and Armand Lurville. Alhambra, week of May 16.

This is what the French call hilarious and entertaining comedy, but in America it would be regarded as only stupid, highly improbable and dull. Picture was hastily substituted on Tuesday for 'Love Me Tonight,' with Chevalier and MacDonald, which was originally scheduled at Alhambra this week, but had to be taken off after Monday due to protest demonstrations of part of audience against an English version with French sub-titles of a production featuring a French star. The shift was decidedly for the worse, according to artistic standards, but native Alhambra audiences were appeased.

'Rien Que Des Mensonges' is as its title suggests nothing but a series of prevarications woven into a plot where each situation grows out of the hero trying to clear up one mess by lying himself into another. Details of story are too trivial to be worth recounting.

Nothing noteworthy in direction or photography. One of the best performances is given by Marguerite Moreno, whose clear diction is always a delight even though her roles are seldom varied and she, herself, is ever the same on both stage and screen.

FORGOTTEN

George R. Batcheller production distributed by Chesterfield. Directed by Richard Thorpe. Story by Harry Sauber. At Loew's New York, N. Y., one day, May 19, as single feature. Running time, 66 mins.

Papa Strauss	Lee Kohlmar
Lena Strauss	June Clyde
Joseph Meyers	William Collier, Jr.
Louie Strauss	Leon Waycoff
Hans Strauss	Selmar Jackson
Myrtle Strauss	Natalie Moorehead
May Strauss	Natalie Kingston
Uncle Adolph	Otto Lederer
Old Crony	Tom Ricketts

A last-grind meller. Story is of the 'Over the Hill,' 'Abie's Irish Rose' type. Deadly slow in the first half and in the second perks up for tears.

The Strauss family dominates. Two Strausses don't like papa's pipe, retire him and then put him in an old man's home. But pop stages a comeback. Little Lena's boyfriend, Joe, has a patent, and together they force the other Strausses into a merger.

Not much to be said about the cast. And the dialog is as slow and devoid of color as the action and story. A fair cast lineup of names should be of some help.

Waly.

Hawley's of High Street

(BRITISH-MADE)

London, May 26.

British International picture, released through Wardour Films, Ltd. Directed by Thomas Bentley. In cast: Leslie Fuller, Amy Veness, Francis Lister, Moore Marriott and others. Length, 6,100 feet. Running time, 67 mins. Previewed Prince Edward theatre, London, May 25.

Leslie Fuller, wide-mouthed, mugging comedian, is starred in this picture, a very free adaptation of a stage play of the same name.

Plot revolves around man who owns a women's store in a village. With his family he barely ekes out a living. Suddenly the underground railway people want his location and pay him enough money to make him rich.

Before and after he finds wealth, he conduct himself like an idiot, with such slapstick situations as sitting on a board covered with glue. They do not throw pi but practically everything else.

Picture is designed for the provincial market, and, judging by the wild shrieks it elicited at a trade show in the West End, it should prove 100% effective.

Jolo.

NU COMME UN VER

('Naked as a Worm') (FRENCH-MADE)

Paris, May 25.

J. N. Ermolieff production for G.F.F.A. Story by Jean Boyer. Directed by Leon Mathot. Music by Maurice Yvain. Starring Georges Milton. Others in the cast: Lucien Callamand, Baron Fils, Andre Nox, Courtois, Ginette Gaubert, Max Dunand and Simone Lancrey. At the Olympia.

Lots of good laughs and splendid acting on the part of Georges Milton, whose drollery makes him exceedingly popular. Jean Boyer eschews slapstick and presents a rather entertaining story in the form of a romantic comedy.

Gustave Adam (Milton), having enjoyed considerable success in life, is envied by his friends. When Adam hears the latter attributing his rise in the world to luck, fate, circumstances, etc., he decides to demonstrate to them that by starting all over again he would prove his personal worth. Picture is a series of amusing adventures. The hero is seen in a lunatic asylum, where he is confined by mistake; as a sentimental vagabond; as a cafe waiter; as an adviser, and so on up the ladder, until he is again successful. Just the right role for Milton's gifts of fantasy and variety in interpretation.

Yvain has contributed a good musical score with three feature songs especially created for the star. Mathot's direction shows alertness and regard for rhythmic tempo. Supporting cast well selected. A creditable production, especially for France, where most comedies are silly and trite rather than funny.

Vera Holgk et Ses Filles

('Vera and Daughters') (GERMAN-MADE)

Paris, May 25.

German version with French sub-titles founded on novel, 'Unmoegliche Liebe,' by A. Shirokauer. Cast includes Asta Nielsen, Ellen Schwannecke, Rrye Bos and Hans Rehmann. At the Ursulines theatre for run.

This is a fine serious picture which is enjoying a run at the small Ursulines and might well have been presented in a larger house. As a realistic study of middle-class life, it has much of the profoundly human appeal of 'Back Street.' The dialog is reduced to a minimum, and the story is easy to follow even if there were no sub-titles. Production has an appeal to any public that enjoys sincerity of character analysis, psychology and realism, rather than complicated effects, or strained novelty.

Asta Nielsen as Vera Holgk has ample opportunity for fine emotional acting as a mother who has devoted all her early life to the bringing up of her fatherless daughters. When the girls are grown up and have assured futures, the middle-aged woman feels that at last she, too, has a right to romance and happiness. She loves a sculptor who is married to an insane wife. When scandal breaks, the daughters demand that the parent who has always renounced everything for them shall again be the sacrifice. At first Vera is for fighting, but the final renunciation comes when she calls on the harmless maniac in the asylum and finds that the woman clings to a pathetic faith in her husband's love.

Direction deserves praise especially for nice nuances of love, young and old, and the natural conflict between the two generations of women. The acting throughout is indicative of much subtlety and intelligence. America has an audience for this picture in the sure-seaters.

Sag Mir, Wer du Bist

('Tell Me, Who You Are') (GERMAN MADE)

Berlin, May 24.

T. K.-Hisa production. Directed by Georg Jacoby. Starring Liane Haid. Featuring Victor de Kowa, Olly Gebauer, Fritz Schulz, Otto Wallburg, Paul Otto. Screen play by Wassermann and Schlee, based on the play 'Madonna, wo bist du?' by Bertuch, Deckner and Haselbach. Camera, Reimar Kuntze, Ewald Daub. Capitol release. Running time, 80 minutes.

This is a surprisingly commonplace and weak effort for a producer of Felix Pfitzner's standing, usually responsible for high-class product. It's just a lot of lavish settings, no end of crowd scenes and an obviously considerable amount of perfectly good dough, wasted on next to nothing.

Picture has bad notices and very modest b. o. in its first run date, with a chance that it may do a little better in the medium and minor houses, thanks to the lavishness of settings.

Story end is this picture's weakest spot, with a plot so thin that it is hardly noticeable. It's all about a pretty actress, about to marry a nice old gentleman, when, at a ball masque, she falls in love with a much nicer young man who, for the last three or four reels must play sort of a hide-and-seek game with her, as she tries to dodge him for the sake of the old gentleman, who ultimately resigns with a good grace.

There seems to be at least a couple of thousand feet, containing nothing but dance sequences, with no story movement.

Liane Haid looks as nice as ever, but her elocution leaves much to be desired. Victor de Kowa, with not much of a part, was as good as he could be. He is gaining ground rapidly with the German fans. Fritz Schulz, Olly Gebauer and Otto Walburg made the best of their more than commonplace comedy parts. Te music, by Grothe, is not so hot, either, though one of the numbers ('Madonna, wo bist du?') may have a chance to click.

LIED GEHT UM WELT

('Song Goes Round World') (GERMAN-MADE)

Berlin, May 23.

Rio production, directed by Richard Oswald, starring Joseph Schmidt, featuring Charlotte Ander, Victor de Kowa, Fritz Kampers. Camera, Reimar Kunze. Ufa Palast release. Running time, 80 mins.

Subject is good b.o. in spite of the fact that the star (picture debut of a famous radio warbler) is a Jew.

Joseph Schmidts' lack of physical charm supplies the material for the story. It's the old yarn of a pretty girl falling in love with a beautiful voice, but preferring a handsomer man when she is confronted with the singer's unpleasant looks. One sequence, with the singer having to keep the show going in spite of his romantic heartache, is a world of sentimental hoke.

Picture's drawback is the very commonplace story treatment which makes it rather dull at times. Picture's best point is the star's splendid voice. Another good point is the genuine Venetian background, although there may be a little too much of this. At times the footage looks almost like a newsreel from Venice.

Apart from the star, who has a fine voice, but small natural talent for acting, the cast is well picked, and de Kova, as well as Kampers and Charlotte Ander have nice parts and effective scenes.

The photography is remarkably good, and there are also a few nice gags and directorial highlights.

Picture stands a chance in America, and although none of the names would mean very much (with the possible exception of the director, who was responsible for 'Dreyfuss' and others), release should be put over by the star's voice and the interesting locale.

YISKOR

('Thou Shalt Remember') (YIDDISH TALKER)

Producer uncredited: Gloria Film release. George Rolland, editor and director of sound portions; Sidney Goldin, director of original production. Maurice Schwartz starred. At the Thalia, N. Y., on grind, week May 27. Running time, 80 mins.

A revamp of an old Yiddish silent. Must have been quite a production in the old days. The picture today isn't much to look or listen at, a good deal of it having been botched. But Jews are easy to please in the theatre. They'll go for it.

Starts off with a little boy asking the Rabbi what 'Yiskor' means. Rabbi begins telling an old legend that the prayer is based on. Old silent picture is used to portray the story he's telling while his voice goes on, describing the action. In a couple spots pieces are re-enacted for talk and song purposes, and these bits are pretty well blended in. The editing could have been a bit better, and the sound could have been improved upon also.

The old film has to do with a haughty princess who falls in love with a Jewish soldier in her father's guards. She tries to make love to him; he won't give in because he's in love with a Jewish girl. So the princess has him sent to jail, then goes down and commits suicide in his cell. That looks like murder to the others, so they bury the lad alive. And for some reason not made clear in the film his action calls for prayer from all Judaism once a year.

The action is pretty bad throughout, but Maurice Schwartz is a name to conjure with in the Yiddish theatre.

Kauf.

Three Men in a Boat

(BRITISH-MADE)

London, May 26.

An Associated Talking Picture Production film, released through Associated British Films Distributors. Directed by Graham Cutts. In cast: William Austin, Edmond Breon, Billy Milton, Davy Burnaby, Iris March. Length, 5,500 feet, approx. Previewed, Cambridge theatre, London, May 24.

Jerome K. Jerome's famous novel has been manhandled in this picture. All that's left are two silly ass English characters with a vague straight man, who take a trip up the Thames on a holiday and get into a lot of inane complications.

When they camp out for the night one steps into a soft pie and the other sits in it. The straight man meets a sweet young girl on the river and they become lovers, for no good.

Good, business-like direction, well chosen bucolic character types, but the whole thing is trivial and inconsequential.

Jolo.

LA POULE

('The Hen') (FRENCH-MADE)

Paris, May 26.

Paramount production. Based on the novel by Henri Duvernois. Directed by Rene Guissart. Cast includes Arlette Marchal, Marguerite Moreno, Andre Luguet, Edith Mera, Dranem, and Silvestry. At the Paramount theatre.

Picture is fairly bright and gay in spots, but by no means retains the truly joyous spirit of the novel, due to flat, uninspired direction. Cast includes some of the best-known French players, but their acting is constrained by the slow movement. Production smacks strongly of the theatrical stage, even to some of the scenery.

'La Poule' (Dranem) Silvestry, the father of five pretty but poor daughters, fusses and fidgets about them in the manner of a clucking mother hen. The eldest daughter is a painter of miniatures, and Silvestry is instrumental in having her brought to the attention of a rich, eccentric American woman who not only buys some miniatures but invites the whole family to spend a month in luxurious surroundings on the Riviera.

There the girls are led into a series of happenings, mostly extravagant, in their search for husbands. Old Silvestry has his hands full, but Cupid also gets busy and the result is five weddings.

Dranem is not at his best in this film. Marguerite Moreno plays the eccentric American benefactress with her usual verve but as little American accent as possible. Arletta Marchal, beautiful as ever, does all she can with an uninteresting role. Nothing outstanding to this production.

Sticks Squawk

(Continued from page 3)

they would improve their standings in the sticks.

Westerns Nix, More Comedy

Small town exhibitors are against cycles. Westerns are decidedly out. No longer do the boys in the small towns throng to theatres to see the stable operas. These days stories of circus life, aviation, thrillers of the 'King Kong' type all click with the yokels.

The small town exhibitor will tell you that he finds a lack of comedy one of the chief reasons why he hasn't a bigger bank account. He will say, further, that in most cases he might as well close his house on Thursday night, the big night of radio comedy.

Because pictures are no longer able to draw the population of small towns to theatres small time wildcat vaudeville is back in the south stronger than before the war. Every day sees some wildcat organization pass through Birmingham en route to small town theatres. Many acts are living here, the cheapest city in the country in which to live, and are working out of here. Good roads have made it possible to make long jumps at low costs.

The theatre manager is using vaudeville not because he particularly desires it, but because he is forced to resort to extra pulling power in these times to fill his seats.

It would do some of the big shots in Hollywood and New York a lot of good to come South and see for themselves the situation.

During the tour made by VARIETY's correspondent he found one exhibitor in a small town in Alabama that netted $2,000 on a three-day showing of a Harold Lloyd film years ago.

Pictures most small towns:

'Sporting Age' (Col); '42d Street' (WB); 'State Fair' (Fox); 'Hot Pepper' (Fox); 'King Kong' (Radio); 'Sherlock Holmes' (Fox); 'Mask of Fu Manchu' (MG); 'Strange Interlude' (MG); (an exception in that Norma Shearer and Clarke Gable were big draws); 'If I Had a Million' (Par); 'Kid From Spain' (UA); 'Little Orphan Annie' (Radio).

Pictures that did not check in most small towns:

'Ex-Lady' (WB) 'King's Vacation' (WB); 'Thirteen Women' (Radio); 'Cynara' (UA); 'Farewell to Arms' (Par); 'Tonight Is Ours' (Par); 'Kongo' (MG); 'Cavalcade' (Fox); 'Mussolini Speaks' (Col).

Tourjansky's Next Film

Paris, May 27.

At the Pathe-Natan Joinville studios, V. Tourjansky has started production of 'L'Ordonnance,' based on story of the same name by Guy de Maupassant.

Picture is a Capitole and R. P. Films production with Marcelle Chantal in the leading role. Story is laid in the period of 1880 in France.

THE PEAK OF SUCCESS

1932-1933

HORSE FEATHERS...SIGN OF THE CROSS...BIG BROADCAST

FAREWELL TO ARMS...LOVE ME TONIGHT...NO MAN OF

HER OWN...BLONDE VENUS...SHE DONE HIM WRONG

IF I HAD A MILLION...PHANTOM PRESIDENT...TONIGHT

IS OURS...70,000 WITNESSES...ISLAND OF LOST SOULS

TROUBLE IN PARADISE...NIGHT AFTER NIGHT...PICK UP

KING OF THE JUNGLE...UNDER COVER MAN...GUILTY

AS HELL...EAGLE AND THE HAWK...BEDTIME STORY

THE STORY OF TEMPLE DRAKE...INTERNATIONAL HOUSE

COLLEGE HUMOR...THE GIRL IN 419...JENNIE GERHARDT

PARAMOUNT

...is the only motion picture company that can boast of such a record during the past year

If it's a PARAMOUNT PICTURE it's the best show in town!

Czech Demands Balk Film Parley; U. S. Looks for Shortage as Wedge

Prague, June 5.

American distributors and the Czechoslovak government are still at odds on the matter of a new contingent. Looked last week as though the deadlock, which has been holding for the past year, could be broken, but it's all off now.

Czechoslovaks passed a heavy contingent law a year ago and the American companies walked out of the market, protesting that the difficulty was too much for them. They've stuck to their guns throughout the battle.

Week ago it looked as though an agreement could be reached, and the American managers from Berlin rushed down here, together with George Canty, American film trade commissioner, to do some dickering. But it proved a false start, because the localities demanded too much.

Americans departed after five days of spirited argument, still convinced that a shortage of product will cause the Czechoslovaks to come down to earth. No American product coming in, plus the fact that German product is liable to be undependable in the next year, it is felt, will bring the exhibitors to a state where they will have to do something or shut their theatres.

Picked a Spot

Paramount billposters in Bangkok, Siam, were so zealous on spreading their posters around that they even got a couple on the walls of a Budhist temple.

Might have gotten away with it, except that the picture they picked to bill was 'Merrily We Go to Hell.'

DANES PROPOSE GOV. MONOPOLY

, May 24.

Danish government is toying with the idea of going into picture business in a new way. Several governments have intended to subsidize or back production, and some have tried it, but the Danes want to do it another way. They want to take up the distribution end.

Idea would be to create a Danish Film Central which would have an official monopoly of all films that are imported into the country.

Under current conditions picture houses here are paying out about 30% of their receipts for film rentals on the 300-odd pictures brought in annually. This means an export of about 4,000,000 crowns ($712,000) annually to pay for pictures. With a state monopoly on distribution instituted, it's figured the middlemen will be eliminated and a saving of about one-third of this sum effected.

Money that's saved for the government in this fashion, according to the proposal, would go toward building up local industry and promotion of local production. Intention is to turn the money into new sound equipment and improvements, to be turned over to producers here, which would do away with a subsidy for production.

Egyptian Film Magnate Puts Studio in Home

Cairo, April 18.

Mario Apolloni, manager of Prosperi Films Consortium, has established a studio in his palace at Kubbeh Gardens, near Cairo, with a view to producing Arabic sound films. Plant has sound stage and recording equipment. This new firm is known as the Eastern Cinema Co. The artistic management has been entrusted to the musician, Gameel Izzat.

The firm has completed its first picture, 'The Lovers' Home,' featuring Mohamed Kamal el Masry, Miss Nadia, Izzat el Gahily and others. Numerous short subjects have also been produced, among which are noteworthy 'The Victory Song,' illustrating a history of the war between the Mameluks of Egypt and Napoleon at the Pyramids.

Australian Producer Increasing Its Plant

Wellington, May 3.

Cinesound Productions, Limited, a picture producing company reported to be controlled by Greater Theatres, Limited, has announced that its original studio in a suburb of Sydney would be reconditioned in order to accommodate a second production unit which the company will establish.

The company has already one production unit in another Sydney suburb. This company has already produced two features and is working on a third. In addition it operates an Australian newsreel which takes up a fair amount of space in its first production unit.

It is stated that arrangements have already been made with regard to productions in the second unit, which will also be available to independent producers.

10TH MEX NATIVE-MADE

Mexico City, June

Tenth feature production in slightly more than two years of operations has been released by the National Motion Picture Production Co., all-Mexican enterprise. It is 'El Prisionero 13' ('Prisoner 13'), tragic drama of bloody period decade and a half ago when Victoriano Huerta sized power.

Production was made in company's studios here and directed by Fernando de Fuentes, former local Par megger.

Pay for Pit Lay-offs

Mexico City, June 2.

As the result of a ruling rendered by the Federal Board of Conciliation and Arbitration, management of the Regis cinema circuit, has paid musicians it laid off.

Reason was many musical pictures it was exhibiting. Payment amounts to 90 days' salary each, total of about $4,150.

All-Nations Formula For Picture Making

Prague, May 26.

A-B Film Company, operating the only talker studio in Czechoslovakia, has concluded a deal with Charles Phillip of Paris for production of 'Confiagration on the Volga,' to be an international picture.

L. Turzansky will meg, and actors will be picked from all different European countries. Minimum dialog is to be used, making it simple to switch languages, and prints will be turned out in German, French and English. Also there will be one special 'international' version figured out, according to a local formula, which is figured to serve Italy, Czechoslovakia, and Spain.

Budapest Studios in Spurt of Production

Budapest, May 25.

Hunnia Studios, dark for several months, busy again, with productions scheduled till the end of July.

Roumanian version of 'The Ghost Train' has just been completed. Hungarian independent production of 'Wine,' screen version of the Geza Gardonyi play, a popular classic here, is now under way.

Entirely local in appeal is Sari Fedak's 'Aunt Iza.' Miss Fedak has written this vehicle for herself, is her own producer and director as well as star and scenario writer, but she has engaged the services of the best assistants and cast that could be had.

Next comes Universal's German production of the third picture, starring Francisca Gaal, 'The Girl Who Dares,' adapted from a comedy by Aladar Laslo. This was to have been shot in Berlin, but was removed to Budapest for obvious reasons. Two others are reported pending.

Osso's has an option on Hunnia Studios from August 1, but it seems doubtful whether they will exercise it.

Hungary Bans 3 Fox Films as 'Too Sexy'

Budapest, May 27.

Three Fox pictures have been banned here.

Pictures are 'Passport to Hell,' 'Almost Married,' and 'Call Her Savage.'

Hungarian censor called them too sexy.

PAR SILENT ON SEIDELMAN REPORT

Persistent rumors on both sides of the ocean have it that Joe Seidelman will be named Paramount's general manager for England. What disposition would be made of Graham in that event is not known, but it is believed Graham, who has been with Par for many years, is anxious to leave picture business for a while. He is the dean of American picture men in Britain.

Paramount's home office denies any knowledge of the move, in line with general denials of almost everything there recently, pointing out that Graham is still with the company.

Seidelman was Par's active foreign manager for many years, being forced out several months ago on an inner-office disagreement. He was sent to Europe without an assignment to await orders and was in Paris until about a week ago, when suddenly ordered to London.

Swedish Native-Mades Gain Ground at Home

Stockholm, May 27.

Since the advent of talking pictures into Sweden, the Swedish film industry has made great strides in placing its moving pictures on the Swedish market. Doctor Bjurman of the State Picture Censoring Bureau states that during 1932, 1,226,089 meters of Swedish film were censored compared with 1,776,783 meters of American and 937,181 meters of other foreign pictures.

This constitutes an increase over the figures for 1931, which were: 2,155,206 meters of American pictures, 1,076,463 meters of Swedish pictures, and 1,072,716 meters of other pictures.

The reason for this great increase in the percentage of Swedish-produced films on the Swedish market is that the poor classes of the Swedish cinema-going public do not understand foreign languages and that Swedish films are becoming increasingly good.

Madness Dubbed in German

Berlin, May 27.

Tofag has finished dubbing 'American Madness' (Col) into German and film is set for a run at the Mozartsaal.

Picture has been retitled 'Bank Crash in America' for local purposes.

Par Leaving Germany with Notice to 150 Employes in Berlin; WB Only Other Am. Co. on Way

Paramount has given notice to its 150 employes in Berlin, effective as of June 30. Company denies that quitting Germany at this time has anything to do with political matters there, but that German business in general isn't worth the effort of fighting to retain.

Warner Brothers is the only other American company contemplating retirement from the German market, although denying any definite decision on the matter. 'Forty-Second Street' has been banned in Germany by the new government censors as too sexy, and Warners is trying to fight the issue out on the basis of the film.

Most of the American film companies still figure it's best to stay in Germany and comply with whatever regulations the government there puts over. P. N. Brinch is the Fox new head in Germany, replacing Henry W. Kahn, a Jew. No new assignment for Kahn yet, but he remains on the Fox payroll for the time being. A number of salesmen and other help of the Jewish race

(Continued on page 34)

Near Prince

London, June 5.

Prince of Wales almost went before a camera at the request of British Gaumont. Company with royal permission, is making a feature based on the Prince's life and asked H. R. H. to appear in it.

The Prince declined, but he will do a verbal prolog for the film to lend it authenticity.

FOREIGN DIRECT SHOTS FOR PAR

Hollywood, June 5.

Paramount will return to French versioning on the Maurice Chevalier picture, 'Way to Love,' the first film to get a direct shot foreign treatment at that studio in two years.

Company is bringing Jacqueline Francille from Paris for the femme lead in the part that Sylvia Sidney has in the domestic version.

Also coming from France are Dick Blumenthal of Paramount International, who will supervise the production, and Andre Hornez, who will write the French lyrics.

French version will be filmed on completion of the domestic and not simultaneously as in the case of previous Chevalier pictures.

British Film Quality Demand in Australia

Wellington, May 1.

The appearance of more British films continues in the Australian market. However, the novelty of buying British and seeing British films is wearing off.

From now on it is agreed that they must produce the goods, and a distinctly definite change has come over the critics commenting on the British films on the basis of quality without reference to their origin.

Several new American pictures have been very well received and have done good business.

First Greek Home-Made

Istanbul, May 5.

First talking picture in the Greek language has been completed here. It was produced in Turkey and got a simultaneous release in this city and in Athens.

Picture is called 'Kiveli Katoupouli' ('The Bad Road') and has a cast completely made up of Greek actors. It was made at the Ipek Film Studios, only one in Turkey.

NEW CZECH PLANT AIMS AT 8 NATIVE SUBJECTS

Washington, June 2.

Commercial Attache Don C. Bliss reports from Prague that the recently established Collegia Film Producing company has acquired several buildings in the vicinity of the Prague Samples Fair building and is planning to convert them into a large sound studio to be provided with the latest technical equipment.

The managers of the company have informed the press that they intend to start operations as soon as possible and hope to make eight sound features in Czech, German, French and English versions before Dec. 31. The first two features will be the 'Gipsy Baron' and 'The Night in Venice.' The company is also planning to turn out cultural and scientific films.

Studio will not be leased to other film producers. The promoters and managers of the company are O. Kanturek, Dr. Gert and K. Brull.

Switzerland Averages One Cinema to 10,000

Washington, June 5.

The considerable growth of the Swiss cinema trade, which in eight years has almost doubled itself, is revealed in statistics just published in Geneva, a commerce dept. bulletin says. By these it is shown that whereas in 1924 the country had 214 cinemas, at the beginning of 1933 there were 398 in operation. Of these, however, 99 are either travelling cinemas, for which Switzerland has a partiality or occasional show houses.

The most active in the list of cantons is Vaud with 63 cinemas, followed by Berne, 53; Zurich, 37; Tessin and Neuchatel, each 33. Three cantons are without cinemas, Obwald, Midwald and Appenzell.

Among the cities of more than 10,000 inhabitants, Geneva heads the list with 24 cinemas, followed by Zurich, 23; Bale, 20; La Chaud-de-Fonds, 11. As Switzerland has a population of 4,000,000 the average is one cinema for 10,000 inhabitants.

Paris Suburban Legits Turning to Sound Films

Paris, May 27.

Since 1927, 33 Paris theatres and music halls have been converted into cinemas. This move is still continuing and one by one the legitimate theatres located in the Paris suburbs are disappearing.

Only 9 or 10 of them still exist as originally planned, while most of them have been killed off by the talking films and by changes in public taste.

Chinese Native-Made Pictures Making Common Tongue for All

Washington, June 1.

Commercial Attache Julean Arnold of Shanghai, China, reports that Chinese film producers are evidently undecided whether or not to make serials or single show films. They recently put out a serial in six parts under the title, 'Life's Comedy.' Several other serials are also in process of preparation.

The Chinese audience does not seem to object to the long drawn-out situations tiresome to the average westerner. Chinese possess a sense of humor and most of their films reflect humorous situations.

The majority of the themes of Chinese films deal with clashes between the old and new ideas, old China and modern China. This seems to be an unending interesting theme for the Chinese public, as China is now in transition and young

(Continued on page 31)

Italy Dubbs First Native Film Into Czechoslovak

Prague, May 26.

Moldavi, local concern, has started work on dubbing of 'Armatta Azzura' ('Heaven's Fleet'), an Italian picture, into Czechslovakian.

It's the first attempt at dubbing within the country, creating considerable interest for that reason.

King's Biog in Films

Brussels, May

Reginald Ford, director of Belgium's news-reel spots, Brussels and Antwerp, has completed a film of the life of the King of the Belgians.

The reel commences with views of Leopold II, King Albert's uncle, at army manoeuvres, and includes shots of the Soldier King at the front during the war.

It's JACK IN THE BOX-Office when you play

Jack BUCHANAN

YES, MR. BROWN

"There seems to be no limit to the entertaining talents of JACK BUCHANAN! He not only stars in the picture but directed it in a manner which establishes him as an expert! The picture, 'Yes, Mr. Brown' is roaring farce with Music!"

—VARIETY

YES, MR. VARIETY, YOU'RE RIGHT!

Adapted by Douglas Furber from the play by Paul Frank and Ludwig Hirshfield.
Director of Productions HERBERT WILCOX
A British and Dominions Production

Released by UNITED ARTISTS

EXPLOITATION

By Epes W. Sargent

Summer Copy

Some theatres have made a bid for the late afternoon kid business with no little success, arguing with parents that a visit to the theatre is a good antidote to the strenuous play of vacation time. It's useful in the smaller towns, but even more valuable to the city neighborhood houses. Copy runs along these lines:

'Now that vacation days are here, do your youngsters come in from play hot, tired and possibly cross? It's not to be wondered at. They have been on the go all day, mostly in the hot sun, and they are too tired to eat.

'It's all very well to tell them to sit on the porch or the front steps, but it's hard to make them obey. Why not send them, instead, to the Grand theatre, where there is a special performance for children, starting at 5 p. m. and running until 6 o'clock. Admission is specially priced at a dime, and they sit in a cool theatre (not too cold), relax their tired muscles, soothe out the brainstorms and come home for supper in the right condition of mind and body.

'It's a blessing to the children and a relief to their tired mothers.'

Times should be changed to suit local conditions and perhaps more than an hour will be called for, but these details may easily be worked out.

Reviving the Bath

Now is the time to rig up that free shower bath if your house location permits it. Last year dozens of managers framed the stunt and not only got solid with the children but their parents. Some of them left the piping up last year, so they have only to turn on the water.

Only requirement is a shower head, which may be picked up for a pass from a junk shop, and a hose or pipe, with a spot adjacent to a sewer connection. Water is turned on hot afternoons for a couple of hours, and the kids either come in bathing suits or, if there are spare spaces, backstage, change in the theatre. One house offered the water free, but use of the dressing room was accorded only to those who had sat through the show. If the sprinkler head can be placed where the crowd can watch, it's a good advertisement as well. In this case there should be plenty of advertising for the current and immediate underline.

If the fire department maintains sprinklers, as is common usage now, it's better to lay off the theatre sprinkler and arrange to post in the vicinity of the fire house.

Thoughtful

One minor exhibitor is getting plenty of approval for a stunt that was not intended to be an exploitation.

In his vicinity there are about a dozen persons who are too crippled to make the trip to the theatre and who must trust to friends for the occasional trip in an auto. Exhib has a station bus which he uses for billing and similar purposes. Car has removable sides which permits reversion to original use.

With each change of bill all on his list who phone in will be called for, taken to the theatre and returned home. They pay only the regular admission and in one or two instances where they are unable to afford the admission price, they are quietly deadheaded.

Story leaked out through a charity worker who tipped off a newspaper friend.

Long Distance

Indie chain with a dozen houses in as many cities not far apart has a new gag for long distance advertising. Each theatre on a certain week gave out coupons which the recipients could fill in with the name and address of a friend or relative in any of the other towns in which the chain has houses.

From these coupons lists were compiled, duplications discarded and a pass was sent locally to each person whose name appeared on the list with the information that the courtesy was extended at the request of the person who filled out the coupon.

Probably a large number already were patrons, but most houses reported that they got new faces, many of which will repeat. Even with the regulars there was advertising value to the passes and the chain figures that the stunt paid a profit.

Laid Off Photos

Permitting a local furniture concern to distribute photos of Joan Crawford got a radio tie-in for the cost of photos when 'Today We Live' played the Valentine theatre, Toledo.

Furniture concern was a patron of the local station and persuaded the ether exciter to give six brief broadcasts daily to the announcement of a distribution of 100 photos.

Details of picture house and show dates were added apparently to give added importance to the photos, but it got plenty of air advertising that fed the b. o.

In its window work the theatre stressed the fashion angle with the stills of the star in spring styles drawing attention to the new fabrics in several of the large stores.

Too Hot

There is real danger in the recourse to hot advertising for tepid films. They bring in the wrong sort of business, if they bring business at all, and the crowd coaxed in by the torrid promises goes out sore and does not respond to the next appeal. In time it will flop even the regular attendance, and if persisted in is liable to make trouble through complaint to the civic authorities. It makes no difference that the pictures are not that sort. The first censorship crusade was due not to the pictures but to the gaudy stock lithos used to advertise them on the fronts.

A moderately poor independent is offering this copy in its prepared ads: 'The hottest, wickedest, most daring set of the entire female shebang.' And it's only a colorless murder mystery. Use of such copy will keep many people away, some not to come back ever.

Good times will come back, and if you keep faith with your patrons and offer only what you have on the screen, you are a lot more apt to still be here when that happens. Don't fall for such bunk as 'Be bold, Mr. Showman. Here's a daring story; treat it with daring.' That's the nerts. Also it's hurtful.

Real Roar

Manager who wanted to do something for 'Murders in the Zoo' got the idea of offering a prize for the loudest lion roar brought to the house the morning the picture opened.

Lion roars, as most managers know, are made from a tin can with a hole in the bottom through which is passed a string. Pulling on this with a rosined glove or cloth, with the string at various tensions, will give a wide range of noises.

Idea was explained with a miniature made from a condensed milk can, and the morning of the opening the lobby and adjacent sidewalk was crowded with kids, each with a roar.

Prize went to a youngster who used a gut string and a 10-quart tin pail. It let out a roar that could be heard for two or three blocks and was purchased for the official roar during the engagement.

Naturally all of the boys were eager to display their work, and for a quarter of an hour the sound was deafening, which did not hurt the advertising value any.

Paddled on Pavement

Burlington, Vt.

A boat with an outboard motor in operation was used by the State theatre on the sidewalk in front of the house for 'Speed Demon.' Boat and motor were secured by the theatre in a tie-up with a local marine company. The boat was mounted on two high horses and the propellor of the motor allowed to rest in a large barrel filled with water. Publicity stunts by theatres in this section are rare and this one created considerable interest and proved a help to the film.

Won a Page

About the ultimate in exploitation stunts appears to have been reached by Gene Dennis, in Washington, where she appeared at the RKO Keith theatre. As usual, she cooperated with the press department in a large way, contributing a column of replies to inquiries daily in the cooperating newspaper, but in this instance she scored so solidly that the 'Herald,' which carried the stunt, had to use an additional page for the dramatic section Sunday, devoted entirely to Miss Dennis' replies to questions. This in supplement to the daily umn. 'Herald' had to apologize to the hundreds whose replies could not be printed.

Mickey in Politics

Samuel Cohen, in charge of foreign publicity for United Artists, put over a nifty Mickey Mouse gag that received plenty of attention in two of the leading dailies of Denmark.

Working in -operation with Wilhelm Jensen, United Artists' representative in Copenhagen, Cohen shot over a photograph of Mickey shown reading a page from the New York 'American.' Featured on the page was a picture and story pertaining to Ruth Bryan Owen, President Roosevelt's woman minister to Denmark.

Cohen timed the stunt so that the photo of Mickey arrived just before Mrs. Owen on May 23. Mickey, therefore, became a member of the welcoming committee, and the powerful Social Demokraten, one of the most widely read papers in Denmark, played up the business with a large cut and story on the same day that Mrs. Owen arrived. The Berlingske Politike, another popular paper, followed through the next morning with another layout and story.

Pays Fares Back

One manager is trying to lick the pull of the bathing beach with an offer to pay the fare home of the beach visitors. One-way trip is 10c and he figures he's willing to pay that to sell an extra quarter ticket.

Conductors collecting fares on way back to town will either take a dime for the ride or two bits for the ticket, which is good only that evening.

Works mostly on the afternoon crowd at the beach, but the argument is that they may feel too tired to go to the show if they wait to buy a ticket, but if they buy on the car to save a dime, they'll come to save the other 15c.

So far it seems to have helped the night business from 5 to 8%. Good Saturday and Sunday along with the rest of the week, because they are dead nights in that town after the warm weather sets in. Now the manager is trying to figure a similar idea to work with the parking spots, with the handicap there's only one payment for parking, so possibly only one ticket sold.

Three Point

Small town house has a three-way publicity stunt all set. It is launching advertising for 'the three coolest things in town,' which are the theatre, a certain confectioner's ice cream and a clothing store's palm beach suits.

Each of the three will share the cost of the drive, which is planned to permit all equal publicity, and the theatre will write the ad copy for the other houses and supply window signs and whatever else may be required at cost.

It made a hit last year and proved that by making the trio into a single gag, each of the three received more publicity than could be garnered by individual campaigns.

Canned Noise

Manager who had arranged for a bannered trolley car to make a tour of the city planned to use a five-piece band to get attention. At the last moment the band upped the price and the manager refused to stand for the hold-up.

No time to get another band or even put in a phonograph, but it took only a few minutes to go over to the restaurant and obtain some of the large tins in which pie fillings and vegetables are sold the large users.

Half a dozen of these were strung together, tied to the rear railing, and there was not a person in town who was not aware of the car as it passed. Not as elegant as a band, but as effective.

Endorsement Bally

That word-of-mouth box office potentiality is being put to something of a test by Arthur Mayer at the Rialto, N. Y. Mayer has erected a special gadget which has a mugg recording that he 'saw this show' in some other city and it was great, etc. Picture of the mugg in action accompanies the spiel.

Check-ups showed that the gadget, set in an alley entrance next to the theatre, played to an average of 250 persons each show as word-of-mouth advertising.

Model Club

One summer activity which promises to pan out is a model club which will have for its object the making of coach, airplane and ship models. Manager has a large workshop in the basement which is little used and has contacted a local enthusiast in model building to oversee the boys. Club will hold two-hour sessions weekly, in the morning, and membership in the club is dependent on the attendance at the theatre at least once during the week.

Local lumber dealer supplies the material at cost, with paint and hardware also to be obtained at the lowest price. Some of the more adept boys are taught to make the fall blocks and other small parts of the ship rigging, and will sell these to less skillful members.

There will be a theatre exhibition just before the school opens, with a field day for the airplane contingent and a similar event for the lads who prefer making modern sloops to the models of the Santa Maria and Mayflower.

From the advance talk it would appear that it's going to be the big local noise through the summer.

Vacation Stunt

Fox West Coast came into a nice bit of publicity in Tucson when a winter resident put up a vacation award for the most popular boy and girl and let Thomas D. Soriero, division manager, handle the selection. This gives the theatre a cut-in on a $1,500 stunt without cost.

John Parker Hale Chandler is sponsor of the idea of giving an Arizona boy and girl a summer vacation at a New England camp, or rather two camps, since the sexes are segregated. Both of the camps are in Maine.

Selected boy and girl will hop by plane to New York, be outfitted here with camp equipment and then join their respective parties for eight weeks.

Phoney Gold

Hollywood.

Taking the gold standard as a basis, and using the gold digger thought as a part of their campaign, Sid Grauman and George Bilson created a novelty program for the premiere audience at 'Gold Diggers of 1933.'

Warner picture opened at Grauman's Chinese Friday (2).

To each $5 customer at the premiere was handed a $20 gold piece in cardboard of eight inch dimensions. Cardboard was split, with the show billing sunk between the head and the tail of the coins.

Planted Cards

Seattle.

Tried with results for 'Rasputin.' Vic Gauntlett, adv. mgr. for Ever-

(Continued on page 23)

BEHIND the KEYS

Ottumwa, Ia.

The Rialto theatre, closed after the Publix tied up the local picture field, has been reopened by Jake Cohen, manager of the Strand Amusement company with a 10-15 cent scale.

The Rialto is the pioneer movie house.

Sioux City, Ia.

Nathan Dax, operator of the Hipp theatre, has acquired the Iowa theatre from the Kleeblatt Realty company, and will reopen the house next week.

Dax has been a picture house operator here 25 years.

Los Angeles.

LaBrea, F-WC naborhood subsequent run, reopened June 1 after being dark for 30 days. Charles Michelstatter is manager, replacing Earl Johnson, temporarily unassigned.

New York.

Harry Roburg, with Publix many years and lately attached to the publicity and advertising department, has transferred to the selling branch, with headquarters at the local Par exchange.

Montgomery, Ala.

Mrs. Sena Ruppenthal, cashier, Paramount, transferred to Birmingham at Strand and Galax.

Richard Kennedy, division mgr. for Wilby chain, announces Tommie McConnell, formerly at Riviera, Knoxville, as manager for the Galax and Strand, Birmingham.

Birmingham.

U. S. Circuit Court of Appeals has affirmed decree ordering the Saenger Theatres, Inc., to pay past due notes to Levi Rothenberg in connection with a lease on two theatres in Meridian.

Tom McConnell made manager of the Strand and Galax, Wilby houses here.

Jamaica, L. .

Three Queens houses seeking reduction in year's tax assessments. Houses are RKO Richmond Hill, in Richmond Hill, assessed for $565,000; a reduction of $132,000 is being sought. The Taft, Flushing, assessed for $225,000, and reduction of $50,000 being asked. Civic theatre, Ozone Park, also seeking a reduction of $50,000 from its assessment of $175,000.

Oklahoma City.

Rex theatre opened by E. V. Weaver at Shawnee, and the Mecca at Stillwater, Okla., by the Griffith Bros. Amusement Co.

Key theatre at Wewoka taken over by L. B. Chatham, and Camera theatre by Roy Rust at Stillwater.

The Grand theatre at Vinita, Okla., after closing for remodeling, reopened under the management of Taylor & Sexton.

Russian Village, open-air vaudeville theatre, operated by Hoffman & Firestone, opened Oklahoma City, Okla., Tuesday, May 30.

Mansfield, O.

Negotiations have been closed for the pooling of three picture houses here, including two of WB and one operated by Skirball Bros. Warner operates the Madison, Majestic and Ohio.

Wauseon, O.

J. S. Rex has acquired the Princess, reopened straight pictures.

Republic, Pa.

New theatre to be opened late in June, Matteo Faenza, owner; RCA sound.

Reynoldsville, Pa.

Adelphia and Liberty reverted to original owners. Operated for a number of years by John J. Damore and his brother, they were leased to Fred E. Johnson, last summer. Damore will continue present policy.

Lepelg, O.

F. H. Staup has taken over the Mystic here; formerly operated by R. M. Harris.

Canton, O.

F. E. Wadge, manager of WB Alhambra here, returning to his home in Trenton, N. J. Further retrenchment by Warner Bros. in this district will close several more houses, letting out men who have not been with the Warner organization any length of time.

Cedar Rapids, Ia.

E. R. Franke has taken over Iowa theatre, succeeding L. M. Garman. He was city manager for RKO in St. Louis.

Hartford, Conn.

Dick Dorman, Publix Paramount exploitation man, Hartford to New Haven.

Nat Greenwood, poster artist Allyn, Hartford, Hartford, to Paramount, New Haven.

William Gallagher, ialto Hartford to Warners, Baltimore.

George Linnehan at Rialto Hartford.

Des Moines.

E. R. Franke, for five years city manager RKO houses, St. Louis, named manager of the Iowa theatre, Cedar Rapids, succeeding L. M. Garman. House is operated by Theamerica.

New York.

Terry Turner, RKO general publicity, who has been handling publicity for Radio City, goes back to the RKO general offices to handle the beauty contest which RKO will conduct in all N. Y. houses apart from Radio City as a summer booster. He will, however, keep a supervisory eye on the R. C. campaigns, which will be handled by George Gerhard.

Youngstown, O.

Feiber & Shea, owners of the Park here, have acquired the Paramount, reopening June 4, straight film.

Joseph E. Shagrin, at the Park for a number of years, will be in charge of both houses here.

General Theatre Supplies

CARBONS which burn slower and give you a brighter light.

LAMPS, all sizes, guaranteed. Specializing in a 6-watt lamp which, used in your marquee, will save you over $500 a year.

FRAMES and TICKET BOOTHS. Attractive in design and lasting in finish.

TICKET MACHINES, quiet and simple in construction.

TICKETS of all kinds.

PROJECTION MACHINES New and rebuilt. Also repair parts.

EVERYTHING FOR THE PROJECTION ROOM SUPPLIES OF ALL KINDS

Once a customer . . . always one !

VORTKAMP & CO.

1600 BROADWAY

NEW YORK

Phone: Chickering 4-5550

THIS LITTLE LADY'S HUSBAND IS PLAYING

GOLD DIGGERS OF 1933

Now!

He took one look at these 3 premiere reports . . . . then rushed a wire to

WARNER BROS.

$400 OVER "42nd STREET"
in first 3 days at Denver Orpheum

$1924 OVER "42nd STREET"
in first 4 days at New Haven

$500 OVER "42nd STREET"
in first day at Memphis Warner!

It's *got* more than "42nd Street". . . It's *worth* more to your patrons. RAISE YOUR SCALE AND RAISE THE MORTGAGE! And TRIPLE YOUR PLAYING TIME *at least!*

1933-'34 Pre-Release,
Vitagraph, Inc., Distributors

Inside Stuff—Pictures

A complaint of the cameramen's union of the Hollywood studios and conveyed to New York by its representatives could not find serious consideration on the eastern end. It was a matter of a $25 payment for a plane ride.

In the cameramen's agreement with the studios is a clause allowing any cameraman going up in the air to take pictures $25 for the first trip any day. That is an additional payment or bonus. If a second trip the same day is required for the same purpose another $25 allowance must be made, says the clause, but no further bonus payment to be made to cameramen going into the air the same 24 hours, no matter how many more trips they may have to make. This rule is religiously lived up to by all the studios.

One of the major producers on the coast receiving a call from Seattle and one of their crews there for two more cameramen in a hurry, sent two cameramen by plane to the north. The cameramen went as passengers without equipment and with fare prepaid. They did nothing on the trip except to watch the atmosphere.

A complaint made by the cameramen's union was these two cameramen were entitled to $25 each for their free ride to Seattle. The easterners gave the ha ha to the westerners.

Dr. H. T. Kalmus, of Technicolor, is said in New York to have sidestepped a proposal on behalf of David and Myron Selznick to make a sizeable buy of Technicolor stock. Dr. Kalmus from report replied he was not interested in any sales of Technicolor stock. Accompanying the Selznicks' proposition from the account was the possible lineup of stars and directors to be made available for full lengths made in Technicolor, with the talent to be supplied by Myron Selznick of the Joyce and Selzick agency in Hollywood.

Dr. Kalmus is said to have inferred that through David Selznick being concerned, the Selznick proposition was on behalf of Metro, with which David is associated. It has not been confirmed that Metro was aware of this offer or whether the Selznicks made it on their own. That proposition came shortly after it had been reported during May that John Hay Whitney and others had bought into Technicolor.

There is a Radio Picture studio connection here through Merian Cooper, the Radio producer and his friendly connection with the Whitney, also David Selznick. Cooper succeeded Selznick as chief producer on the Radio lot. There is an understanding to make one or more of the Technicolor pictures following the Whitney affiliation in the Radio studo.

With 12 star and featured names billed in 'Dinner at Eight,' Metro has been faced with the problem of the size of type and sequence for names. This is because of various clauses in the contracts of the players. Marie Dressler and John Barrymore share the top line. Studio has the right, without obligations, of using Miss Dressler's name and photogs. Barrymore must be credited as a co-star on all advertising and no name must precede his, except in the case of this particular picture, where Miss Dressler's may.

Second line goes to Beery and Jean Harlow. Latter's contract calls for no less than featured player mention, but preceding the title of the picture. Lionel Barrymore and Lee Tracy follow and they must have advertising and screen credit. Then comes Edmund Lowe (free lance), who must have just as large type as anyone else in the production and must come no later than seventh in the cast.

Madge Evans and Jean Hersholt, Karen Morley and Phillips Holmes complete the list. First eight have their monikers in capital letters 75% as large as the title and last four are in lower case, 25% as big as the name of the picture.

Jack Robbins told W. R. Hearst and Robert Z. Leonard that 'Sweetheart Darlin' out of Metro's 'Peg o' My Heart' might become one of the most plugged tunes on the air but not a commercial seller. Considering that 'Peg' cost MGM (Cosmopolitan) $600,000 and has since proved one of the worst Marion Davies grossers, the looked for assistance from the radio plug hasn't materialized.

The theory of songs in pictures, from the Hollywood angle which regards the music pub income as relatively trivial, is that a pop song hit might help the film containing the song. Sometimes it works out that way; more often not. This is the same theory which killed off the musical vogue during the 1929 songwriters' gold rush to Hollywood where even mellers had theme songs incongruously worked into the footage.

Robbins is the official publisher to Metro and was interested chiefly from the music end but Hearst, Leonard, et al., stated they'd be highly satisfied if the 'Peg' plug song did receive an intensive ether popularity, which might help its b.o. chances.

After having lost its momentum, the Paramount, N. Y., is stretching itself in an effort to regain footing. In addition to broadcasting stage show personalities, house last week held over 'International House' on basis of a $38,000 gross, best in a long while, and hoping to repeat on another holdover, moves up 'Jenie Gerhardt' to Thursday (8). On its new try, organ comes back Thursday (8) with Mrs. Jesse Crawford on duty.

House defers 'I Love That Man,' origi for June 8, until a later date, probably June 23. Management figures that two holdovers in a row would re-attract attention to the theatre. It's feasible to hold over now if hitting over $35,000 with overhead worn down of late months to $25,000 or a little over.

Broadcasting is via WOR. It follows Capitol's, Roxy's and Radio City's regular broadcasts via NBC and CBS hookups. Loew's State on Broadway, also plugs itself via its affiliated station, WHN.

B. Shaw is reported wavering in the direction of Hollywood despite his avowed hate of anything cinematic and the possibility is, if he succumbs, that he'll go Warners. Despite Hearst's Metro affiliations, the Hearst syndicates figure in the negotiations on Warners' behalf since the GBS stuff is syndicated via Hearst.

Jack Warner's recent friendly contacts with W. R. Hearst may be behind this, including a reported deal for a coast Hearst radio chain embracing the WB Hollywood station KFWB. In the WB contacts with Shaw, the Hearst influence comes up.

So far prediction that Darryl Zanuck's entrance in United Artists as Joe Schenck's producer would cause any trouble, seem to be unfruitful. While a week or so ago UA, on Mary Pickford's demand, denied she was quitting UA on this account, the real opposition expected was from Sam Goldwyn.

Though always known to be against mass production and distribution (UA this season will have 25 or more pictures on the market), Goldwyn has surprised everyone by expressing himself as very much in favor of Zanuck.

An idea of the unexpected difficulties that can crop up in picture making is Krimsky & Cochran's experience with 'Emperor Jones.' Picture is now in its second week of shooting at the Astoria studios. Company was about ready to go south for exteriors in the cotton country, but Paul Robeson, playing the lead, refused to budge below the Mason-Dixon line. Anywhere, anytime, anything, he said, but not down south, where he would have to ride in jimcrow cars and not be able to stop at the best

(Continued on page 49)

Dry Kansas

Kansas City, Mo., June 5.

How they sell them in Kansas: '20,000 Years in Sing Sing' playing at the Liberty is billed as 'An intimate truth about love furloughs—what becomes of love-starved women.'

Mono Gets Major Loan, May Join Producers' Body

Hollywood, June 5.

irst break in the asserted compact of the major studios not to loan players and equipment to the indies came with Paramount loaning Adrienne Ames to Monogram for a period of two weeks, beginning Friday (2), as the femme lead in 'The Avenger.'

Relaxation of the majors' asserted ban in this instance is ascribed to the fact that Monogram may soon be a brother in the Producers' Association fold, rather than to any sign of discord among the big studios in their attitude toward the lesser ones.

Loan comes, however, on the heels of action by the Independent Producers, who, at a meeting May 29 determined to take their grievances to the Hays office, and, if considered expedient thereafter, to Federal authorities on the ground that the alleged agrement of the majors is in violation of the restraint of trade act.

The Hays office, it is known, has courted Monogram's entry into the Producers' organization, and officials of the company are reported to be favorable, although not unanimous.

Action on this matter is scheduled at the next Monogram directors' meeting, set for June 15.

Schulberg Unit Idle 3 Months After 'Moon'

Hollywood, June 5.

B. P. Schulberg unit at Paramount will lay off for around three months on completion of 'Three Cornered Moon,' last of the producer's present series at Paramount.

New set of eight will not go into work until September. Schulberg will go to Europe in the interim while an effort is now being made to set four players under Schulberg's personal contract into freelancing spots. Four are Edward Arnold, Gilda Storm, Jacqueline Wells and Lyda Roberti.

Ingster, Collins Writing 'British Ag't' for Howard

Hollywood, June 5.

Boris Ingster, Russian writer, last at Metro on 'Soviet,' is now at Warners, working with Pierre Collins on 'British Agent.'

Picture will be first for Leslie Howard when the English actor returns in the fall. Howard has a three-picture deal and options beyond that with Warners. Three will be made the first year. Margaret Lindsay is under consideration as Howard's lead in 'Agent.'

Lee-Bloch's MG Script

Rowland V. Lee and Bertram Bloch have been assigned by Metro to adapt 'I Love an Angel,' from a Hungarian play by Vaszary. They're working on the script in New York, but will go to the Coast next week to finish it and sit in on preproduction conferences.

Bloch is the Metro story editor and will have a leave of absence from his New York duties while scripting.

McCoy Shaving Operas

Hollywood, June 5.

Tim McCoy will be out of westerns for five of his eight pictures on Columbia's program for next year.

Quintet will be of the action type, but without the usual horse opera setting. First of the series for the new season will be a film based on the activity of radio patrolmen.

Zukor Voting with Nathanson Put Latter Back Into Can-FP

Toronto, June 5.

Appointment of N. L. Nathanson as president, together with attendant changes in the board of directors, brings control of Famous Players Canadian back to the Dominion.

Formal announcement of the new regime substantiates rumors of the past 18 months.

Arthur Cohen, who stepped into Nathanson's place when the latter was ousted at the time of the amalgamation of Paramount-Publix and Famous Players Canadian, surrenders is managing directorship and is no longer connected with the Canadian organization. Only two of the original directors remain, Honorable W. D. Ross, former lieutenant-governor of Ontario, and Major Andrew P. Holt.

The new board has N. L. Nathanson, president; Adolph Zukor, chairman of the board; Thomas J. Bragg, secretary-treasurer; R. W. Bolstead, comptroller, with directors, Hon. W. D. Ross, Major A. P. Holt, Hon. F. B. McCurdy, Victor Ross, Sir William Wiseman, T. J. Bragg, R. W. Borsted and J. J. Fitzgibbons.

Zukor's Vote

The control of Famous Players Canadian still rests with its three voting trustees as formerly, N. L. Nathanson, Adolph Zukor and Isaac W. Killam, latter a Canadian newspaper owner. The difference in the new election proceedings is that Zukor voted with Nathanson instead of with Killam, something he did not do when Nathanson was removed from the managing directorship and the amalgamation with Paramount-Publix was consummated.

By the new arrangement, J. P. Bickle, Canadian millionaire and formerly vice-president of FP-Can., is no longer on the board. Neither are J. B. Tudhope, W. J. Sheppard and Arthur Cohen.

T. J. Bragg, secretary-treasurer of the new organization, said:

'Several former members of the board were asked to remain on the board but, owing to business commitments and obligations, were unable to accept. Arthur Cohen, former managing director, was asked to accept an executive position with the re-organized company, but could not accept, owing to other obligations of business.'

Nathanson's Promises

Greater distribution in Canada of British pictures as well as those of Germany, Russia and other film-producing countries, were two of the major promises made by Nathanson during an interview.

He said:

'The whole policy of tied theatres is wrong. Production of films is one thing; exhibition and distribution are entirely another. No producing unit should own theatres. For one reason, they are sure to unload their own pictures on their own audiences who become tired of the same technique, ideas, actors, voices. Canada has its own appreciation of pictures entirely different from New York or Oshkosh.'

Continuing, Nathanson said: 'I came back on one condition only—that the organization I had helped to build up from 1915 to 1929 should be under my control as it was when I had to leave it. There is no other way. I don't say that we can cut Canada as a motion picture country clean away from the rest of America. It can't be done.'

Asked if Famous Players Canadian was entirely free from New York direction or reputed interference, the new president said; 'Yes, or Nathanson would not be here. I have a free hand in the constructive rebuilding of the business I created and to which I have given the better part of my life. The trustees came to the conclusion that it would be better for the Canadian enterprise to return to its old management, and our arrangement with them is that when their company is reorganized at least control will be brought back to Canada. Former Canadian shareholders who exchanged their holdings for Paramount-Publix stock will be given an opportunity to come into the Canadian company again.'

Nathanson stated he contemplated no drastic changes in personnel and held out a faint hope as to the possibility of putting orchestras back in theatres. He said; 'I trust we shall be able to make some arrangement by which we can engage men to the limit of our appropriation for this purpose. I still believe in the orchestra as a living link between screen and audience.'

Nathanson as Buyer

Control of Famous Players Canadian, if passing from Paramount, will likely go back into the hands of N. L. Nathanson and his associates. Nathanson himself has hopes of this following his induction into company as president last week, according to accounts quoting him from Toronto.

While the former FPC head on several occasions attempted obtain control of the Canadian string, his offers to Par have never been high enough. Now that P-P is in bankruptcy it may that the trustees would consider a sale of sufficient stock to give Nathanson control.

According to reports in New York, it is said Nathanson expects to see control of FPC back in the hands of Canadian interests. That would mean himself and backers.

Election of Nathanson last week as FPC president does not in itself carry a change in stock ownership of Paramount, according to a high Par official, who adds he doesn't think there will be any change ownership in the immediate future. Nathanson's entrance into FPC at this time is stated to be a matter of management principally.

The Paramount investment in the Canadian theatre properties is $18,000,000. Par controls 97% of the stock.

INDIES ASK HAYS FOR TALENT LOAN LIFT

Hollywood, June 5.

Charging the major studios with conspiracy to curb the small companies, the Independent Producers at a meeting Monday (29) decided to take their grievances directly to the Hays organization to see if the ban on the loan of sets, players and facilities to the indies could not be lifted.

Several members who claim to have felt the effects clamored to have the whole matter turned over to Federal investigators to look into the question of whether or not the majors' action is in restraint of trade. Majority voted to withhold such action until after discussions with the Producers' Association.

30 ROCKEFELLER PLAZA

Some Important People and Firms at That Address—In Rockefeller Centre

Radio Corp. of America has moved its exec offices from 570 Lexington avenue into Rockefeller Center, occupying the 52d and 53d stories of the new RCA Bldg. Its street address is 30 Rockefeller Plaza. The John D. Rockefellers, Sr. and Jr., occupy the 56th floor. Major General James G. Harboard, chairman of the board, and David Sarnoff, president of RCA, will be on the 53d story.

The Lexington avenue address was formerly known as the RCA Bldg., specially erected by RCA to house it, but has been transferred to General Electric. It is already known as the G. E. Bldg. Owen D. Young and Gerard Swope of G. E. will headquarter uptown, and abandon their 120 Broadway offices.

NBC moves into Rockefeller Center next fall, according to present plans. Matter of new equipment and costly physical reconstruction of sensitive electrical apparatus figures in NBC's moving over.

'Tarzan' Starts on 21 Day Shooting Schedule

Hollywood, June 5.

'Tarzan the Fearless,' Principal Pictures serial, with Buster Crabbe and Jacqueline Wells in the top spots, got under way at the Mack Sennett studios Thursday (1). Bob Hill is megging, and has laid out a schedule of 21 days for the 12 episodes.

Others in 'Tarzan' cast are Mathew Betts, Philo McCullough, Edward Woods and Frank Lackteer.

Let us be the first to congratulate you!

PARAMOUNT CONGRATULATES

THE METROPOLITAN THEATRE, BOSTON; PALACE THEATRE, WASHINGTON; PALACE THEATRE, CINCINNATI; and the PARAMOUNT THEATRE, LOS ANGELES ON BEING CHOSEN AS THE FOUR THEATRES TO PLAY THE SPECIAL PRE-RELEASE ENGAGEMENTS OF

SURE TO BE A BIG HIT

"COLLEGE HUMOR"

with

★ BING CROSBY RICHARD ARLEN ★

★ GEORGE BURNS and GRACIE ALLEN ★

★ MARY CARLISLE and JACK OAKIE ★

directed by WESLEY RUGGLES

if it's a PARAMOUNT PICTURE, it's the best show in town!

Hollywood Productions

Week of June 5

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'Madam La Gimp'
(4th week)
D—Frank Capra
A—Damon Runyon
Robt. Riskin
C—Joseph Walker
Cast:
May Robson
Warren William
Glenda Farrell
Guy Kibbee
Ned Sparks
Nat Pendleton
Jean Parker
Walter Connelly
Barry Norton

FOX

'The Devil's in Love'
(3rd week)
D—Wilhelm Dieterle
A—Harry Hervey
Howard Estabrook
Cast:
Victor Jory
Loretta Young
Vivienne Osborne
Herbert Mundin
Herbert Stephens

'The Man Who Dared'
(3th week)
D—Hamilton MacFadden
A—Dudley Nichols
Lamar Trotti
C—Arthur Miller
Cast.
Preston Foster
Zita Johann
Irene Biller
Clifford Jones
Joan Marsh

'Paddy, The Next Best Thing'
(2nd week)
D—Harry Lashman
A—Gertrude Page
Edwin Burke
C—John Seitz
Cast:
Janet Gaynor
Warner Baxter
Harvey Stephens
Margaret Lindsay
Fiske O'Hara
Una O'Connor
Merle Tottenham

'Shanghai Madness'
(1st week)
D—John Blystone
A—Frederick H. Brennan
Austin Parker
Cast:
Spencer Tracy
Miriam Jordan

'The Last Adam'
(1st week)
D—John Ford
A—James Gould Cozzens
Paul Green
Cast:
Will Rogers
Vera Allen

'The Last Trail'
(1st week)
D—James Tinling
A—Zane Grey
Stuart Anthony
Cast:
George O'Brien
Claire Trevor
El Brendel

METRO

'Eskimo'
(10th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'Tugboat Annie'
(7th week)
D—Mervyn LeRoy
A—Norman Reilly Raine
Zelda Sears
Eve Green
C—Gregg Toland
Cast:
Marie Dressler
Wallace Beery
Robert Young
Maureen O'Sullivan
Chas. Gyblin
Willie Fung
Wm. Burress
Jack Pennick
Marilynn Harris
Frankie Darro
Willard Robertson
Vince Barnett
Robert McWade
Paul Hurst

'Bride of the Bayou'
(1st week)
D—Tod Browning
A—Lea Freeman
Wm. Faulkner
Chandler Sprague
Cast.
Lionel Barrymore
Madge Evans

'Another Language'
(2nd week)
D—E. H. Griffith
A—Rose Franken
C—Ray Juno
Cast:
Helen Hayes
Robert Montgomery
Louise Closser Hale
Henury Travers
Irene Cattell
Margaret Hamilton
Hal K. Dawson
Minor Watson
John Beal
Maidel Turner

METROPOLITAN
(Monogram)

'The Fugitive'
(2nd week)
D—Harry Fraser
A—Harry O. Jones
C—Archie Stout
Cast:
Rex Bell
Cecelia Parker
George Hayes
George Nash
Gordon DeMaine
Dick Diokenson
Earl Dwyer
Robert Kortman

'The Avenger'
(2nd week)
D—Ed. Marin
A—John Goodwin
Brown Holmes
Tristram Tupper
C—Sid Hickox
Cast:
Ralph Forbes
Charlotte Merriam
J. Carrol Naish
Burton Churchill
Murray Kinnell
Thomas Jackson
Paul Fix

'Rainbow Ranch'
(1st week)
D—Harry Fraser
A—Harry O. Jones
C—Archie Stout
Cast:
Rex Bell
Cecelia Parker
Geo. Hayes
Geo. Nash
Gordon DeMaine
Stanley Blystone

'Happy Landings'
(1st week)
D—Unassigned

PARAMOUNT

'One Sunday Afternoon'
(4th week)
D—Stephan Roberts
A—James Hagan
Grover Jones
Wm. Slavens McNutt
C—Victor Milner
Cast:
Gary Cooper
Roscoe Karnes
Fay Wray
Frances Fuller
Neil Hamilton

'Mama Loves Papa'
(4th week)
D—Norman McLeod
A—Keene Thompson
Douglas MacLean
Nunnally Johnson
C—Gilbert Warrenton
Cast:
Charlie Ruggles
Mary Boland
Lilyan Tashman
Walter Catlett
Ruth Warren
Geo. Barbier
Tom McGuire

'The Way to Love'
(1st week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
Cast.
Maurice Chevalier
Ed. Everett Horton
Sylvia Sidney

'This Day and Age'
(4th week)
D—Cecil B. DeMille
A—Bartlett Cormack
C—Peverell Marley
Cast:
Chas. Bickford
Richard Cromwell
Mari Colman
Eddie Nugent
Ben Alexander
Lester Arnold
Bradley Page
Michael Stuart
Geo. Barbier
Oscar Rudolph

'Three Cornered Moon'
(4th week)
D—Elliott Nugent
Nathaniel Frank
A—Gertrude Tonkonogy
S. K. Lauren
Ray Harris
C—Milton Bridenbecker
Cast:
Claudette Colbert
Mary Boland
Wallace Ford
Richard Arlen
Tom Brown
Wm. Bakewell
Hardie Albright
Lida Roberti
Clara Blandick
Edward Gargan
John Kelly

'Midnight Club'
(3rd week)
D—George Somnes
A—E. Phillips Oppenheim
Leslie Charteris
Seton I. Miller
Cast:
Clive Brook
George Raft
Helen Vinson
Sir Guy Standing
Alison Skipworth
Alan Mowbray
Ferdinand Gottschalk

'Her Bodyguard'
(3rd week)
D—Wm. Beaudine
A—Corey Ford
Ralph Spence
Walter De Leon
Frank Partos
Cast:
Edmund Lowe
Wynne Gibson
Edward Arnold
Alan Dinehart
Marjorie White
Johnny Hines
Fuzzy Knight
Zoila Conan

'Big Executive'
(1st week)
D—Eric C. Kenton
A—Alice D. Miller
Laurence Stallings
Cast:
Cary Grant
Elizabeth Young
Richard Bennett

'She Made Her Bed'
(1st week)
D—Ralph Murphy
A—Jack Lait
Cast:
Carole Lombard
Charlie Ruggles
Roland Young

RADIO

'Headline Shooters'
(4th week)
D—Otto Brower
A—Agnes C. Johnston
Allen Rivkin
C—Nick Musuraca
Cast:
Wm. Gargan
Frances Dee
Ralph Bellamy
Jack La Rue
June Brewster
Hobart Cavanaugh
Franklyn Pangborn
Gregory Ratoff
Mary MacLaren
Dorothy Burgess
Wallace Ford

'The Death Watch'
(3rd week)
D—Irving Pichel
A—Edgar Wallace
Cast:
Stuart Erwin
Dorothy Wilson
Frank Reicher
Warner Oland
Betty Furness
Gertrude Hoffman
Dudley Digges
Oscar Apfel
Jane Darwell

'Double Harness'
(4th week)
D—John Cromwell
A—Ed. Poore Montgomery
Jane Murfin
C—Roy Hunt
Cast:
Ann Harding
Wm. Powell
Geo. Meeker
Henry Stephenson
Lucille Browne
Kay Hammond
Lee Allen

'In the Fog'
(2nd week)
D—Ernest Schoedsack
A—Ruth Rose
C—Henry Gerrard
Cast:
Robert Armstrong
Helen Mack
John Warburton
Phillis Barry
Edgar Norton

'Flaming Gold'
(3rd week)
D—Ralph Ince
A—Fulton Branch
Malcolm Stuart Boylan
John Goodrich
C—Chas. Rosher
Cast:
Bill Boyd
Mae Clarke
Pat O'Brien
Helen Ware

'Little Women'
(1st week)
D—George Cukor
A—Louisa Alcott
Cast:
Katharine Hepburn
Paul Lucas
Frances Dee
Eric Linden
Joan Bennett

SENNETT
(Mascot)

'Fighting With Kit Carson'
(1st week)
D—Mandy Schaeffer
Colbert Clark
A—Wydham Gittens
Barney Sarecky
Colbert Clark
Victor Zobel
Mandy Schaeffer

UNIVERSAL

'Secret of the Blue Room'
(2nd week)
D—Kurt Newmann
A—Wm. Hurlbut
C—Chas. Stumar
Cast:
Lionel Atwill
Paul Lucas
Gloria Stuart
Onslow Stevens
Lillian Bond

'Only Yesterday'
(1st week)
D—John M. Stahl
A—Frederick A. Lewis
Ben Hecht
Cast:
Margaret Sullavan
John Boles

Brieux Play for Screen

Paris, May 27.

Raymond Boulay, director of Europa-Film, will put 'The Red Robe,' by Eugene Brieux, into production early in July as the company's leading production for its summer program. This is among the best known of Brieux's 26 plays and was one of the favorite pieces in the repertory of the celebrated Rejane many years ago.

Jean de Margunat is already supervising the modernization of the story from which the violent passages against the magistracy are being removed. The exteriors are to be made along the Basque coast, faithfully following the original Brieux settings.

PENNOCK LEAVES COL

Hollywood, June 5.

Murray Pennock is out as exploiter for Columbia Exchange here with Mike Newman succeeding.

For several months, Hubert Voight, Columbia studio publicity head, has endeavored to take the western studio exploitation over from George Brown who appointed Pennock. Discharge of Pennock means Voight's been successful in his campaign.

$2 for 'Flight' Flim

'Night Flight' (Metro), next for the Astor, is set to reopen that $2 N. Y. house the last of this month.

Due to restrictions imposed in purchase of play, 'Dinner at Eight' will have to wait. It's completed and on schedule for the Astor.

12½% OF GROSS AS HOUSE DEAL

Hollywood, June 5.

Two unusual deals have been made by Fox West Coast trustees for operation of the Paramount, Oakland, and the California, San Diego.

Circuit again takes possession of the Oakland spot after it has been dark a year with the Solano Theatre Corp., Ltd., wholly owned West Coast subsidiary, taking a temporary 15-year lease with a five-year option at an annual rental of 12½% of the gross against a minimum annual rental of $70,000. Solano will also buy the house equipment.

Pending completion of this deal Solano will pay $11,666 as minimum rental for May and June and $5,833 for July. On or before Sept. 1 Solano is to pay the difference between the minimum and 12½% of the gross if latter exceeds the minimum figure. Agreement provides that West Coast can abrogate the deal Aug. 1 or make permanent a 15-year lease at that time.

The San Diego lease also being negotiated is between Callego Theatres Corp., wholly owned by Silver Gate Theatres, Inc., West Coast subsid., and American National Trust & Saving Association, trustee, for a five-year lease on the California there at a monthly rental of $3,240 to July of next year, and $2,700 monthly for balance of period. Deal is retroactive to February this year with lessee agreeing to keep house in operation at least ten months annually.

Ben Pivar Joins U as Goldstone Deal Sours

Hollywood, June 5.

Ben Pivar's deal to produce features for Phil Goldstone has been called off after Pivar spent several months in story preparation.

Pivar joined Universal and will supervise 'Two Sons,' original by Harrison Jacobs. Frances Hyland goes on the writing staff to do a treatment.

Finney-Turner Move

Edward Finney becomes publicity director of United Artists under Hal Horne following the resignation of George Gerhard. Latter moves into the R. C. Music Hall to handle that unit.

Terry Turner, who's been at the Hall, retains RKO theatre supervision through moving back into his general publicity-advertising spot under Bob Sisk.

Exploitation

(Continued from page 19)

green Theatres, used one sheet placards, tacked onto a stake, for placement on leading highways out of Seattle, for 'Hell Below,' current attraction at Fifth Avenue. The cards were staked out for 20 miles along right-hand side of roads, so visitors driving to Seattle could not help but see them. This stuff costs some dough, but is considered worth it.

Getting the Eyeful Femme

Los Angeles.

Wholesale shoe house of Los Angeles wanted an attractive femme to represent its wares on tour and tied up with Manager Hi Peskay of the F-WC Golden Gate (suburban) to stage a personality contest from which the winner was selected.

Contest brought the house lots of publicity, extra biz the night it was staged and provided a local femme with a summer's work.

Another First

Arnold Van Leer gets a record as being the first to tie in to 3.2 wine. He hooked the Mouquin Co. to a tie-up to Bebe Daniels on 'Cocktail Hour' on behalf of Columbia Pics.

Par's Extensive Buys of Theatres Justified by Early Profits—Kohn

Up All Night

Hollywood, June 5.

Metro is seeking a new title to fit 'Night Flight,' the current David Selznick production. Requirements are that no reference to aviation, and tell the story at the same time.

Ralph Wheelwright of the publicity staff came back with this suggestion—'Up All Night.' —From VARIETY's *Hollywood Bulletin.*

Studio Placements

George Sidney, 'Rafter Romance,' Radio.

Marjorie Gateson, Edgar Norton, Tom Ricketts, Zeffie Tilbury, 'Fog Bound,' Radio.

Henry Walthall, William Lemaire, 'Headline Shooters,' Radio.

George Lewis, Mona Maris, Fred Martin, Martin Garralaga, Juan Torena, Carlos Villarias, Jose Pena Pepet, 'Trip to Nowhere,' (Spanish 'Pleasure Cruise') Fox Western Ave.

Chester Morris, 'Invisible Man,' U.

Claire Trevor, 'The Last Trail,' Fox.

Al Jackson, Al Martin, Sherman Lowe, writers, 'Wild Heart,' Mascot. D. Ross Lederman, director.

Sally O'Neil, 'After Office Hours,' Invincible.

Barry Norton, 'Madam La Gimp,' Col.

Howard Hickman, 'The Man Who Dared,' Fox.

Hobart Bosworth, 'Man's Castle,' Col.

Gene Morgan, Wade Boteler, 'This Day and Age,' DeMille-Par.

Edna Mae Oliver, Benita Hume, Onslow Stevens, 'Only Yesterday,' Universal.

Lew Collins to direct 'Happy Landings' ('Sky Ways'), Monogram.

Ralf Harolde, Edward van Sloan, 'The Deluge,' KBS.

Joan Bennett, 'Little Women,' Radio.

Joan Marsh, 'Three Cornered Moon,' Schulberg-Par.

Margaret Seddon, 'The Glory Command,' Radio.

Reginald Mason, Trevor Bland, Roger Imhoff, 'Paddy the Next Best Thing,' Fox.

Louise Dresser, 'Last Adam,' Fox.

Jack Byron, Leonid Snegoff, 'Devil's in Love,' Fox.

Edward Gargan, 'Three Cornered Moon,' Par.

Muriel Kirkland replaces Lilian Bond in 'Secret of the Blue Room,' Universal.

George Sidney, 'Rafter Romance,' Radio.

Marjorie Gateson, Edgar Norton, Tom Ricketts, Zeffie Tilbury, 'Fog Bound,' Radio.

Arthur Lake, Florence Lake, John Darrow, Howard Wilson, Purnell Pratt, 'Midshipman Jack,' Radio.

Henry Walthall, William Le Maire, 'Headline Shooters,' Radio.

Chester Morris, 'Invisible Man,' Universal.

Claire Trevor, 'The Last Trail,' Fox.

Al Jackson, Al Martin, Sherman Lowe, writers, 'Wild Heart,' Mascot. D. Ross Lederman, director.

Sally O'Neal, 'After Office Hours,' Invincible.

Hobart Bosworth, 'Man's Castle,' Col.

Howard Hickman, 'The Man Who Dared,' Fox.

Gregory Ratoff,' She Made Her Bed,' Charles Rogers.

Nat Perrin, collaborating with Arthur Sheekman, 'Duck Soup,' Par.

Harvey Stephens has been transferred by Fox from 'The Devil's in Love' to 'Paddy the Next Best Thing.'

George Brent, Bette Davis, Ruth Donnelly, Glenda Farrell, Gordon Westcott, Allan Jenkins, Arthur Hohl, 'Bureau of Missing Persons,' Warners, Roy Del Ruth to direct.

Henry Johnson and William Conselman, script of unnamed underworld story, Fox.

Billy Bevan, 'Midnight Club,' Par.

Olaf Hytten, George K. Arthur, 'Fog Bound,' Radio.

Joel McCrea, 'The Doctor,' Radio.

Long Island In

Hollywood, June 5.

Howard Lally, former Long Island orchestra leader, under contract at Fox for five months, finally dr. s an assignment.

He gets a juve spot in 'Last Adam,' the next Will Rogers' film.

Paramount believed then and—on the basis of what conditions were then—still believes that it was justified in acquiring the showhouses it took to its bosom in the years prior to 1929's Wall street crackup, by which time it had become the largest chain in the business. This includes groups of film-playing units which Par guaranteed its stock at $75 or $80 in acquiring.

Par's various circuit buys in 1929, when acquisition was 'spreading like a prairie fire,' were detailed by Ralph Kohn last week as attorneys for the trustee further dug into developments prior to the bankruptcy.

That Par exercised sound judgment in its theatre deals was indicated by Kohn in pointing to the large return on the Par investments in theatres up to 18 months after they had been taken in. For instance, $4,875,000 represented the stock guarantee in purchase of the Kunsky interests in Detroit. Out of that string, Par took in cash around $1,500,000 in 18 months.

The big return on their money was comparable in the cases of other group acquisitions which had been purchased with stock or purchase had been guaranteed by stock.

All Deals Via Stock

Kohn pointed out that while Par's stock guaranteed at $75 or $80 ran to $12,000,000, there were many other theatre takeovers from time to time through turnover of stock when closed, this running to many more millions. Among latter were the William Morris agency 50% interest, the Saenger, Finkelstein & Ruben and other acquisitions.

Groups for which stock was guaranteed included Kunsky, Dent in Texas, Hostettler in middle west, Rickards & Nace in Arizona and the Great States property in Illinois.

S. S. Izzeks of Root, Clark, Bucker & Ballantine examined Kohn at last week's hearing for the first time, replacing on that occasion E. D. Alyea, who had other business uptown.

Izzeks asked Kohn why the stock guarantee transactions on theatres were made, the Par treasurer replying that in each instance where the guarantee was made, the amount was what P-P thought the property worth. This was borne out, Kohn stated, in the large return on the money for 18 months after buys were consummated.

Kohn has been on the stand before Referee H. K. Davis about a half dozen times now. He continues tomorrow (June 7), when examination is resumed. No indication as yet as to whether other Par officials will be called by the trustees.

Sylvia Sidney, Frances Fuller Switch Parts

Hollywood, June 5.

Frances Fuller goes into the femme lead in Paramount's 'Chrysalis,' in the part from which Sylvia Sidney was switched to the Maurice Chevalier picture, 'Way to Love.'

Former legit actress had previously appeared with Gary Cooper in 'One Sunday Afternoon.' 'Chrysalis' starts June 19.

Radio Ups Green

Hollywood, June 5.

Howard J. Green is slated to direct and produce at Radio under a new three-way service contract handed the writer Thursday (1).

Green is currently scripting 'Man of Two Worlds.'

Ufa's French Versions

Berlin, May 26.

As many as 11 of the forthcoming Ufa list are to have French versions.

This is more than half, this year's Ufa program comprising altogether 21 pictures, three or four of which are to be in the 'special' class.

AN EYEFUL . . . . . AN EARFUL . . . A HEARTFUL . . .

of the kind of entertainment the world is hungry for!

A Cast Full of Names: Warner Baxter as a two-fisted man's man who subdues an elusive beauty. Elissa Landi flaming to full exciting allure. Victor Jory as a silky smooth playboy. Miriam Jordan sleek and seductive.

A Story Full of Zip: A foodoose husband who wanted his wife and his sweetheart, too . . . and almost got away with it. Spice and merriment mingled with appealing romance.

A Screen Full of Beauties: Hundreds of tantalizers in "The Dance of the Maidens" luscious, lavish eyeful.

A Sequence Full of Spectacle: Thundering, breathtaking awe-inspiring thrill of thrills at Boulder Dam.

I LOVED YOU WEDNESDAY

WARNER **BAXTER** ELISSA **LANDI**

VICTOR **JORY** MIRIAM **JORDAN**

Directed by HENRY KING and William Cameron Menzies. From the comedy by Molly Ricardel and William Du Bois.

A FOX PICTURE

Stock Market

(Continued from page 6)

issues was due in part to a sharp recession amounting to more than 2 full points in the last hour of trading Saturday, when large blocks of stock were dumped and the whole market was in a highly nervous condition.

The amusements paid no heed to this development, coming through the Saturday setback with net gains of that session. Logic of this detail would seem to be that a group of stocks that held back from general advance for 10 weeks, and then suddenly got aboard the band wagon just as the parade came to a halt, were being inspired by artificial maneuvers.

Making a Front?

It is characteristic of a stock that plays the laggard during violent advances and then spurts when the general movement is about over, that it is the instrument of market manipulators. Explanation generally is that such a stock hangs back from a general advance because enthusiasm is directed elsewhere to more promising issues. When the best stocks have been pushed far ahead the backward ones are then taken in hand and given a ride, partly for the profit of the maneuver and partly because it is desirable to select dull and backward issues for a demonstration while the speculators are getting out of the securities that have moved ahead furthest. In other words, last week's sudden spurt in the amusements had the appearance of being managed in order to make a front while profits were being taken in other parts of the list.

Belated movement in the theatre issues ignored several items of bearish news. The government collected and broadcast estimates and forecasts from many lines of industry, showing important gains and brightened prospects. Will Hays supplied the data for the film industry and could find nothing especially encouraging in the picture except that general business improvement throughout the country presaged a better-than-usual autumn season for the picture trade. Within the industry itself there apparently was nothing to report of immediate betterment.

The Stock Exchange bond department received notice of an interest default in the RKO debentures, and thereupon that specific issue moved up to a new top for the year. The market sought to put a very bullish interpretation upon an income statement from Warner Bros., showing a deficit for the half year greatly reduced from the loss for the same period of the previous calendar year.

An Incomplete Picture

The consolidated report set forth that the net operating loss for the 13 weeks to Feb. 25 was $1,695,564, compared to $3,418,830 for the same period of the previous year. Similarly the company reports net operating loss for 26 weeks to the same date at $3,442,325, compared to $5,267,699. Figures in all cases are after all charges, interest, amortization and depreciation. Report show net profit before amortization and depreciation of $863,584 and over the 26 weeks there was credited the sum of $1,589,814 profit on redemption of funded indebtedness. This means that the company bought its own bonds in the open market at bargain prices, put them in the treasury and credited the property with the face of the bonds.

Much ado was made over the favorable angury for the future contained in the statement as foreshadowing better things ahead in the ground it represented as gained from 1931 and 1932. Anyway the stock spurted on large dealings and that was supposed to confirm all kinds of optimism.

As a matter of fact the ticker fraternity doesn't pay a great deal of attention to formal statements of most companies. They look to the ticker to find out whether the report is good or not. Obviously a trading demonstration, genuine or artificial, confirms or reverses any private analysis or interpretation of the figures or puts a good face on an indifferent report.

As a matter of fact the Warner statement leaves a good deal to be desired notwithstanding it was credited with inspiring the brisk recovery last week of the whole amusement group. In respect to ground gained, it is favorable. Charges of $2,226,920 representing losses on the sale or abandonment of properties, etc., likewise represent necessary adjustments accomplished and out of the way. A footnote also sets forth that $500,000 of bank loans have been paid since Feb. 25.

But the consolidated statement doesn't furnish a very complete picture. 'Profit before charges' is bulked and there is no information on the state of business at the company operated theatres. It is not news to the trade that Warners have had a relatively successful season in making and selling pictures, but the outcome of the circuit theatre operations is the item that would be interesting to the industry and to the market. Warners have two dark theatres on Broadway and others throughout the country and the summer is upon us. A real revival in picture business has to show at the box office and get into the bookkeeping picture before a substantial upturn in stocks will attract any substantial following.

New Highs All Around

Nevertheless, the new figures were made the basis of a strong market campaign, which carried the stock to a new high for the year and more at 6¼, a gain of 2⅝; the preferred to 15⅝ for a gain of 5 and the bonds to a new peak at 35½, these gains being held even during the late Saturday break when the leading issues of the Exchange were breaking sharply. Turnover in the common was on a large scale, one day winning a place in the 12 most active issues of the session. Weeks total sales of common were 400,000 shares, while sales of bonds reached the sum of very nearly $700,000, leading the group by several times.

Whatever substance there might have been in the market operation, all the other lagging amusements were prompt to get on board. Paramount at one time sold at 2, which is just 16 times its quotation not many months ago, since which time the receivership has apparently made no progress toward putting a reorganization proposal into operation. Price of the old common undeposited and dealt in on the Produce exchange got a proportional whirl.

Paramount bonds were fairly active, at or close to their recent best. An oddity in dealings here was that the old Paramount-Famous Lasky liens moved ahead of the new Par-Publix 5½'s for the first time, cancelling a discount of almost 3 points and at the close commanding a premium of 1. Gyrations of these two issues in relation to each other have never been explained, except on the assumption that the issues varied in the real estate backing behind them. Suspicion on Broadway has been that shifting of speculative play controlled the relation more than any consideration of indenture.

Quite as puzzling as any of these other happenings was the performance of the RKO debentures, which advanced to a new year's top above 22, almost immediately upon notice to the Exchange that June interest would not be paid, the company, of course, being in receivership.

The reputed operation in Consolidated Film Industries suffered a setback, being one of the few amusements that had a relapse. RKO common was active and strong, making a new top for the year at 4¾ and closing at 4¼ for a net gain of more than a point. Fox played a minor role in the whoopee, while Eastman Kodak held its solid front through the Saturday pressure, ending the day net up and on its high for the movement at 83.

For the coming week the market looks to be in for a test. There is plenty of inflation enthusiasm left in New York and way points, but a 10-week rise of uninterrupted steadiness makes the list look top heavy and likely to meet a pretty severe correction. Feeling is that prices have gone a long way to discount improvements present and prospective and a pause would be a good thing to let the business situation catch up with the market. Week-end brokerage advice varied widely but there was a sprinkling of admonitions to caution for the first time in weeks.

Summary for week ending Saturday, June 5:

STOCK EXCHANGE

1933 High.	Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
5½	⅞	2,200	American Seat.	5½	3¼	4 +1
5¾	1¾	10,200	Consol. Film	5¾	4½	4½
17⅞	6⅝	11,200	Columbia P. vtc	17⅞	15¼	16⅝ +1½
14⅞	5⅞	33,800	Consol. Film, pfd	14⅞	12	12 −2¼
83	46	14,400	Eastman Kodak (3)	83	78	83 +3
4½	3	71,000	Fox, Class A	4⅜	3¼	4 + ⅜
23⅜	10½	337,700	Gen. Elec. (40c.)	23⅜	21¼	22⅝ +1
25	6	100	Keith pfd	25	25	25 +2
22⅞	8½	80,100	Loew (1)	22⅞	18¾	21¾ +3⅝
68¼	35	600	Do pref. (6½)	68¼	64¼	68¼ +8¼
4¼	1⅝	400	Madison Sq. Garden	4	3⅝	3⅞ − ⅛
20	13½	200	Met-G-M pref. (1.80)	20	18½	18½ −1½
5¼	1¾	300	Orpheum pfd	4¼	1⅝	4¼ +1⅝
2	⅛	31,900	Paramount ctf	2	⅜	1⅞ +1
1½	¼	20,200	Pathe Exchange	1½	⅝	1¼ + ⅜
4⅜	1¼	16,400	Pathe, Class A	4⅜	2⅞	4 +1½
9½	3	598,500	Radio Corp	9½	7¼	9⅛ +1½
4⅜	1	34,700	RKO	4⅜	2⅝	4¼ +1⅜
25	10		Universal pref			20 bid
6¼	1	299,000	Warner Bros			6⅜ +2⅜
15⅜	4¼	300	Do pfd			15⅜ +5
45⅞	19⅜	100,400	Westinghouse			43⅝ + ½
18½	7	400	Columbia Picts	18½	15	15 +1½
⅝	⅛	7,500	Gen. Thea. E. pfd	⅝	¼	⅝ + ⅜
10½	2⅝	8,700	Technicolor	10½	8⅛	8⅛ − ⅜
3¼	1⅛	1,200	Trans Lux	3¼	3	3¼ + ⅛

BONDS

High.	Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
6⅛	1	$528,000	Gen. Thea. Eq. '40	6⅛	3	6⅛ +3⅜
46	29½	31,000	Keith 6's, '46	46	42	46 +3⅝
84½	48	48,000	Loew 6's, '41	77	75¼	77 +3
78	47½	12,000	Pathe 7's, '37	78	75	78 +3
16⅞	4½	162,000	Par-Fam-Lasky 6's	15	10⅝	15 +5
16½	5⅝	194,000	Par-Pub 5½'s, '50	16½	12½	14 +1½
22	8¼	11,000	RKO debs 6's	22½	18	22⅛ +7⅛
35½	12	679,000	Warner Bros. 6's	35½	25⅝	35 +10

Over the Counter, N. Y.
Produce Exchange, N. Y.

Bid.	Asked.		
⅛	1	.....	Roxy, Class A

General Theatre cfs. sold $36,000, high 5, low 2¾, last 4⅜, net up, 2¼.

Puzzled Over Drop of Patronage By Males in Northwestern Theatres

John J. Friedl, Publix Northwest division manager, is making an intensive study to try to ascertain the cause of an alarming drop in male patronage of the movies during recent months.

A survey by Friedl of the houses in the territory under his supervision disclosed that the sterner sex have been deserting the films in droves lately. Feminine patronage, which formerly average approximately 65% of the total, has risen to above 80% in Publix theatres throughout the northwest, the figures show. House managers report that husbands and unmarried males are no longer accompanying their wives or sweethearts as of yore. The men are not being dragged along to the showhouses by the women to the extent that formerly prevailed, according to the survey.

One of the reasons advanced is that the men no longer are satisfied with the silver sheet figures, but crave flesh and blood. In order to test this theory, more flesh-and-blood attractions, including vaudeville acts and bands, are being booked into Publix Northwest houses.

Reasons

Another explanation advanced is that the men, through necessity or otherwise, are becoming more economical. They are refusing to spend dough on themselves for entertainment, but as yet have not reached the point where they will deprive their fraus or other lady friends of the movie pleasures, according to many house managers.

Several managers say the men crave new faces on the screen, while the women are content with the old array. Others declare that the radio, bridge whist and motoring are weaning more and more men away from the showhouses.

It is pointed out that many of the recent releases have been of a type calculated to appeal more to men than to women. Yet the attendance of the fair sex continues to hold up fairly well, while the men are giving the box offices the go-by.

Incorporations

New York

Albany, June 5.

Hollywood Amusement Corp., Kings; theatrical; $5,000.

Endy Amusement Corp., Kings; theatrical; $5,000.

Dwore Amusements, Inc., Schenectady; theatrical; $10,000.

New Deal Pictures, Inc., New York; picture business; 100 shares no par.

Celoron Dodger Corp., Celoron; theatrical; 100 shares no par.

Walter J. Brown, Inc., ; theatrical; 100 shares no par.

Exploitation Pictures, Inc., Manhattan; picture business; 200 shares no par.

Celoron Scenic Flier Limited, Celoron; amusement places, all kinds; 100 shares no par.

Cathedral Productions, Inc., New York; pictures; 200 shares no par.

North Shore Players, Inc., Manhattan; theatrical; 60 shares no par.

4th Avenue Amusement Corp., Kings; theatrical; $4,500.

Grenor Corp., Buffalo; picture apparatus; $10,000.

California

Sacramento, June 5.

American Pictures Corporation. Capital stock, 2,000 shares, none subscribed. Irving S. Baltimore, L. Miller, Edward Moran.

Fox Tucson Theatres Corporation. Capital stock, $7,000. None subscribed. Albert W. Leeds, John B. Bertero, Ann Friedlund.

Camera Supply Co., Ltd. Capital stock, $50,000, $40 subscribed. Faxon M. Dean, Wm. H. Harrison, Edward C. Harrison, Sacha L. Bollas.

Certified copy of **Twentieth Century Pictures, Inc.**, New York.

Certificate changing name of **L. B. Matthews Company to Freeman-Matthews Music Company Inc.**

Permits to sell stock issued to:

American Pictures Corporation. M. p. producing. Samuel Van Ronkel, Melville Brown, Irving S. Baltimore. Permitted to issue all 2,000 shares no par.

Majestic Film Exchanges of California. M. p. producing. J. Samuel Berkowitz, Helen Berkowitz, Josephine Triplett, Bernard D. Lane, Kathryne Palmer. Permitted to issue all 100 shares no par.

Empire Projectionist Union, Inc. Theatrical service. Permitted to issue 1,000 membership.

International Film Libraries, Inc. Wallace A. Marshall, Louis C. Fediar, V. A. Lower, Richard Atkinson, J. H. Perkins. Capital, 1,500 shares preferred, par $24; 10,000 shares prior preferred, par $25; 10,000 shares Class A and 20,000 shares Class B common, no par. Permitted to issue 20,000 shares Class B common; 1,457 shares preferred; 4,000 shares prior preferred and 4,000 shares Class A common.

C-I Corporation. M. p. production. Issue all 100 shares, no par.

Judgments

Tiffany Productions, Inc.; Co.; costs; $168.

Reichardt's Theatre Ticket Office, Marcus Loew Realty Corp.; $6,539.

Warner Bros. Pictures, Inc., and Subsidiary Companies

(Excluding Skouras Bros. Enterprises, Inc., and St. Louis Amusement Company)

CONSOLIDATED BALANCE SHEET, FEBRUARY 25, 1933

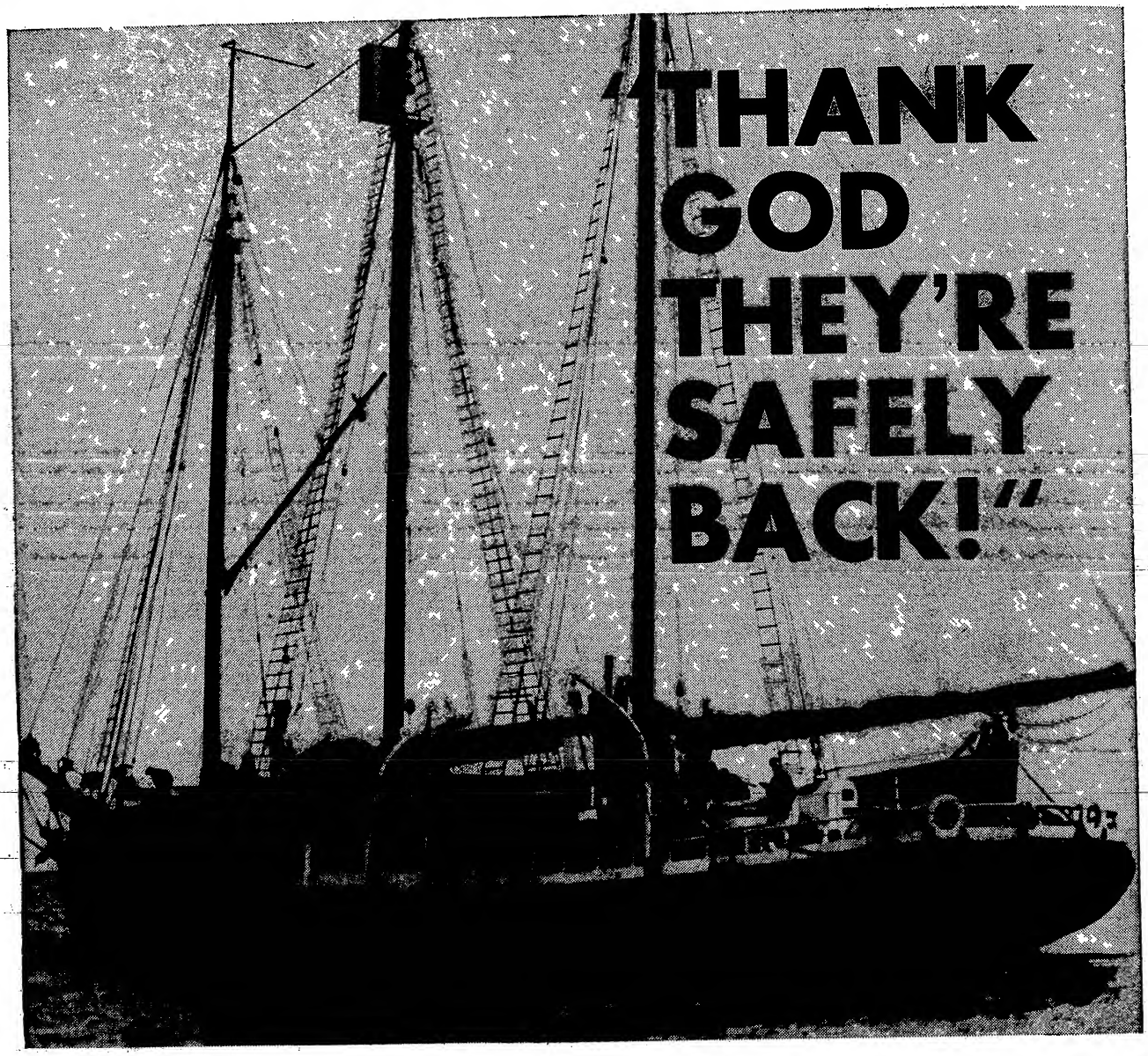
Current and work assets—			
Cash		$3,078,432	
Notes receivable, less reserves		93,791	
Current accounts—			
Trade customers, less reserves	$1,020,249		
Notes receivable from offi. and empl.	39,576		
Sundry acts. receiv. less reserves	524,996		
Inventories—			
Releases, cost less amort	$4,792,017		
Productions completed but not rel., cost	3,080,283		
Production in progress, cost	1,502,525		
	$9,374,827		
	456,833	9,831,661	
Rights and scenarios unproduced, at cost		764,895	
Advances, less reserves		36,765	
			$15,390,369
Mortgages and special accts. receiv., less reserves			486,519
Deposits to secure contracts and sinking fund deposits			1,973,619
Investments and advances—			
To Skouras Bros. Ent. and St. Louis Amuse. Co., in equity receivership, cost less op. losses estimated and reserves		$1,203,081	
Invest. in foreign pats., license rights, etc		949,594	
Investments in and advances to affil. cos		1,399,256	
Shares in building and loan associations		48,714	
Miscellaneous invest		44,458	
			3,645,106
Fixed assets—			
Properties owned and equipment, cost le reserves for depreciation			
Properties leased and equipment, reserves for depreciation and amortization		26,442,747	
			145,586,702
Deferred charges—			
Prepaid taxes		$139,695	
Prepaid insurance		473,085	
Prepaid rents		238,912	
Prepaid expenses		154,044	
			1,006,937
Goodwill			3,549,829
			$176,639,083

LIABILITI

Current liabilities—		
Notes payable—		
Banks, secured (Note)	$500,000	
Others, secured by cap. stock of a subsid. real holding company consol. and its notes	100,000	
Others, unsecured	418,560	
	1,018,560	
Purchase money oblig	818,772	
Accts. pay. (incl. past due int. $115,537 on funded debt of subsidiary cos.)	6,058,374	
Sundry accruals	3,882,342	
Due to affil. cos	134,067	
Royalties payable	1,241,033	
Advance payments of films	303,911	$13,457,063
Remittances from foreign subsids. held in abeyance		278,224
Purchase money of contract obligs. and notes payable		1,052,716
Mortgages and funded debt—		
Optional 6% debentures	$35,900,000	
Less—Held in treasury	90,000	
	$35,840,000	
ortgages and other bonds, less bonds held in treasury	58,162,416	93,962,416
Proportion of cap. stock and surplus of subsid. cos. applicable to minority stockholders (including $250,945 preferred stock)		681,557
Deferred income—		
Profit on debs. and pref. stocks and bonds of subsids. in treasury	$669,117	
iscellaneous	248,589	917,706
Reserve for contingencies		1,444,383
Capital (represented by)—		
Capital stock—		
Authorized—		
7,500,000 shares common par $5, 103,107 pref. without par.		
Outstanding—		
3,801,344 shares common	$19,006,722	
103,107 shares pref. at $55 share	5,670,885	
	$24,677,607	
(ividend paid to and includi		
Capital surplus	56,325,484	
	$81,003,092	
Less—Deficit, per annexed statement	16,158,097	64,844,994
Contingent liabilities—		
As guarantors of bonds of affil. cos	$401,100	
As guarantors of two leases disposed of, in 1946 and 1947—maximum liability	375,000	
Expenses of arbitration proceedings	Indeterminable	
		$176,639,083

Note—The notes payable to banks were secured by six completed film productions and certain of the special accounts receivable. All of these notes were paid prior to June 1, 1933.

* Including $156,500 sinking fund payments and instalments in arrears; $5,784,370 standing demand and other mortgages and $2,669,140 instalment payments, maturing within one year, subject in part to renewal.



Metro-Goldwyn-Mayer publicly acknowledges its gratitude to the heroic company of men and women filming "ESKIMO" under the guidance of Director W. S. Van Dyke. "Thank God, they're safely back!" They fearlessly braved the dangers of the Arctic for more than a year. Their names will be immortally inscribed in the annals of picture-making. "ESKIMO" is destined to be M-G-M's Biggest since "Trader Horn."

In addition to "ESKIMO," right now on the M-G-M lot in Culver City, California, there are *at work at one time* more great box-office stars, more famous producers and directors than have ever been simultaneously assembled in all the glowing history of—*merrily yours*—**M-G-M.**

PRIMING PAR'S COMEBACK

3 Kinds of Indies

Some Told to Have Patience Over Matter of New Trade Code

Exhibitor leaders are this week exhorting their flocks not to be stampeded into any code which the major industry endorses unless they feel it will handle them fairly.

Strong indie Washington contacts are embellishing this pleading with the advice that the capital will lend an ear to any phase of codism which is 'properly presented' and that the indies can get 'everything to which they are entitled if they will have patience and perseverance.'

Two types within their own ranks are being held up by the leaders as the kind of exhibs for other indies not to follow. The first of these is the extremist group which figures it has the right to invade the other man's territory, and that no competition is unfair as long as such owners have the upper hand; the other is being cited as made up of those factions who will squawk loudest with the admitted hope that 'some one will enter a private deal with them with the idea of silencing the complaint.'

BRANDT-READE CLIQUE IGNORED BY T.O.C.C.

Theatre Owners Chamber of Commerce this week stated its position regarding the insurgent New York indie exhib group organized by Harry Brandt and Walter Reade. The veteran organization refuses to recognize the Brandt outfit as an off-shoot, holding that when union deals for the new season are completed the association will expire as rapidly as it was formed.

From its own perspective the TOCC, according to its execs, feels that it accomplished all that could be realized in union disputes during the past year. It points to the Empire Local as a set-up against No. 306 and claims that with the ousting of Sam Kaplan and lowering of Manhattan booth rates there is no further need for the insurgent union.

Virtually all of the Brandt membership, according to TOCCites are still active members of the mother organization. Largely because of this the TOCC is reported to believe that maintenance of a dignified exterior is the best procedure to show the Brandites 'the error of their ways', as one spokesman puts it.

'Mine Tonight' as Closer

Pittsburgh, June 5.

Avenue Cinema, foreign film site here, called it quits for the summer last week after a disastrous fortnight with U's foreign importation, 'Be Mine Tonight.' Operatic flicker got less than $1,000 at the small-seater during its two weeks there.

House originally closed more than a month ago, but decided to reopen a short time later under double-feature, three-changes weekly policy at 15 cents top. Decided to take a chance on 'Be Mine' when it had been turned down by all of the rest of the first-runs. Resulting headache brought management's decision to close shop until fall.

Fox Duo for Imhof

Hollywood, June 5.

Fox has spotted Roger Imhof, standard vaude act, in two pictures coming up.

He goes into 'Paddy the Next Best Thing' and 'Life Worth Living.'

Melba, Dallas, Shutters

Southern Enterprises' Melba (ex-Publix), has gone into camphor for the summer. House went dark last summer, reason being the same, shortage of b.o. pix after the Majestic and Palace get theirs.

Manager Al Lever of the Melba is now in San Antonio as the Majestic manager.

'Race Night,' Balcony Slash as Biz Invite

Los Angeles, June 5.

Boulevard, F-WC naborhood, has slashed its nightly balcony admish from 25c to 20c. Lower tariff applies also to balcony loges. Main floor gate remains at 25c, with 30c for the divans.

House started a -weeks' race night campaign last week, similar to a biz builder inaugurated recently in all houses operated by Principal Theatres.

New Spots for F-WC Theatres Are Allocated

Los Angeles, June 5.

Since Fox West Coast went into bankruptcy, 41 houses have been either turned back to the landlords or will be dumped or will be retained as a result of new leases which provide for lower rent, a survey made by attorneys for the trustees reveals.

Disaffirmances of leases fully completed, including deals for equipment:

Alhambra, L. A.; Fox, Napa; Lyric, Nogales; Majestic, Santa Monica; Orpheum, San Diego; Raymond, Pasadena (bankrupt's interest); Rosebud, L. A.; Pasadena Ave. and Ave. 58 (commercial property); parking lot for Boulevard, L. A.

Disaffirmances of leases fully completed, equipment question still in air:

MacDonald & Rex, Eugene, Ore.; Criterion & Rialto, Medford, Ore.; Criterion, L. A.; laza, Hawthorne; Alvarado, L. A.

Deals fully completed, without court action:

West Adams, L. A. (returned); Colorado, Pasadena (returned); California, San Diego (rent lowered); Fox Wilshire, L. A. (rent lowered); Hermosa, Hermosa (rent lowered).

Transfer of Arizona theatres approved by court:

Lyric, Douglas (disaffirmed); Grand, Douglas (disaffirmed); Lyric, Bisbee (disaffirmed); Central, Lowell (assigned to Lyric Thea. Co.); Nogales, Nogales), same; Fox, Tucson (to new F-WC subsid.); Lyric, Tucson (same).

Disaffirming notices issued but not served:

Castle, Vancouver, Wash.; Fox, Turlock; Majestic & Whiteside, Corvallis, Ore.

Order to show cause why lease should not be terminated issued:

Florence, Pasadena.

Deals current to reduce rent and lease to new subsids:

Fox, San Diego; California, San Bernardino; California, Ontario; Campus, Berkeley; Fox, Spokane; Inglewood, Inglewood; Paramount, Oakland; Sunkist, Pomona; Arlington, Santa Barbara.

Preparations being made to disaffirm leases:

Egyptian, Long Beach; Grauman's Chinese, Hollywood (F-WC's ⅓); Pantages, Hollywood.

Title Changes

Hollywood, June 5.

'Salt Water,' with Summerville-Pitts, U, changed to 'Scrapply Married.'

'Shoot the Works,' Universal pic being made in New York with Leo Carrillo and Mary Brian, changed to 'Moonlight and Pretzels.'

'This Is the Life,' new title for the story Sonya Levien is preparing for Will Rogers at Fox from Anne Cameron's mag tale, 'Green Dice.'

'Last Adam' at Fox has been rehandled and emerges 'Life Worth Living.'

LYNCH'S REORG. COMM.'S PLANS

New Theatre Operator, Maybe — Discharge of P. E.'s Bankruptcy Expected — Lynch's Theatre Direction Would Be by Suggestion Only

REALIGNING HOUSES

ibility of change in the direction theatres, discharge of the bankruptcy over the Publix Enterprises shortly after Aug. 1, immediate reorganization steps with that hope in view and prospects that Paramount will start to stage its comeback as quickly as the fall, figure in developments of the past week in Par.

The reorganization committee headed by S. A. Lynch to advise the trustees of Par and Publix Enterprises what steps are advisable in a theatre way during the past week held continuous meetings in the hope that the solution to many problems can be arrived at without delay.

Meanwhile, the trustees of Par-Publix are contemplating no immediate steps of any consequence in the way of reorganization for the parent company. That may not be necessary except superficially if the theatre situation can be cleared up satisfactorily. Lawyers for the Par trustees state that nothing is on the fire on reorganization of Par but that the theatre thing is major just now.

The Lynch committee is going into no matters other than those affecting the theatres, principally those in the Publix Enterprises setup, now numbering around 225. Coincident with appointment of this committee came reports of new theatre direction with attorneys noncommital on what will or may happen.

Lynch, a vet operator, himself was mentioned in connection with assuming full control of theatre direction. Information close to Lynch is that he does not figure in that light except indirectly over the P. E. houses.

Right now Lynch has considerable representation in Publix. Dan Michalove is the operator of the P.E. houses for the trustees on recommendation of Lynch, who brought him in. Then there is Frank Freeman in Par, a veteran Lynch man, in charge of real estate. He is making notable headway as the realty chief through various partnership and other deals on theatres, all of which is contributing strongly to hoped-for resuscitation of Publix as a theatre company.

Sam Dembow, Jr., is now the active head of Publix theatre operation. He is also president of P. E., but through an arrangement with the trustees of that bankrupt he is rendering servicing and management aid through the lately created Theatre Management Corp., similar to Publix Theatres Corp. in nature and purposes.

When it became obvious that Publix Theatres Corp., strictly an operating-managing company, was in bad financial condition, Dembow organized Theatre Management Corp. for the purpose of servicing theatres throughout the country, including those in bankruptcy and receivership. For booking advice, ad assistance, home office mass buying privileges, etc., theatres under TMC arrangement agreed to pay a fixed sum each week to support the system.

Along with reports of new the-

Necessary Corp.

It appeared yesterday (Monday) that the Theatre Management Corp., of which Dembow is president, is to occupy a place in the Publix scheme of things under reorganization, regardless of whether any new theatre administrative steps are taken.

Even should there eventually be little operation from New York for

(Continued on page 35)

Still Guessing Over Fox-Poli

This or That May Yet Get N. E. Chain and Why or Not

Despite N. L. Nathanson's back into the Publix Canadian situation, he is stated to be still angling for operation of the Poli chain in New England, as well. Which fact may lend more credence than might be ordinarily given to the account that Loew's would be interested in operating Poli for or with Nathanson. Nathanson's duties in Canada will make it impossible for him to operate New England as well, it said.

A stated already drawn whereby Nathanson will assume operation of the Poli thing under conditions that would materially reduce the amount of the outstanding bonds, perhaps 50%. Nathanson and whoever may be in on the thing with him, are supposed to put up $500,000 as a binder. This amount would cover back taxes and bond interest due. Counsel for Nathanson in the matter is Attorney Nathan Burkan.

Advices from Hartford would have S. Z. Poli in line again for the business. It is stated that negotiations are under way again for Poli, personally, to reclaim the properties now in receivership.

Circuit is presently operated by Harry Arthur as agent for the trustees. Arthur has been mentioned in all instances as the likely operator, regardless of who over the chain, Poli, Nathanson, anybody.

Fact that Aldemelmo Vanni, nephew of Poli, has been made a manager on the circuit, in Hartford, has brought on the S. Z. Poli angle of takeover.

Mex City Legislates To Control Billboards

Mexico City, June 2.

Convinced that such advertisements are an eyesore for tourists, civic government announces that it will from now on greatly restrict permits for posting theatrical, picture and other billboard publicity.

Officials announce that authorizations to post advertisements must be obtained under penalty of stiff fines, and that is must inspect all such posters before they are placed. Department will designate walls and other spots for posters and all who hold concessions for poster pasting are given 20 days within which to convince department that the stands they have don't detract from civic beauty.

U. A. Houses in F-WC Fold With Non-Bankrupts

Los Angeles, June 5.

All but one of the 11 California houses recently dumped by Fox West Coast to United Artists Theatres of California, Ltd., have reverted to F-WC through a new deal. The 10 U. A. houses will be grouped with 26 F-WC houses not in bankruptcy and will be controlled by a new operating company, Pacific United Theatres.

U. A. houses which go back to F-WC are the United Artists theatres in Berkeley, Inglewood, Long Beach, Pasadena, Whittier Blvd., L. A.; Egyptian, Hollywood; Capitol and California, Glendale; and Alhambra, Sacramento. F-WC is now operating all of them. Book value of these houses approximates $2,500,000.

F-WC houses that go into the new company aggregate a book sum of almost $4,000,000 and include 14 northern California and 12 southern California houses.

Houses Included

They are California, U. C. and Berkeley, Berkeley; California, Richmond, Senator, Virginia, Strand, Vallejo; West Coast, Imperial, Egyptian, Long Beach; Rialto, South Pasadena; Pasadena and Strand, Pasadena; Mission and California, San Jose; Alexander, Glendale; La Brea, Ritz and Golden Gate, Los Angeles; Stanford and Varsity, Palo Alto; Senator, Capitol, Hippodrome, Sacramento; Granada and Inglewood, Inglewood. Only U. A. house not being taken over by F-WC is the UA, El Centro.

Circuit is trying to give up its third interest in Grauman's Chinese, but the matter of when F-WC is to pay its share of the back rent is holding up the deal.

Lease of the Egyptian, Long Beach, is to be disaffirmed and the trustees for the chain are seeking new leases and lower rental terms on the Inglewood, Inglewood; Arlington, Santa Barbara; Campus, Berkeley; Sunkist, Pomona; Fox, Spokane, Wash., and Paramount, Oakland.

Last named house presents a problem of refinancing bonds, as well as the interest of the bankrupt Paramount-Publix Corp.

SEX FILM FLIVS

Chicago, June 5.

Punch and Judy lasted one week under the auspices of Joseph Finger of Manhattan. Finger used 'Her Unborn Child,' ancient sex flicker, but called it 'Married Love.'

House now dark and Finger has left town.

STRAIGHT PIX AGAIN FOR 3 COAST HOUSES

Los Angeles, June 5.

Three picture houses in Alhambra, nearby suburban town, which have been playing vaude shows two nights weekly, have reverted to straight pix, with a fourth, the Garfield, continuing the stage attractions. Latter uses six acts Saturdays and Sundays, but at a 5c. b. o. tilt for these dates.

The three houses reverting to straight pix, all indie owned, have agreed that in the event they store vaude or stage shows of any type, they will follow in line with the jit tariff boost. Garfield's vaude tariff has been increased from 25c. to 30c.

El Rey, which had been using five acts Fridays-Saturdays, tapped the customers 15c., as did also the Monterey, with five acts on Sundays and Mondays. With six acts Sats.-Suns., Rialto assessed its customers two bit at the gate.

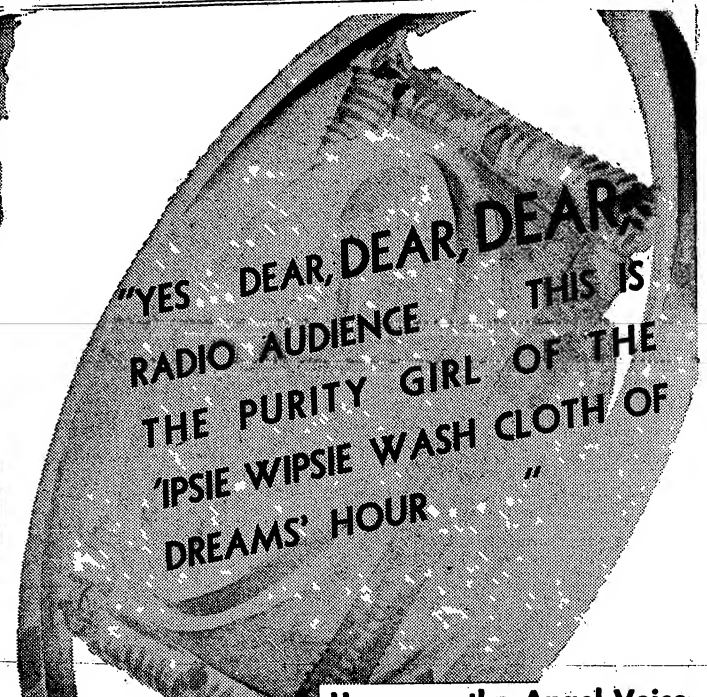
Garfield and Rialto go in heavily for giveaway, as does also the Cameo, with a 15c. gate.

'BICYCLING' STIRS UP U. S. D. A. IN CONN.

Hartford, Conn, June 5.

Some Connecticut picture exhibitors will be brought before the United States District Court for alleged "bicycling" films in violation of the copyright laws, according to the statement issued by the Assistant United States District Attorney, George H. Cohen of this city unless they desist from the practice. Already a number have been called into his office and warnings issued. Violations are scattered all over the state.

According to the complainant producers with offices in New York and the New Haven Film Board of Exchange, numerous small theatres rent films for a period of two to three days, and then use them in other theatres half the time or for one day, Cohen alleges.



Hers was the Angel Voice of the air... but she wanted to be a devil in her spare time . . . and her contract said "No Foolin'" . . . she wanted to sin and suffer... *and they only let her suffer!*

"PROFESSIONAL SWEETHEART"

...Lifts For The First Time The Curtain On The Private Life of a Radio Starlet who Broke Her Contract For a Fling at Love!

●

THE HALF-NAKED TRUTH ABOUT THE RADIO BUSINESS WITH LAUGHS ON A PERMANENT WAVE LENGTH!

With

GINGER ROGERS
NORMAN FOSTER
ZASU PITTS
FRANK McHUGH

Allen Jenkins · **Gregory Ratoff**
Edgar Kennedy · **Lucien Littlefield**

Directed by William Seiter from the story by Maurine Watkins.

RKO Radio PICTURES

Merian C. Cooper, executive producer

Film House Reviews

Chinese, Hollywood

(Continued from page 13)

hounds who want to get a glimpse of the stars dining inside. Malin pulls a couple of the Eddie Weish blackout gags, and then the breakaway platform reveals the inside of the eating emporium. This gives the Con Conrad lyric, 'I'm the Stooge of a Stooge Who's the Stand-In for the Chief Stooge of the Studio,' to be chanted by Malin. Lyrics have lots of gags, telling who the various stooges are. Lew Schrieber is listed as the Zanuck main guy, Ida Koverman comes in for Louis Mayer, Jack Warner's are so numerous that they are herded together, as are the 47 cousins of Laemmle, Jr. Action in the Derby seems stilted and could be speeded a bit here and there through movement.

Third scene is in front of plush drapes, supposed to be inside the Warner studio (not a plug), with the 60 dancing demons doing a number, 'Daffy Dill,' led by Clarance Nordstrom (the everlasting juvenile). This is a fast flash ensemble and was the first actual movement of the show.

Then comes the big punch, the Radio Rogues. This trio just goals them for about 12 minutes of impressions of ether luminaries, and stops the show cold. Nothing can follow them and register, and looks as though they will have to be moved down to the next-to-closing spot of the bill to give the others a chance.

Closing scene is the interior of the film stars' home. Opening has 16 boys and girls doing a butler and maid routine. Then Malin, attired as Mae West, takes command of the situation with a chant. It is all his here. Crowd is stunned in seeing Malin in the femme togs a la West. But he gives it to them aplenty, and they absorb it as a sponge does water. Then come introductions of various star dupes, with a couple of ensemble routines and a flash at the Hudson Wonders, who came from the Folies Bergere, Paris. These gals have a fast contortionistic, acrobatic and dance routine, which is, however, disjointed. There are waits after every trick. This slows the youngsters up. The routine should be snapped together and given in snap order, and the kids then will be a riot instead of just pleasing, as they were opening night. Finale is the usual ensemble formation and bow-off, pretentious and colorful.

Georgie Stoll is in the pit with a 14-piece combination. It opened with a medley of 'Gold Diggers' numbers, with Stoll doing fiddle solo and a tenor chanting, for no reason at all. Overture can stand cut. Stoll, in handling the show baton, did one of the most proficient stick-wielding jobs seen hereabouts in years. 'I Like Mountain Music,' a Leon Schlesinger short, served as the seating wait preceding the show start, and proved to be a wow. Those that muffed it missed something worth while in the cartoon line.

House filled to capacity opening night, with show breaking half-hour after the new day began. *Ung.*

FOX, BROOKLYN

Brooklyn, June 2.

They're celebrating an anniversary, the fifth, here this week, and as a token of the occasion the girls in the Gale Foster line are tossing out to the customers pieces of what is described as birthday cake. Along with the cake they're feeding them a pretty lively and nicely balanced bill, with Harold Stern topping the list as guest conductor, and Marty May in company with Jean Carroll doing a neat job of the major comedy assignment. Melange runs along smoothly, and with the gathering on tap for the first Saturday matinee the thing seemed to click in a big way.

It's Wesley Eddy's 13th lap as m.c. here and, judging from the demeanor of that Saturday mob, the fellow shows no signs of wearing out his welcome. Layout of the current show prevents him from doing more than one number on his own, and that one exhibit, a strenuous vocalizing on 'St. Louis Blues,' stirred them up enough to accord him the noisiest sally of the performance.

Stage affair unveils to a fairly decorative lattice-garden set and a birthday party grouping of the Foster Girls. Line stayed long enough for the birthday idea to make its visual impress and into the proceedings came the Five Elgins for their simple but flashy mixture of hat tossing and Indian club jugglery.

Ensuing spasm had practically all the dancing items on the bill bunched together. Foster's neophytes started it off with a scarf dance centered around the supple pirouetting of Eleanor Dennis, and Renoff and Renova took it up from there for their conventional plying of the adagio art. The Russian twosome got away to a strong sendoff, and the Three Rio Bros. showed them something slightly different in the way of loose-limbed shuffling. Trio's hoofing landed solidly, but the response for the mimicry and slow-motion bits was somewhat off this level.

For his baton and violin guesting Stern chose his own arrangement of 'Stormy Weather.' Into it the maestro, currently spotted at the Biltmore in Manhattan, wrote lots of storm and excerpts from Richard Strauss, Ravel and whatnot, but the potpourri made it a pretty showy affair for the stage combo, and the payees acted up quite enthusiastically at the finish. Stern also had his own baritone, Bill Smith, over for the event, and the lad caroled them a couple for hefty returns.

From that point Marty May and his flip spieling vis-a-vis, Miss Carroll, took over the shindig to give them something to laugh about, and it was a crack job this pair turned out. The Carroll line and personality seemed to have special appeal for the Fox clientele, and everything she said or did was hotay-totay with them. May could help things by eliminating some of the blue stuff, such as the baby on the arm gag. That bit didn't seem to tickle them here, anyway.

Finale of the 'birthday party' had the line on for a jumbled routine to a medley of resuscitated tunes by the band, with all of it making for a quiet parting. 'Humanity' (Fox) heads the screen bill. Business okay, considering the seashore appeal of Saturday afternoon's weather. *Odec.*

ROXY, N. Y.

New York, June 2.

It's Fair Week at the Roxy, with stage show trying to inculcate some ideas along that line, and the rotunda and other parts of the house offering miniature exhibits of interest. Many of these exhibits are made possible through tieups with various commercial organizations. If for no other reason than that the Chi Fair is something of the moment, the trouble the Roxy has gone to this week should prove profitable.

Show itself as a whole considerably better than the average. It will land favorable criticism for that much-hooted-about word-of-mouth aid, even though the unit fails to deliver a particular punch at any point. It's mostly a rather agreeable proceedings, with numerous units going to make up a whole that satisfies.

Every night of the week dedicates itself in an international fair way to different nationalities. Friday it was Polish night, with the editor-publisher of the 'Polish World' mounting the stage at outset to say a few words. With a view to having a guest attraction on these nights, Friday it was Joe Kolini, Polish tenor. He used the Public Address system of the house and, with plenty Poles on hand, got a rousing hand. Did but one number.

Although it may not mean anything, stage show ties up its acts internationally also. Nadine Gae represents France; Tommy Atkins Boys, England; Large and Morgner, Italy; the Kitaros, Japan; Nell Kelly, Ireland, and Gautier and Co., Hungary.

In the staging, rather effective, this all-nations idea serves as background. After the Gae Foster girls have opened in a train number, as though going to Chicago for the fair, the band is revealed upstage. Men are in red and black uniforms, reminding of an outdoor concert, while all about them are various nations' flags.

In that opener with the girls there's a setpiece center stage of the observation car of a train. It carries the keystone trademark of the Pennsy railroad. Swell plug for that line. Girls are as redcaps (caps are black), and in getting off do a train routinee, single file, with head and tail lights fore and aft of the line.

Nadine Gae and the Tommy Atkins Boys, who work together in song and dance numbers, mostly dance, is the only act on twice. They appear first and as the finale comes along. It remained for two novelty attractions, Large and Morgner, one-legged acrobats, and the Gautier dog act, to strike the strongest fancy with the Friday night mob, leaving Nell Kelly and the Pick and Pat blackface team of WOR Minstrels third and fourth money.

Gautier has one of the best dog acts in the business, probably because it not only has much that is original, but thinks about laughs first and tricks second. Nice thing about the act is that it lands on both scores. The two unipedic acrobats, Large and Morgner, do a hand-to-hand routine that commands attention large through the physical disabilities of the pair. That jump to a hand-to-hand catch over four chairs brought a mighty palm Friday eve.

The other three acts on the show are farther down. Molasses 'n' January, the WOR blacked-up duo, following the usual novelty band spot, always about midships on show here. They slide through satisfactorily, carrying fairly good material. Miss Kelly, madcap singing comedienne, gets the best spotting, together with a pretty good build-up by Dave Schooler, by now a vet around here. She has a fine opening number, but on that Garbo impression, which is much too long, fails to make much of the Swede accent. Over nicely, however, a ruffhouse bit with Schooler figuring for the runaway.

Platform portion runs 74 minutes. Rather long, but that seems to be the policy here.

Feature is 'Goldie Gets Along' (RKO), a better picture than has been the average at the old Roxy. Plus what draft it may have, with Lili Damita heading talent, the fair plan this week and the nationality nights ought to bring in a moderately good week, granting weather doesn't kill off everything. Draw good Friday night.

Shorts currently are 'Screen Snapshots' No. 5 (Col) and a Mickey Mouse cartoon. While there's a lot for the 35c top at the Roxy, those house trailers could be cut down. *Char.*

Union Co-operative Operated House Gives Big Show at 15c to Profit

Birmingham, June 5.

nickels, 15c, purchase three hours of entertainment at the Jefferson. One feature picture, subjects, overture, one hour play on the stage and vaudeville.

It's a nice marathon. Low scale is made possible because of a queer arrangement with musicians, tors and stagehands. Sometime ago Birmingham found itself without a single stage show of any sort. This threw union men out of work. They loafed the streets for a while and then got together.

Owners of the Jefferson agreed to let them have the house as it wasn't being used at the time. The s. h. and musicians agreed to work cooperatively and take what was left after the show was paid off. The Edith Ambler Stock company was brought in and they have just completed 18 weeks.

Now comes the news that the house has been wired for sound and will play pictures and a stage play of one hour along with vaudeville for 15c. House opened a week ago and the first week jammed and packed every show, of which there are a three a day.

House seats around 2,000. If every seat is sold at every show there is a chance of making some fairly good money. They must be content to fill the lower floor and first balcony. At that, after everyone is paid off, the musicians and stagehands get a fairly good size pile. It at least pays for their carfare and grocery bill.

The prime idea in opening the house was to prove to the picture houses that Birmingham will patronize a flesh house. Rumors have it a certain ace house is considering placing vaudeville back in. That, in a few words is just what the union men at the Jefferson want.

REFERENDUM ON SUNDAY

Necessary for Balt Co., ite Favorable Ruling

Baltimore, June 5.

Baltimore county film house have at last won the right to open on Sunday, and several took the right yesterday (5), though the extra-legal battle over the question is still hot. The opening permission announcement was made suddenly Saturday by the Board of County Commissioners.

Final ruling, however, depends on a referendum which will be held shortly. This referendum is being sought by the opponents to the Sunday shows.

Baltimore county is the territory bounding Baltimore City to the north, being just across the street in several places. Which made it unfair, with the theatres on one side of the line running on Sunday in accordance with Baltimore city law, with the county house on the other side of the street closed.

25c LEGIT FILM GRINDS MAY OPEN ON B'WAY

Stanley Lawton, former RKO theatre operator, who has the Cohan, on Broadway, as a 25c. grind, is dickering with a couple of other midtown stands for the same grind flicker policy at same scale.

Lawton has been offered a number of dark legits for soundfilm wiring. He may stick in a pop stage show in one of the choicer locations.

DeMille Spots M. C.

Hollywood, June 5.

Gene Morgan goes into C. B. DeMille's 'This Day and Age' in the part of an m.c.

O'Reilly and Mann agented.

Henigson's Suit Delayed

Hollywood, June 5.

Trial of Henry Henigson's suit against the Excelsior Motor Manufacturing and Supply Co. for $300,000 has been postponed until late this month.

Henigson, who was to have left for Chicago last Tuesday (30), will not go for another two weeks.

NOTICE Orchestra Corporation of America Is No Longer Permitted To Book Or Represent Rubinoff Orchestras.
(Signed) *Rubinoff*

Radio's Dynamic Maestro
RUBINOFF
and HIS VIOLIN
with his
DANCE & CONCERT ORCHESTRA
EARLE, PHILADELPHIA, THIS WEEK (JUNE 1) Capacity Audiences
HIPPODROME, BALTIMORE, NEXT WEEK (JUNE 9)
Management PHIL RUBINOFF Paramount Building, New York City
Theatre Bookings EDW. W. SCHEUING Park Central Hotel, New York City

CALENDAR OF CURRENT RELEASES

: Pathe Studios, Culver City, Cal.

Allied

Offices: 729 Seventh Ave., New York, N. Y.

leventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. 62 mins. Rel. Jan. 25. Rev. April 25.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

. Original. Story of a forgotten man. June Clyde. Wm. Collier, ., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel June 15.

: Gower at Sunset, Hollywood, Cal.

Columbia

Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25.

Iter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

ircus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

an of Action. Original outdoor drama. Tim McCoy. Melford. 57 mins. Rel. Jan. 20.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

ight of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

Silent Men. Tim McCoy western original. Florence Britton. . D. Ross Lederman. Rel. Mar. 3.

iers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Racquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. Kansas after the civil war. rey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillan Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 16.

Love is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

liver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

lightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

First National

Offices: 321 W. 44th St., New York, N. Y.

'lif.

Iondie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

imer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

risco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

rand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

erces for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time is given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

adena Community Playhouse, and, if it clicks there, to stage the piece on Broadway.

John Fish Goodrich has left Radio to go with Edward Small's Reliance company. He will write the script of 'Joe Palooka.'

Setting Premier Output

Joe Simmons, president of Tower Pictures, is back in New York after four weeks of confabbing with Sig Neufeld on next year's program for Premier, which releases through Tower. Cost and number of pictures will be settled by Simmons in New York.

Metro is negotiating with Fox for the loan of Victor Jory for the lead opposite Greta Garbo in 'Christine.'

Attorneys Sue Burtis

Thomson Burtis is being sued in L. A. Superior court by three New York attorneys, who claim the writer owes them a total of $2,500 for alleged services rendered. Tally and Lamb demand $1,500, and Samuel A. Reinach, Jr., asks $1,000.

Sidney Opp. Chevalier

Sylvia Sidney is opposite Maurice Chevalier in 'Way to Love' starting at Par. This takes her out of 'Chrysalis.'

Cabot Replaces McCrea

To make retakes in 'Bed of Roses' Radio has taken Joel McCrea out of the lead in 'Midshipman Jack,' with Bruce Cabot replacing. 'Jack' company left for Annapolis Wednesday (31).

Menjou for Fox

Adolphe Menjou goes into the cast of 'The Worst Woman in Paris.' Jesse Lasky production starting June 20.

Hays Bans 'Percentage'

Hays office has banned 'Percentage Gal,' an original by Kubec Glasmon, which J. I. Schnitzer was to make for Radio. Story's angle on polite feminine rackets was held too shady for screening.

Macloon Divorce Evidence

In her divorce suit against her husband, Louis O. Macloon, set for trial in L. A. Superior court June 12, Lillian Albertson Macloon will introduce deposition testimony from employees of a San Francisco hotel where, according to her amended complaint, Macloon and Peggy Wildey, wife of an L. A. building owner, now in the South Seas, occupied adjoining rooms on two different occasions.

Zanuck Signs Writers

With production slated to start in five weeks, 20th Century, the Schenck-Zanuck organization, has signed these writers: Elmer Harris and John Huston, both doing originals; Leonard Praskins, Sam Mintz, Howard Estabrook and James Gleason.

Eileen Percy, who underwent an appendix operation at the Cedars of Lebanon hospital early last week, is reported progressing nicely. Lilian Harvey was at the same hospital for a day following removal of an impacted wisdom tooth.

Mark Sandrich is scripting the next Wheeler and Woolsey comedy at Radio, which he will also meg. Songs are being written by Will Jason and Val Burton.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

Studio: Fox Hills, Hollywood, Cal.

Fox

Offices: 850 Tenth Ave., New York, N

Adorable. Original. With music. Janet Gaynor, Henry Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Rel. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. tell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. Buddy Rogers, Marian Nixon. Rel. June 30.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Dunn, David Butler. Rel. May 26. Rev. May 28.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. cis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. Dir. Louis King. Rel. June 16.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 95 mins. Rel. Feb. Rev. Jan. 31.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: ldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Si , Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie Marceline Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien, Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Studios: 4376 Sunset Drive, Hollywood, Cal.

Mayfair

Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 62 mins. , Rel. Feb. Rev. May 2.

Studios: Culver City, Calif.

Metro

Offices: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Ellers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel an' Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Tim., 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

6048 Sunset Blvd., Hollywood, Cal. — Office: 723 Seventh Ave., New York, N. Y.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn, Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Paramount

5851 Marathon St., Hollywood, Calif. — Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggels. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Eric Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier, Max Marcin. Rel. June 23.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. Rel. Feb. 17. Rev. Jan. 31.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Sommes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Leila Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16.

Song of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Charlie Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider, Western. Kent Taylor. Dir. Allen. Rel. Jan.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 21. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Gray western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Night Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

11 West 42d St., New York, N. Y.

Devil's Playground, The. George Vanderbilt's expedition im. 54 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Giglio. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus. 'White King of LaGonave.' 6 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. — Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Dir. Robert 55 mins. el.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory Le Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best-seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Ir. Ward Wing. 60 mins. Rel. June 23.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studios: Universal City, Calif. — Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litvak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, ir. John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Laughter in Hell. Chain gang story. Pat O'Brien, ir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All Night. Comedy. Slim Summerville-Zasu ir. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Ir. Henry Macrae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge. Rankin. Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

(Continued on page 34)

UNION'S MEN UP AGAINST L.A.'S D.A.

Hollywood.

With five theatres stench bombed from Friday until Sunday night and two throwers taken into custody in Alhambra, Calif., Sunday night, declaration was made by unions that they were conducting a war against non-union theatres which has resulted in District Attorney Buron Fitts ordering union officials brought in to his office for examination and questioning. Fitts states as long as unions have declared war he would be in the battle, too, and will prosecute everyone connected with the stench bombing campaign that has been going on here for past several months.

Men are now being sweated by investigators Blaney Matthews, Tom Cabeit and Jack Sumner and expected others will be taken into custody before day is over.

District Attorney Buron Fitts took into custody E. Apperson, president, and J. Armintrout, secretary of Motion Picture Projectionists' Union following the throwing of five stench bombs in local theatres over the weekend. They have been in custody since Saturday, and Fitts declares he will arrest every union official, if necessary, to stop the campaign against theatres not employing men affiliated with union.

Besides them, three throwers also are in custody.

PAR GEN. SALES MGR. POST MAY BE SET UP

A general sales manager post may be set up in Paramount under George J. Schaefer as a result of latter's appointment as general manager of the company for the trustees. As v.p. over distribution, any general sales assignment would be subject to Schaefer's supervision.

Neil Agnew, at present western sales chief, and Joe Ungar, sharing the east with Stanley Waite, are mentioned for the promotion, with Agnew having an edge through his long service with Par.

In absence of any official notification up to yesterday (Monday) and Schaefer's illness, precise plans could not be learned. Schaefer has been confined to his home for several days now with a case of ptomaine poisoning.

Chinese Pictures

(Continued from page 17)

China insists on following much of the social ideas, customs, etc., of the west, whereas the conservative, older generation tries to preserve the traditions and ideas of the past. Young China insists on modern ideas of marriage, is favorably inclined toward western dress, house furnishings and much else that represents the contact of the Occident with the Orient.

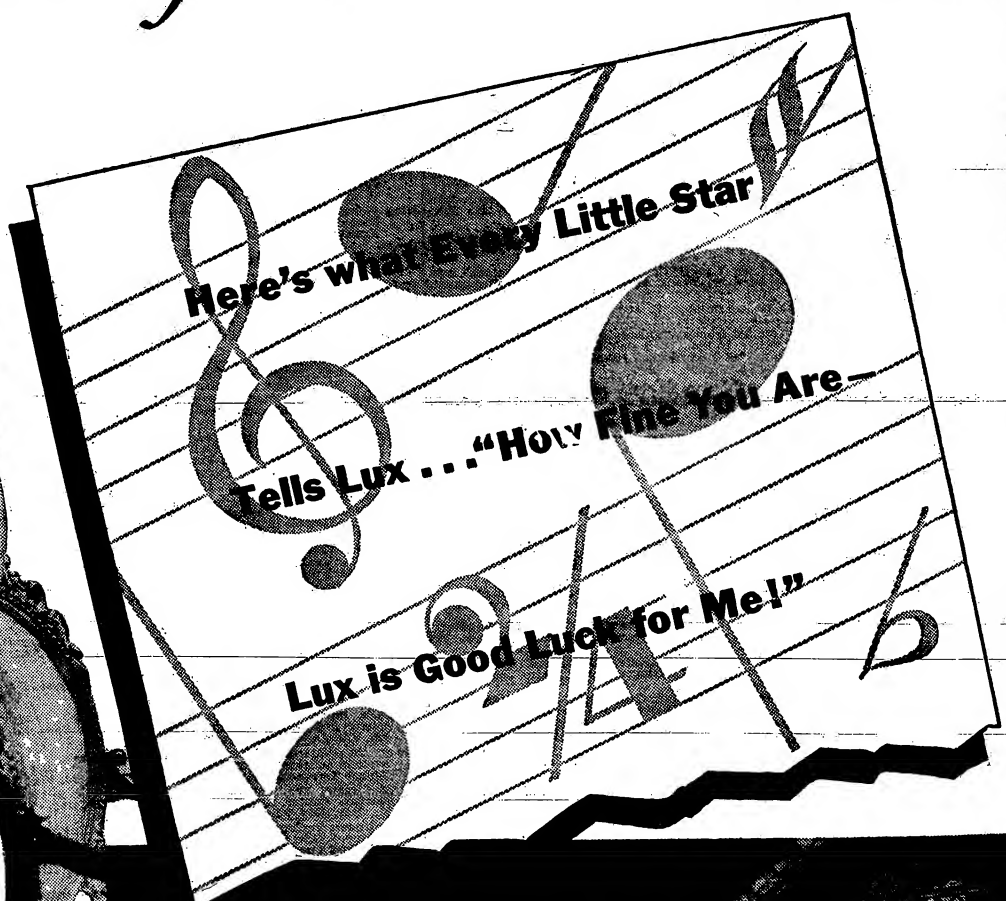
ifferent Dialects

In the talkers the Chinese meet difficulties on account of the dialectic differences in various sections of the country. While it is true that about three-fourths of the people of China speak and understand some form of Mandarin—hence films produced in Mandarin would be acceptable to them—the other 25% represents regions of South China where many different dialects abound.

Unless a Cantonese is educated in Mandarin he can not understand a Chinese from the north, nor can a northern Chinese understand a Cantonese. The Cantonese are a very progressive element in the advancement of China, and sound films made for Cantonese audiences must be produced in the Cantonese dialect. But these films would have no market in North China. On the other hand, the written character is the same in the south as in the north, although naturally the Cantonese have developed idioms which differentiate them from people of Mandarin speaking areas.

It is patent, however, that the development of the sound motion picture films in China will hasten the use of a common spoken language and materially aid in bringing about a uniformity of language throughout the country.

What every little star tells



● Charming ANN BARRIE is a newcomer to the stage, but she knows all about Lux! "My maid uses it," she says, "for everything that's washable at all."

● Lux has kept the gay peasant costumes of the chorus (right) fresh as they were on opening night. No wonder Catherine Reddy, wardrobe mistress, says: "Lux is the safest soap there is—I've used it for fifteen years. It's thrifty—with Lux I cut stocking bills way down, actually in half."

us makes "MUSIC in the AIR"

THERE'S not a sweeter, more sparkling show in town than "Music in the Air." You know its lovely theme song, "I've Told Every Little Star"? Whenever you hear it, remember what nearly every star of stage and screen has long told Lux—and let Lux bring you the "good luck" it has brought them.

Natalie Hall, for one, with her succession of stunning costumes; Ann Barrie, with her dainty ingénue frocks . both owe their exquisitely soignée perfection to pure, gentle Lux. And, of course, Lux keeps the gay Bavarian peasant costumes of the chorus fresh and bright!

If you, too, want to look fresh and crisp and perfectly groomed all summer—Lux will do just that for you. It's made especially to protect fine fabrics, to protect stockings and underthings . . . keep them like new.

Ordinary soaps—cakes, powders or chips—often contain harmful alkali. Lux has no harmful alkali; cannot injure the most delicate fabric. Anything safe in water is safe in Lux. That's why Broadway says: "Don't trust to luck—trust to Lux!"

● NATALIE HALL'S blonde beauty and gorgeous dramatic soprano have helped bring "Music in the Air" its success. Her stunning costumes, on or off the stage, are the pink of perfection. "I'm never without Lux—in the studio, on the stage, at home," she says. "Ordinary soaps aren't safe—but with Lux my costumes, as well as my personal things, always look exquisite."

Broadway says—Don't trust to luck

TRUST TO LUX

South Africa

By H. Hanson

Capetown, May 8.

A judge in the Transvaal Division of the Supreme Court granted a rule nasi to Kinemas Ltd. to sanction a compromise by which the redemption value of a secured building loan would be reduced to 95 pounds for each 100 pounds face value, the redemption to be completed by March 31, 1937, and the rate of interest as from April 1, 1933, to be reduced from 9 percent to 6 percent, per annum, payable on the original face value of each building loan certificate until redeemed.

The Oldest Cinema

Wolfrani's Bioscope, Cape Town, which is probably the oldest cinema in South Africa, is now celebrating its 21st anniversary. For some years this show house enjoyed great popularity.

James A. Fitzpatrick, whose travel-talk films are distributed by M-G-M, was among the passengers on the tourist ship Corinthia. Accompanied by his wife, he left the ship at Durban, going to Johannesburg, Pretoria, and Victoria Falls, returning to Capetown via Kimberley, to rejoin the boat. He takes back with him a large number of pictures.

Claiming to be the world's greatest bridge-playing expert, Robert Foster has arrived from Australia with the intention of lecturing on the game. Foster is 79 years, but still active. Says he discovered Culbertson 12 years ago at the Knickerbocker Club, New York.

Circus Man Comi

E. H. Bostock, the circus owner, is paying a health visit to South Africa, accompanied by his wife. He was here last year.

The 'Desert Song' is doing business at the Empire, Johannesburg, produced by Philip Levard. The cast has oversea principals and locals with a good chorus.

A former feather-weight champion of Wales, England, 'Ginger' Jones, has arrived to carry out a contract with the Transvaal National Sporting Club in Johannesburg. He will meet Laurie Stevens, winner of the Olympic Games light-weight title. He has had 97 fights, winning 72, lost 14 and drawn 12.

Veteran Ies

Isador Rosenthal died at Johannesburg April 24, aged 75. He was associated with Edgar M. Hyman and George Alexander in the Empire, the first music hall in Johannesburg, and the first oversea variety combination brought into the country. Many of the star acts of that period came over here under their management.

Charlie Chaplin 21 Years Ago

At the coming of age of Wolfram's Bioscope, Capetown, the opening program included a film that was screened at the theatre on its opening night 21 years ago. It was Charlie Chaplin in 'His Vamping Venus.'

Par Leaving Germany

(Continued from page 17)

have been let go completely over there.

U's Position

Universal also is going through some reorganization. U is in the midst of a heavy production schedule in Berlin and figures it must do something about it or lose a considerable amount of investment.

Paramount's situation is a peculiar one. Company has had considerable difficulty in Germany, even before the new government came in, and doesn't figure the candle is worth the shooting. Gus Schaeffer, the Par German manager, is one of the only two non-Jews heading American companies in Berlin, so no difficulty along that line, but figured that Paramount, with its general financial headaches everywhere, can't afford to toy with a conflagration like Germany at a time like this.

Par idea now, though not figured out completely, is to stay in Germany with just a very minimum skeleton office crew and see what happens.

BERLIN FILM ATTENDANCE

Berlin, May 26.

Compared with the country's population, the German capital contributes only about 8%, while 20% of the country's picture attendance rests with the Berliners.

During the last four years the average number of admissions sold per year was 297,000,000, of which 67,000,000 were in Berlin. During the three preceding years the figures were 341,000,000 and 54,000,000, respectively.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Warner Brothers

Studios: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent. Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Leila Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Lone Avenger, The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. May 14.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evelyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

English Releases

Night and Day. (Gaumont-British.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

(Note: ecause of the slow movement of foreign films, list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. H einrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Husar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Die Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Eisinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. . Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. mins. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gl Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Gitta. Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct. 4.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. erov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Ir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld). (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Luetigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Ir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Froelich. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Ir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Gluack. (German) (Capital). Farce. Siegfried Arno 55 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Ir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. ich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte' (Auten) (French). Drama of adolescence. Harry Baur. Ir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. . Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Theimer. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wieck. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Uiani, Uiani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Ir. Alexander Ford. Ti 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und Ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrich Zelnick. Rel. March 1. Rev. March 7.

(Continued on page 35)

Priming Par's Comeback

(Continued from page 27)

any operator, TMC, it seems admitted on all sides, serves a very vital purpose through the service, information exchange, booking, advertising and other advice for the benefit of all Publix houses. The fixed sums theatres pay for this service, many under approval of trustees or receivers, go to defray the cost of maintaining the TMC organization.

A somewhat revised setup in TMC became effective yesterday under Dembow. Chester Stoddard, in charge of personnel, shifted to Boston to take over a district of New England houses to be worked out for him by receivers up there. As a result Leon Netter, heading booking in Publix, becomes assistant to Dembow in the administration of TMC, taking on along with booking some of the work Stoddard handled. Jack Bannon for Dembow assumes personnel, passes and other duties of Stoddard's former post.

Lynch on Partnerships

Meanwhile, with TMC apparently finding its niche in a theatre way, the Lynch committee is likely to set up new localized operating partnerships. Instead of accepting the Oscar Oldknow offer of a $50,000 advance against purchase of Publix-Salt Lake, it is likely a partnership will be worked out over that string with Louis Marcus as a substitute. At a meeting before Referee Davis, scheduled for today (Tuesday) it is expected Lynch, as chairman of the general creditors' committee, will recommend this since Marcus is the logical partner and an outright sale is not desired.

Marcus, mayor of Salt Lake, was former operator of the Salt Lake houses. He's a creditor of P. E. to the extent of $94,000, with that taken into account a partnership deal.

Another partnership likely to be set up will be with John Balaban over the Detroit Kunsky bunch. Balaban is due in New York today from Chicago to go into the matter with the Lynch reorganization committee. Lynch is planning to make his first official statement by the end of the week, at which time these and other matters in work may have reached consummation. No tip from Lynch in advance as to what he plans or hopes to have in his statement on reorganization.

On reports of theatre matters came word that Milt Feld might return to Publix, if not to govern with wider powers, then to handle the New York and Brooklyn Pars. He is said to have had some discussion in line with returning to Publix, principally with George Schaefer, now g. m. for the trustees.

Theory of the present theatre reorganization of PE is to get it in shape for a sale as a whole rather than piecemeal as shortly after July 26 as possible. When that date arrives, with all claims in, the trustees step in to approve or disapprove claims according to their judgment.

Buying and Holding

The PE chain when ready for sale is likely to go to S. A. Lynch and associates, trustee sources hinting a belief in the direction that Lynch may buy a substantial portion at least.

Before time comes for a sale, reorganization moves look to preservation of the major properties of PE as a unit. While there will be some liquidation through sale of minor or apparently hopeless assets, giving trustees some funds with which to continue, it is probable that even the Publix-Salt Lake bunch of a dozen theatres will remain in control of P. E. through proposed partnership.

That's one subsidiary of PE Lynch wants to save. Publix-Nebraska, about the same number of theatres, appears to be a different proposition. It was put up for sale, but to date no one has entered bids and the trustee out there, A. H. Blank, is holding on.

During the past week trustees, Irving Trust Co., without opposition, obtained an order permitting liquidation, compromise of claims, etc., as deemed advisable, without the usual costly notice to creditors every time a meeting was to be held. One creditor showed up at the hearing before Referee Henry K. Davis, but voiced no opposition.

Thursday (1) the PE trustees obtained approval on two minor deals, which aside from a possible sale of such units as Publix-Nebraska, may be accepted as typical of liquidation thought advisable.

In one, Publix Enterprises gets $12,000 on the sale to the J. & G. Corp., local of the Bradford hotel property in Miami. This sale was made by Paramount Enterprises, subsidiary in control, with the $12,000 proceeds assigned to PE in part payment of a mortgage.

The other transaction transfers to M. A. Lightman an additional 25% interest in Fort Smith (Ark.) Theatres Corp. This is a book deal, with PE turning over this 25% interest in lieu of rent reductions and the assignment by Lightman of leases of his own theatres to the Ft. Smith corporation for the benefit of future partnership operation. Four houses are involved in the Publix-Lightman partnership, now on a 50-50 basis.

225 Houses Left

Since bankruptcy was declared over PE on Jan. 26, the trustees have narrowed down the PE setup by about 75 theatres through turnbacks, disaffirming leases and sale. As a result of this elimination and the compromises of claims already made, the 225 theatres remaining in PE are declared to be virtually self-sustaining.

This comes in answer to inquiries as to where PE and its trustees are going to get sufficient money to preserve the PE properties if liquidation is held down to a severe minimum. About 90% of the 225 theatres are in operation, the others closed.

With creditors of PE largely concentrated in the committee of S. A. Lynch, who has said that if no one else will preserve the assets of PE, the creditors themselves will, the demand for reorganization at the least expense to PE, is uppermost. Lynch is chairman of that committee. Himself, David Stoneman of Boston, the Manufacturers Investment Trust, the U. S. Foreign Securities and Paramount-Publix are the major creditors of PE.

As a result of the desire to retain PE as a whole, the present plan calls for getting the PE holding company into shape for sale as such a whole. To this end, the trustees hope to make many rent readjustments over and above those already effected, as well as compromise claims if that has to be done.

More Examination

Further examination of officers in PE by the trustees is scheduled for tomorrow (Wednesday), but there may be a postponement to allow more time in which to collect data desired. The last adjournment was for two weeks to enable M. F. Gowthorpe, Par comptroller and official in PE, to get a complete record of the management fees charged PE theatres by Publix Theatres Corp. Publix Enterprises, with a claim against it from Publix of close to $6,000,000 is anxious to know exactly what this represents and, in breaking down the item, to find out just how much is for management-servicing fees or, as more popularly known, fixed home office charges.

Due to the fact that not all the books of PE are in possession of the trustees, most having gone back to the Publix partners with decentralization, others to receivers and trustees of subsids themselves in trouble, it has been impossible to break down this claim satisfactorily in New York.

Difficulty of getting desired data on PE, aside from the complexities of the holding company and its subsids, is heightened by sale of properties in some cases, as for instance the Publix - Fitzpatrick - McElroy houses in Indiana. Majority of these went for $16,000 to former Gov. Goodrich of Indiana, while others went back into the laps of others.

PE controlled a 75% interest in this chain with a claim or around $700,000. The remaining 25% was controlled by Harry Katz.

Syracuse Mgr. Kills Off Mayor's Scheme of Park Free-Show Circuit

Syracuse, N. Y., June 5.

Determined opposition by William J. Tubbert, city manager for RKO, who enlisted the support of other circuit representatives, led to cancellation of Mayor Rolland B. Marvin's ambitious program for free entertainment in the city's parks during the summer months.

His Honor, impressed by the thousands attracted last season by the free municipal vaudeville in Thornden amphitheatre, proposed to extend the variety bills to two other parks twice weekly, the playgrounds being united to form a 'circuit.'

Last summer, local exhibitors were induced to co-operate with the administration; one house provided medals and awards for popular amateurs; another sent up artists, and the manager of a third was called in to sing numbers and preside occasionally as m. c.

Announcement of the Mayor's plans for expansion this summer drew no fire until Tubbert, doing a bit of arithmetic, determined the possible loss in patronage with free shows playing to upwards of 3,000 people four nights a week.

A city hall conference followed, with the exhibitors demanding protection. They got it with the Mayor promising to reduce the free shows to a single bill once weekly at Thornden.

Free Fete

The 50,000 now receiving welfare assistance here and the taxpayers footing the bill, will have something of a substitute in a municipal whoopee party to be held at Thornden in July.

The Mayor, expected be a candidate to succeed himself this fall, says it will have the aspects of a Mardi Gras fete, and that there will be free food and drink for all comers, regardless of politics, etc. Just who's going to foot the bill isn't disclosed. His Honor is content with the announcement it won't cost the city a cent.

(Photo by James Hargis Connelly)

JOSEF CHERNIAVSKY

Has been selected by Balaban & Katz as the World's Fair Conductor at their Greater Chicago Theatre.

Edward Moore, Musical Critic for Chicago Daily Tribune, says:

"—Those who have been at the Chicago theatre will remember that Josef Cherniavsky conducts an overture of Spanish melodies. It is like no other Spanish overture on earth.

"Mr. Cherniavsky knows how to strike fire out of the orchestra, and the Chicago theatre orchestra fairly outdoes itself. Cherniavsky is an expert of the pulse throb, the accent, the retard, the plaintive melody, the smashing climax. And he ends the number to a great clatter of applause, which, after all, is not a bad test of his effect on the audience."

"That fellow certainly has music at his finger tips," said a patron in the row behind us."

'Do you like him?" asked my companion.

"I'll say I do. He could get good music out of any orchestra."

Now in collaboration with Mr. Louis Lipstone on "Century of Progress" Overtures.

I want to take this means of thanking Mr. Arthur Mayer and the entire staff of the Rialto, New York, for their co-operation which made it possible for me to put over

'FORGOTTEN MEN'

and establish a new House Record for gross and length of run since their reopening

"It is due to Joe Lee's showmanship and publicity that "Forgotten Men" has been pulling them in."

New York Sunday Inquirer.

"Joe Lee's publicity and exploitation work on the New York opening of "Forgotten Men," at the Rialto, broke the house record since the reopening for both gross and length of run."

Film Daily.

"DOC" JOE LEE

BOX OFFICE INSURANCE

154 West 46th Street

NEW YORK CITY

CALENDAR OF CURRENT RELEASES

(Continued from page 34)

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Ister, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Walburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAP). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 630 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

HELEN LYND

Late Feature Earl Carroll's "Vanities" and "Little Show"

HELD OVER 2d Week

PARAMOUNT, New York

"Variety," May 30

The series of scoring specialties would be all male but for Helen Lynd, who appears about midway and rings the bill with her imitations. Her Mae West took her off the stage so nicely they wanted another portion. But Miss Lynd smartly resisted, and she remained off, with the hit intact. *Bige.*

Direction Alf MELNICK
LOUIS SHURR OFFICE

Mrs. JESSE CRAWFORD

Returning to the

PARAMOUNT

NEW YORK

(JUNE 16)

As the Featured

ORGANIST

INDEFI ITE ENGAGEMENT

RAYE-ELLIS and LaRUE

HEADLINING

NOW CAPITOL, NEW YORK (Week June 2)

Presenting Their "UNDERSEA BALLET"

P.S.—UNDER CONTRACT TO NO ONE

Sustaining Artists Stand Little Chance at Ad Agencies, Say Reps; Advocate Quitting for Hot Months

On the theory that the advertising agencies have taken a lukewarm, if not . , attitude toward acts established in sustaining periods the indie agents representing these air performers are asking the networks to relieve them of their spots, at least for the summer. One of those who have made the approach in this regard is Ken Dolan, who is personal manager for Frances Langford, NBC warbler.

The agents say that from their contact with radio men in the agencies their impression is that the agency wants to do its own talent discovering, and result is that a performer with a sustaining connection is more or less behind the eight ball as far as the agencies are concerned. Importing a sustaining standby, they say the agency pilots tell them, gives a commercial stanza too much of an air of familiarity and what the agencies are after is an atmosphere of novelty.

Only thing which has caused the agents to hesitate taking their charges off sustaining air, aver the reps, is the buildup value for theatre booking derived from a sustaining connection. But with few stage dates available in the metropolitan area, they contend the performer would be best off by withdrawing from radio for the summer and taking a chance on touring the sticks on percentage.

Despite Summer WBBM Grabs 5 Local Accounts

Chicago, June 5.

Five local commercials were added by WBBM, Columbia key station here, last week. They are: Golden Peacock Cosmetics, placed through Ruthrauff and Ryan agency for 26 weeks. To broadcast Half Pint Jaxon's Colored orchestra twice weekly at 7 p. m. Band has long been identified with WJJD exclusively.

Scientific Laboratories of Wheaton, Ill., will have Capt. Barnett Harris, world traveler, Monday, Wednesday and Friday at 9 p. m. for 26 weeks. Redpath agency.

Detroit and Cleveland Navigation Tuesday-Thursday program starting June 20. Hasn't decided on talent. Placed by J. S. Walsh agency of Detroit.

Dr. W. T. Bobo's Laxative placed by Dick Morenus of Gunther-Bradford who will act as announcer starting tonight (5). Art Kahn and Fritz Clark will provide a piano-tenor combination.

W. H. Silver Clothing Company also goes WBBM on a seven-a-week mixed schedule. Helen Mors will sing.

NBC Calls Off Tour For Heidelberg Singers

NBC was on the verge of bringing over the Heidelberg Student Singers for an American concert tour but dropped the deal in view of the anti-Hitler feeling in this country.

Both NBC and CBS are soft pedaling any German artists under concert direction next year.

WHOM UNLIMITED

Washington, June 5.

Federal Radio Commission has granted WHOM, New Jersey Broadcasting Corp., Jersey City, unlimited time on 1,450 kilocycles deleting WBMS, Hackensack, N. J. WBMS has been off air since May 1.

Hearing scheduled for today (Monday) was cancelled when other applicants for WBMS facilities, Radio Investment Co., Inc., defaulted.

"Variety" FOR SUMMER

Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50

Mail remittance with name and summer address.

AFTER MARIE DRESSLER

Offer Commedienne 52 Wks at $2,500 roadcast

Negotiations on by the J. Walter Thompson agency to spot Marie Dressler the Nestle chocolate show when that account resumes on NBC Aug. It's a 52-week non-cancellable contract the agency is offering with the comedienne to get $2,500 per broadcast and the commercial shouldering the $1,200-line charge from the Coast.

If Miss Dressler accepts, her routine, as mapped out, is to start in dramatized episodes of her life story as published recently in 'Liberty,' and when this source has been exhausted to put her on for 10 or 15-minute spiels of cheerio philosophy.

Question of the veteran performers' health apt to be a factor in determining her aerial decision.

Report Agency Complaint Outs Air Criticism in 'Pittsburgh 'Press'

ittsburgh, June 5.

Sudden yanking last week of 'Were You Listening,' Si Steinhauser's daily column of critical radio comment in the Pittsburgh Press,' was believed to have been brought about by insistent demands from J. Walter Thompson advertising agency, representing Standard Brands.

Steinhauser has been quite unfriendly with Rudy Vallee for couple of years now, but agency is said to have paid no attention to his constant Fleischmann raps until the 'Press' radio ed also stepped in with venomous criticism of another Standard Brands account, Chase & Sanborn. Steinhauser rapped Bert Lahr's first broadcast after he succeeded Eddie Cantor and has torn into other Lahr programs as well.

Steinhauser's unfriendliness toward Vallee assumed acute proportions here recently when the band leader came to town for a dance engagement and expressed to a couple of newspapermen a keen desire to 'sock Steinhauser in the nose.' Nothing came of it, however.

While Steinhauser's critical column has been suspended, his regular radio stuff, consisting in the main of general news, remains.

RUTH ROYE—NBC

Ruth Roye, of vaudeville, will get a once weekly sustaining buildup from NBC.

Miss Roye commences the ether run June 8. Harry Ward, her vaude rep, handled the deal.

Racer's Short Wave

Indianapolis, June 5.

Radio was used for the first time to establish pit to car communication during the running of the annual 500-mile speedway race here Decoration Day.

A short wave set was installed on Chet Gardner's car and in the pits so that two-way chatter could be maintained. The traditional pit blackboard was handy when the contact was broken during the 149th lap.

Federal Radio Commish said it was oke to try the experiment.

EASTERN LADS WORRY ABOUT CHICAGO

Chi World's Fair is the Chi ad agencies and stations' big moment. Centering of the nation's industrialists' attention on the Fair as a merchandising factor is already reflecting grave concern in New York at the Chicagoans' opportunity.

Not only the New York agencies, but the metropolitan program builders, and all others concerned with commercial radio, fear a possible minimization of activity in the east. Chi's provincialism alone has counted in the past in making New York the capital of the nation's radio for, otherwise, Chicago has a big advantage as the best situated geographical centre to blanket the country.

Chi's top average on radio accounts heretofore has been 12%. It stands an excellent chance to raise that ante considerably.

KFOR JOINS CBS

KFAB Turns Over Columbia Programs It Cannot Handle

Lincoln, June 5.

KFOR has joined the CBS chain since the recent controversy with the Shuman group and control remaining with key men in the Union Holding Co., which has KFAB. Latter station sanctioned KFOR's presentation of CBS programs at hours it couldn't handle them.

KFAB has been the only outlet for CBS in this area and that web has needed more time than KFAB could give. KFOR now presents more chain programs than its larger and former competitor. KFAB also has had the best evening hours silent for four years due to splitting of its wave with WBBM, Chicago. Recent petition to the FRC was made to allow synchronization of these two ether links, but it is possible this new arrangement for CBS will cancel the petition.

A Small Town Blast

Qualifying as an example of a small town paper's hint at censorship for radio, tied to a protest against 'horror' programs, is an editorial appearing in the Mamaroneck (N. Y.) 'Daily Times' of May 29. On the broadcasting end the deduction could be that if this Westchester daily feels so strongly on the matter, other similar publications may be using articles in the same vein or worse.

The editorial of the 'Daily Times' follows:

DON'T GROWL; KICK

There are ways to stop this fiery dragon, bloody gun-man, weird ghost type of radio melodrama which is rapidly making adolescent children of this generation neurotic.

No radio station can withstand the combined assault of purposeful parents. Follow this plan and it will work:

1. Listen to the children's hour program with the children.
2. Find out why children like or dislike certain programs.
3. Unite for conference with other parents in the community to evaluate programs for children.
4. Write to radio stations commending approved programs.
5. Write to the stations protesting against objectionable programs.
6. Choose with discretion the programs suitable for your children and tune out the others, letting the radio station know you are doing this and why.

Those six rules will get results.

It will be noted that Rule 4 can be cited by the paper as an offset to any reaction which deems the editorial a blast at radio in general and a thinly veiled desire for an aerial censor.

Air Line News

By Nellie Revell

Unusual program was instituted on WEEI last week called Billy Van's Children's Sunshine Dinner Club. Period is conducted by Billy B. Van, erstwhile comedian and now president of a soap company. Van and his wife sponsor the program, purpose being to invite undernourished children to a noon day meal without inflicting the feeling of charity. It is Van's intention to organize the clubs in different towns and to enlist the support of radio audiences to invite one undernourished child to their home at least once a week.

Grace Towne's Workshop

Grace Towne, formerly of NBC, has opened her workshop development of better radio programs'. Miss Towne is to have charge of artists service on personal appearances for Amalgamated (Ed Wynn) when it amals.

Change of Mind

David Alber was all packed to go with Tony Wons on that Wisconsin vacation. But Bert Lown needed a p.a. so Dave changed his mind. Peter de Lima (CBS) has gone with Wons.

Frank Black's Manyinyee

Frank Black's latest bit of fan mail is a musical instrument from a short-wave listener in Cape Town. It is a manyinyee, African trumpet, five feet long and made from a tree trunk. Just the thing for Powers' elephants and a hot chorus.

Report Quisenberry Ill

Understand Bruce Quisenberry, former NBC talent exec, and the lad who sold Will Rogers the idea of going on the air, and then sold Gulf Oil on Rogers, is critically ill in Joplin, Mo.

Secretary to Wed

Fay Krenitz, secretary to A. A. Cormier, sales director of WOR, leaves that studio in July to marry F. A. Franklin, executive of Commercial Investment Trust.

Sid Gary's Top

Success Note: id Gary goes into the Capitol, New York, this Friday for the biggest salary he has received in 15 years on the stage and radio.

Newark's Symphony

Another new warm weather program will be that of the Newark Symphony on WOR, Robert Crawford conducting. Starts June 14.

Before Radio

John Fogarty was in the wholesale fruit business in Montana...Ted Holt, vocalist with Bert Lown, was a steamplpe fitter...Wallace Butterworth managed the phonograph department of a Chester, Pa., store... Phil Spitalny was musical director of all Loew theatres...Verna Burke was a night club dancer...Bernardine Flynn (Sade of NBC's 'Vic and Sade') was Muriel Kirkland's understudy in 'Strictly Dishonorable'... George Olsen was the first to use a banjo and saxophone in a modern band in Portland, Ore....George Hicks was sailor and lumberjack...Ben Alley used to be a music teacher in a Texas college...Freddie Martin was a sax salesman...Lew White was a pianist in the pit at the Nixon theatre, Philadelphia...Reggie Childs was a boy soloist at the American Cathedral, Paris...Harry Reser was a clerk in a Piqua, O., railroad office ...Dick Leibert played the organ in a Washington flim house...Teddy Bergman was studying journalism at Columbia...Jack Fulton ran a laundry in Phillipsburg, Pa....Frank Novak was official drummer boy for the Illinois chapter of the Sons of the American Revolution (and his mother was a Czecho-Slovakian)...Phil Regan was pounding a beat out in Brooklyn as a member of New York's finest...Leo Reisman played the violin in a music store when he was 12...Georgia Backus was a clerk in a 5 and 10...Alonzo Deen Cole operated an excursion boat...George Shackley, WOR musical director, made voices for mamma dolls...Roy Shelley, WMCA's 'Poet of the Uke', was a featherweight boxer and life saver...David Ross was supervisor of an orphanage...Frank Luther was an ordained minister of the gospel and a singing evangelist...Ward Wilson, impersonator of radio celebrities, was a radio engineer...Ben Grauer, NBC announcer, was a juvenile playing in support of Theda Bara, screen vamp...Carol Deis, '28 Atwater Kent prize winner, was tapping a typewriter in a Dayton law office...Karl Landt (Landt Trio and White) was teaching chemistry in the Scranton, Pa., High School... Leonard Lewis, known as Beau Balladeer, was working in a Wall Street brokerage office...Duke Ellington was a soda fountain clerk...Freeman Gosden (Amos) was a tobacco salesman and Charles Correll (Andy) was a bricklayer...Thornton Fisher was cartoonist for the Washington 'Star' and the defunct N. Y. 'Evening World'...Phillips Lord was a school teacher...Juano Hernandez was a general helper in a Greek candy store at $1 per week...Jacques Fray worked in his father's bank... Jimmy Meighan once painted boats in a boatyard.

Short Shots

Harold P. See, NBC field engineer, is passing around ; a 9½ pound girl Decoration Day...Kathryn Parsons will grace a commercial on WMCA next Monday...Phil Carlin is spending his vacation in Connecticut fishing—not catching—just fishing...Dave Green is out of the hospital and are the radio editors all happy...Ray Knight to Chicago to broadcast from the World's Fair...Duke Ellington sailed last week for London. K. K. Hansen accompanied him...Johnny Johnstone, NBC space hound, went on Jimmy Cannon's diet, and already weighs less than a ton...Frank Luther has a syndicated column appearing in 17 newspapers...Charles Hackett goes WMCA sustaining...Lennie Hayton and Paul Sabin are both DeWitt Clinton alumni...Donald Novis is on the sick list...Alice Joy is back in town...NBC has dropped Seraphine Strelova, Genia Fonarlova, and Helen Schaeffer...CBS is giving a party next week aboard the 'Conte di Savoia'; Nino Martini, Italian tenor, will be presented with the Columbia Medal for 'distinguished contribution to radio art' on a CBS network...Mary Lewis, Meryl Alcock and Reinald Werrenrath go sustaining for WMCA...Jack Denny back on WOR this Friday (9)...Today (6) is Bert Lown's birthday; 30 candles, please... Danny Cahill, CBS elevator boy, is visiting his native Dublin...Percy Grainger will be on WEVD's University of the Air series beginning June 20...'Bill and Ginger', harmony team on WCAU, Philadelphia, begin a new series of sponsored programs over CBS June 14...George Hall is reviving that Irving Berlin piece of 1919, 'Mandy'...When Whiteman starts that chees account, maybe he'll give up his diet in order to be known as the big cheese in radio once more...William O'Neal leaves Columbia this month at the expiration of his contract.

Whitemans Vacationing

Chicago, June 5.

Paul Whiteman and Margaret Livingston will vacation for three weeks in Denver prior to the Whiteman orchestra starting its Kraft Cheese program from NBC-WEAF, N. Y., June 26.

'Nuts to You' revue disbanded Friday (2) and Oriental reverted back to straight pictures.

WMCA ON FULL TIME

WMCA yesterday (5) went on full day operation for the first time, culminating a long and costly battle to shift WNYC's time elsewhere and not break up WMCA's uninterrupted schedule.

Donald Flamm has issued invitations for a special inaugural program tomorrow (7) to an invited attendance.

EVANGELISTS ON WAY OUT

Cal. Vaude Acts Lose Air Coin Thru Aversion to New Routines Weekly

Los Angeles, June 5.

Although there are plenty of spots open for talent on the numerous variety programs hereabouts, vaude players are fighting shy because of an apparent inferiority complex that is anything but evident with those now appearing on these programs.

Vaude talent, it appears, is content to wait the return of vaude rather than choose the little gravy that radio can offer and which is being grabbed by inferior talent that is strictly the product of the ether. Radio men claim their inability to obtain vaude talent on the ether is the disinclination of former stage people to dig new routines for each broadcast. This frightens the regular run of vaude artists the broadcasters claim. Meanwhile, the town is overboard with such performers waiting for vaude's return or lulling themselves to sleep with a possibility of pictures.

Spots Growing

With every station having one or more vaude-air programs weekly, and with KHJ selling its first nightly 15-minute variety bill, spots for new talent are growing. With a limit of talent available, however, radio men see a quick fade for this type of fodder unless they get new names on the air. As it is now, the stations swap each other's personnel, with listeners bound to grow tired of the constant repetition.

Example of vaude artists' unwillingness to take the air, was seen when one of the major outlets contacted two local vaude agents for an audition for a proposed new program. Each agent promised to send three acts. Advertiser was notified, but not one of the acts showed. Later, when the station asked for an explanation, agents stated that the acts claimed they would be unable to supply material for more than one broadcast and wouldn't take a chance. Other stations have had similar experiences.

$1.50 Doll-Up

A charge of $1.50 extra per man is made in New York for orchestras when the broadcast is given before an audience and when the tooters are required to dress up.

It's a union regulation, with the buck and a half supposed to cover any cleaning and pressing expenses the musician's tuxedo may involve.

AD MEN EXPECT AUGUST RUSH THIS YEAR

Despite the low level of commercial radio income currently prevailing, ad agency authorities anticipate an earlier autumn rush for the air than in previous years. Instead of the pickup customarily taking place in late September, ad men say a raft of commercials will unveil programs this August.

With any spread of confidence in business recovery will come an impetus among advertisers to beat the drum as early as possible, the ad boys point out. So the agencies are proceeding to draw up campaigns for submission to clients a month or two in advance of the usual time. Several of the topline agencies are urging their accounts to step in early and grab some of the choice periods.

Each industry, declare the agencies, is waiting to see what its leaders are going to do. If they start their campaigns early, so will the smaller fry. Uptrend of the graph line in automotives and rubber indicate that at least in these two fields early action may be expected, according to the agencies.

Candidates

Plymouth Motor is dickering for a big name show and may make its air return before August. Although General Motors winds up its Pontiac and Chevrolet programs this month, that car maker is not expected to ignore the Plymouth move, and the prediction from agency sources is that G. M. will be back on the air by August, with program representations for Buick in addition to the other two cars. Goodyear or Goodrich are expected to make the first move on the rubber end.

In the realm of smoke, American Tobacco is expected to launch another air series in August instead of waiting to bring Jack Pearl back in October, and Chesterfield has plans for a second half hour which will embrace a straight musical idea.

BAKER'S RCA POST WILL NOT TWIST NAB STATUS

Newton D. Baker's election to the board of Radio Corporation of America will not affect his status as chief counsel for the National Association of Broadcasters in that body's controversy with the American Society of Composers, Authors and Publishers over station license fees. This is declared by Joseph Hostetler, law firm associate of the former war secretary.

Hostetler described as groundless reports that Baker's new connection precluded him from continuing as legal director in the broadcasters' copyright fight. Reason advanced for this purported situation was that since the networks were satisfied with the deal they got from music, Baker, as an officer of the holding company for NBC, was placed in the position of working for the overthrow of a contract which favored that broadcasting sector. The retaining of Baker for the job of chief NAB counsel was originally proposed by the indie station element in the broadcasters' organization.

Hostetler points out that Baker's alliance with RCA is not exactly new as his law firm has been doing work for that corporation the past two years.

FOR PAN-AM. AIR ACCORD

Mexico City, June 2.

Ministry of Foreign Relations has instructed Mexican diplomats abroad to invite the governments of the United States, Canada, Newfoundland, Cuba and all Latin American countries to send delegates to an international radio parley.

Parley will be staged in Mexico City, starting July 10, for the purpose of reaching Pan-American agreements covering control of the ether.

NEW DISC ENTRANTS

Hudnut Using 80 15-min. latters—Internat'l Nickel Comedy Seri

Nat Brusiloff's band is recording a series of 80 15-minute discs to go on spot broadcasting for Richard Hudnut, the cosmetic maker. Frank Hazzard has the warbling assignment for the major part of the batch. Account plans to place the records on some 30 stations on a five-a-week schedule.

Another newcomer to radio that has elected the disc route is International Nickel Co. Firm has had stencilled at Columbia Phonograph a raft of 15-minute episodes of a comedy dialog affair called 'Moe and Nell.' This series is being used to plug the firm's Monel brand of kitchen utensils. Major Andrew White is the producer.

RADIO GIVING THEM THE BOOT

Hell Fire and Brimstone Formula Now the Nuts—No Grosses and Overboard on Overhead

FEW BAWLERS LEFT

Keokuk, Ia., June 5.

As the road show has departed from the hinterlands, so has the pulpit - thumping evangelist who yearly toured the sowbelly and sorghum circuit comprising Kansas, Arkansas, Issouri and Iowa. Formerly those four states were good for a 30-week season. Today the bawl pilots are lucky if they can get two full weeks out of the territory. They blame the radio for the fall of their profession.

In the past season not one name evangelist has been in the west. Topnotcher, Billy Sunday, now 62, played a few key cities to small grosses, and spent most of the year at his home in Winona Lake, Ind. Aimee MacPherson toured in faraway places for her health. Paul Rader started a new tabernacle in Los Angeles, taking advantage of Sister Aimee's indisposition.

Outlanders who were once impressed by the holy-rolling singles now sit at home and listen to their radios. Young backlanders have become emancipated through the automobiles, radio and talkers, and are no longer impressed by the hell's fire and brimstone routine.

Locals Satisfied

Small community ministers are satisfied to have the pay-or-play evangelists remain out of their territory. Average salary of the small town divines is around $400 per year. They administer to the spiritual welfare of their flocks for years at starvation wages, as a rule finishing up in a home for indigent reverends. When the touring psalm singer hit their town, with his fast sales talk, he usually took out money that would rightly find its way to the established churches of the community.

As the times have changed, so have the small town preachers. Their outlook is no longer narrow. Most of them are extremely tolerant.

When the touring evangelist hits town these days his reception is a near chill. Most of them, in days passed, Annie Oakley'd their way along. Now they have to pay for everything. Their take is extremely small. One shouter played this town for three days, grossed $127. Not enough to pay for is actual overhead.

Portland Snubs CBS' Coast 'Jamboree' on Stage

Portland, Ore., June 5.

CBS' 'Blue Monday Jamboree' roadshowed here to a corporal's guard at the 4,000-seat Auditorium. Seems doubtful whether the natives want their radio celebs straight in person. They go better mixed with pictures. Otherwise, the ether wows get the ice cubes.

Bill McCurdy's third roadshow booking in as many weeks is Ted Fiorito's band at the Rialto for six days and just going fairly. 'Jamboree' failed to connect for one day.

Town's ether roadshow was Pauline Frederick's legit troupe which did poorly for three days of 'Amber' but connected for three days of 'Her Majesty the Widow,' and good enough altogether.

Darmour's Discs

Hollywood, June 5.

Larry Darmour has recorded two discs for radio using the kid players who have been appearing in his 'Mickey McGuire' film shorts.

Thirty-minute platters will be called 'Conky and His Pals.'

Chain Income from Time Sales

NBC

	1933	1932	1931	1930
January	$1,839,885	$2,635,447	$1,989,497	$1,418,979
February	1,742,784	2,571,609	1,924,778	1,347,874
March	1,997,463	2,864,783	2,164,434	1,652,629
April	1,690,177	2,649,892	2,195,800	1,574,523
May	1,669,194	2,305,448	2,101,525	1,731,409
Total	$8,939,503	$13,027,179	$10,376,034	$7,725,414

CBS

	1933	1932	1931	
January	$941,465	$1,348,842	$692,114	$644,685
February	884,977	1,319,414	750,621	592,943
March	1,016,102	1,436,050	1,110,526	726,093
April	775,487	1,354,592	1,076,103	705,442
May	324,256	1,326,994	1,065,352	642,782
	$4,242,287	$6,785,892	$4,694,716	$3,311,945

Figures for May Show CBS 20% Under April, NBC 1%; for Same Month '32, CBS Off 50%—NBC 28%

NBC and Columbia income from time sales for May saw the first dip under the levels which prevailed in 1930 for parallel months. May also saw Columbia's revenue from this source take a 50% clipping compared to the network's tally for May of last year. Margin of decrease in the latter instance is the biggest yet suffered by either chain since business started to toboggan for them last August. The difference for NBC between this May and that of 1932 comes to 28%, or less than its drop had been for any of the previous four months in comparison with the same 1932 period.

For May of this year NBC took in $1,669,194 from the sale of time, or 1% less than it garnered in April. For CBS last month's facilities turnover brought $624,256, or 20% less than the $775,487 tally for April. A year ago Columbia's May drop under April was 2% and for NBC the depreciation was 10%.

Although for both webs June will see another drop as compared to the same month last year, it is expected that the plunge will not be as steep. This will be due to two reasons. One is that last June's figures were not so high, and the other is that both NBC and Columbia have picked up substantial accounts with June starting dates.

Columbia now has Chesterfield back for a weekly half-hour broadcast and the same chain yesterday (5) started a thrice weekly schedule over an extensive coast-to-coast link for a deodorant. Among NBC's new ones for this month are the RCA Victor Sunday night airings and the Cutex show starting June

Fishbone in Throat Imperils MacArthur's Life

Des Moines, June 5.

Peter MacArthur, program director of WHO, is critically ill at the Kirkwood hotel. He is believed to have a fishbone stuck in his throat.

MacArthur is unable to take nourishment.

CANADA'S FIRST WEB BASED ON CKGW

Toronto, June 5.

With the acquisition of a long-term lease of CKGW here, the Canadian Radio Commission has completed arrangements for a daily broadcasting service of national character. CKGW, the NBC outlet here, was the station which refused to accept the daytime CRC sustaining programs, preferring to remain silent until evening, when NBC sustaining programs were sent out. Charles Shearer, formerly with CFRB, Toronto, becomes manager of this new CRC outlet, which will now be designated as CRCT.

In taking over the station, the federal commission acquires the NBC sustaining programs, but the main idea is to arrange for and create Canadian programs distinctively nationalistic. With completion of negotiations, the CRC is now in a position to give a daily 16-hour service from coast to coast. Stations have also been purchased at Vancouver, Ottawa and Moncton. To facilitate these, the CRC has also purchased broadcasting time from other principal stations and has leased trans-Canada transmission wires. CRCT being the most central station, main broadcasts will originate there.

Harris' Commercial

Phil Harris makes his net work commercial debut June 23 with a half hour session for the maker of the Cutex beauty products. Contract is for 13 weeks, the showing to be on a weekly NBC-WJZ cross-country skein. With im the warbler-bandsman will have Leah Ray, is staff vocalist, whose last screen contact was in Paramount's 'Bedtime Story.'

First three broadcasts will be from Galveston, Tex., where Harris is booked at the Hollywood Club. After that he'll hold forth from the College Inn, Chicago, Ben Bernie's current stand.

N. Y. Paramount Has Its Air Plug, Too

Paramount theatre, New York, joins the Radio City Music Hall in bidding for attention via the air trail through going on the air Monday evenings. Broadcasting over WOR at 8:30 p. m. Boris Morros, Par's operator, each Monday is personally introducing members of the current stage show as well, offering guest stars now and then, and mentioning the film attraction.

It's Morros' debut on the air. He heads stage production and music activities for Publix in addition to operating the New York Par and, when open, the Brooklyn Par.

25,000-Watt Border Outfit

San Diego, June 5.

XEFD, Tijuana, Mexico, has increased its power to 2,500 watts and tests show 'complete coverage' in Los Angeles.

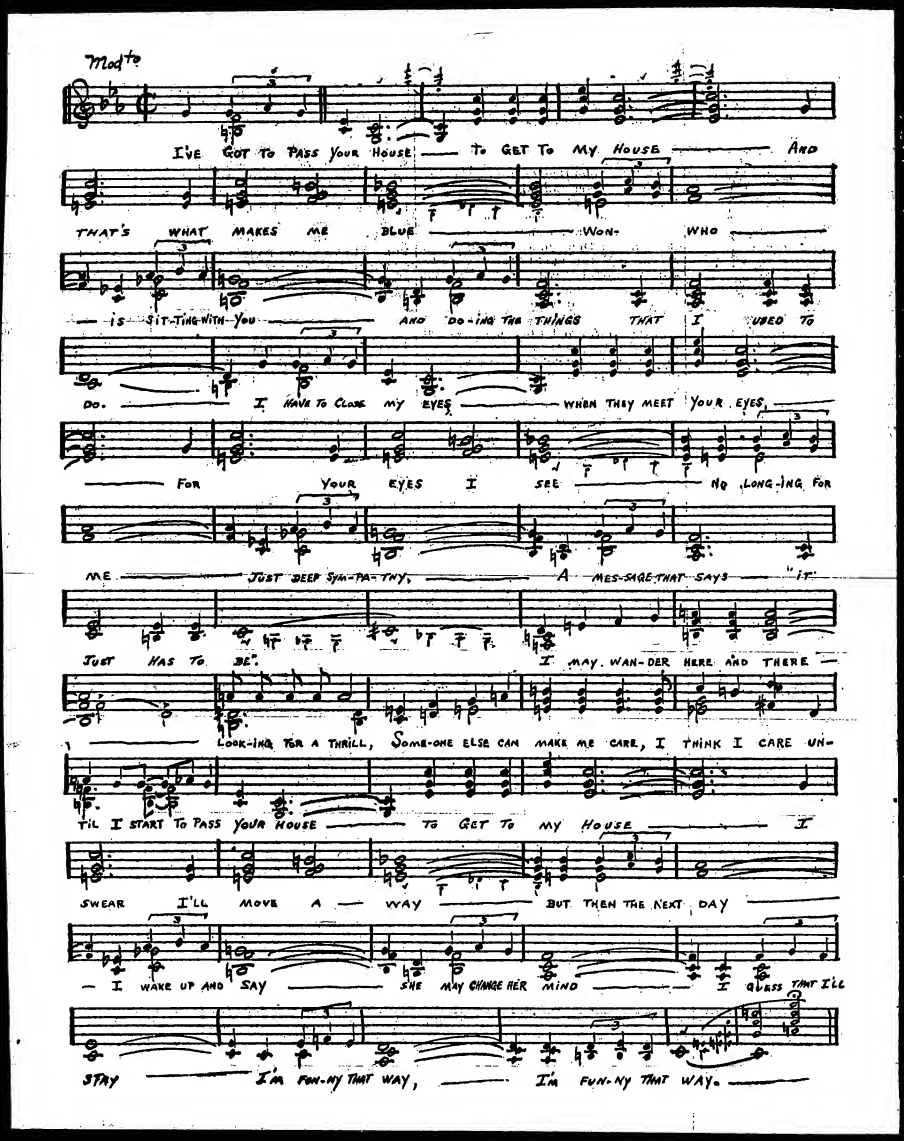
Dr. E. R. Rood, owner, said the power soon will be raised to 5,000 watts, with 25,000 watts promised by fall.

JUST RELEASED!

"I'VE GOT TO PASS YOUR HOUSE TO GET TO MY HOUSE"

WORDS
and
MUSIC
by
LEW BROWN

THE SONG
PROCLAIMED
by all
COLUMNISTS
CRITICS
and the
PROFESSION
to be the
GREATEST
POPULAR
SONG
WRITTEN
IN
YEARS



WIRE, WRITE OR PHONE FOR MATERIAL

WATCH FOR
LEW BROWN'S MUSICAL SCORE
FROM HIS NEW SHOW
WHICH WILL BE PUBLISHED BY US

DE SYLVA, BROWN AND HENDERSON

745 SEVENTH AVENUE ROBERT CRAWFORD, President NEW YORK

CBS Asking Small Town Theatres 50% For Lesser Names

CBS Artists' Bureau is offering its lesser air names to picture houses strictly on a percentage basis. Idea is to restrict the arrangement to towns of 5,000 to 20,000 population, with dates preferably one-day stands only.

Network's plan is to also keep these bookings within a radius of 150 miles of New York, so that those acts with sustaining schedules can get back for at least two broadcasts a week. Terms asked are a straight 50% of the gross, the web furnishing the advance publicity.

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

DON HALL TRIO
WJZ WEAF
Daily 7.30 A.M. Sunday 11:15 P.M.

VERNA BURKE
Park Central Cocoanut Grove
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
WJZ
Tues. and Sat.
7:45 P. M.
National Broadcasting System

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance" WJZ Sunday 5.30 P.M.
MGT.—NBC ARTISTS BUREAU

ARTISTS' MANAGEMENT for RADIO and STAGE
EDWIN W. SCHEUING
KENNETH DOLAN, Associate
PARK CENTRAL HOTEL
56th St. and 7th Ave., N. Y. CITY
Phones Circle 7-3835-3836

Discs Hold Up

Even though income from time sales during May took a severe clipping among local stations, as also in the network field, business was okay, with the makers of recorded programs. Attesting to this is the total amount of royalties, $6,000, paid last month by transcription sources to the Music Publishers Protective Association.

Accumulated music fees for May were slightly under the total for April, but still were 25% better than for the same month a year ago.

Stage Comics Wail Radio Makes Them Uninviting Echoes

Radio's relentless drain on gags, cross-fire jokes and all other known forms of verbal comedy is murdering their business, stage comics say. Proscenium funny men say that if it lasts another year the gag type of comedy, the backbone of variety entertainment, will be rendered practically useless.

In the past it was possible for a stage comic to grab a routine of chatter in August and rest assured it would last him for that season anyway. In those days there were enough released gags to go around, and repeats on a joke or two by a few comedians during a season didn't bother the customers, who usually had a couple of months in between to forget the answers. But now the entire supply of available jokes is repeated in full on the air every week, making stage comics sound like echoes of last night's air program.

Even expert switching of old gags to make them sound new isn't helping the stage comedians. That's because the ether's gagsters are even more adept at switching. Old stage tags have been switched so many times for radio use that the original is frequently hard to recognize, and it takes in about every good or bad gag ever written.

The only thing left to them, the stage comics declare, is physical or sight comedy and such 'situations' as can't be adapted to radio performing. But the available 'situations' of any value are few, for ether's switchers haven't passed up much in the 'situation' line, either, to feed the insatiable mike.

But what irks the stage boys the most is that the major part of radio's comedy murdering is in the hands of ex-stage comics who, if ever returning to the stage, will find they have crabbed their own business.

WYNN GETS WBNX

Also Has McIntyre & Heath and Bill Tilden for Programs

In line with Ed Wynn's new Amalgamated Broadcasting System, which is to get under way the end of June according to plans, station WBNX, the Bronx, N. Y., will tie in with the ABS. McIntyre and Heath and William T. Tilden, 2d, are slated for a comedy and sports series, respectively.

Wynn's present lineup of seven stations is being extended through Pennsy and Ohio into Michigan. WMET, 250-watter, is the New York key station. WPEN, Philly, and WTNJ, Trenton, are affiliated parent outlets.

YEASTFOAM MUSICAL AGAIN

Chicago, June 5.

Jan Garber orchestra will follow 'The Chronicle' for Northwestern Yeast over NBC. This marks a return by the sponsor to its original type of entertainment. Firm formerly had Charley Agnew and Harry Kogen orchestras.

Yeastfoam is under a 52-week contract at NBC. Hays MacFarland agency handles account.

'CHRONICLE,' S.F., GIVES IN; TIE-UP WITH KGO

San Francisco, June 5.

risco's staid and dignified daily, the 'Chronicle' has tossed overboard its step-father attitude toward radio and within the next week or so will announce an affiliation with NBC and KGO.

The tie-in will be patterned after that recently consummated between NBC and Hearst's 'Call-Bulletin' for the former's KPO, and Hearst's 'Examiner' and CBS' KFRC.

Scripps-Howard 'News' is the only local unaffiliated sheet and NBC's KYA the only station of 'B' rating left.

Even when the 'Chronicle' owned an interest in KPO before it was sold to NBC that daily paid little or no attention to the workings of radio, or the possibilities of co-ordinating the two media. Now, however, the paper's radio column will be built up from two or three paragraphs to couple columns with a member of the staff to be assigned to that department only. 'Chronicle' news will be broadcast by a staff commentator, possibly Chester Rowell. Other of the rag's features will go on the air each day.

It's all part of a big expansion program planned by George Cameron, publisher, and W. H. B. Fowler, boss of the Republican publication. Four new men have been added to the news staff as the daily goes out after circulation and advertising biz.

Commercial's Limited Test of 2-Hour Show

Kraft-Phenix Cheese unveils its idea of a two-hour show June 26, with the hook-up for the time being limited to NBC's New England network and WEAF, N. Y. Latter station, however, will only carry the first hour of it starting at 9:30 p.m., due to the fact that another commercial, Carnation Milk, is in the way.

Talent lineup for the whirl, outside of Paul Whiteman's organization, is still in process of booking.

Towns included in the N.E. string are Hartford, Boston, Worcester, Providence and Portland.

MILDRED BAILEY SUES NBC

Seeks $6,000 in Breach of Contract Acti

Suit for over $6,000 has been started by Mildred Bailey, now a CBS sustaining artist, against NBC for breach of contract. At $350 a week, claim covers a period from Dec. 13 to March 20 last.

Julian T. Abeles, acting for Miss Bailey, sets forth an agreement which, it is contended, was only modified throug' NBC promising the singstress a solo build-up and taking her out of the Paul Whiteman organization at the time Irene Taylor was brought fr... Chicago to join the Whiteman band.

When NBC advised Miss Bailey it wanted her to go to Chi, she balked unless some picture house dates were secured so that she could double, otherwise she preferred staying around New York. NBC then threatened to cancel her contract if she failed so to do, but when Miss Bailey still was adamant the broadcasting chain forgot to put through the technical notification of cancellation. This was the reason she did not go CBS, holding herself ever in readiness to work for NBC around New York when and if that web called her.

At the time of her Whiteman affiliation Miss Bailey deemed herself worth a stage $2,000 a week on her own, and got it for a couple of weeks around New York, which was what prompted her desire to leave the maestro but not desert Broadway.

Selling Resort Spots On the Air Via WJZ

Summer spot owners in the east making up the Resort Association of America start selling to listeners on WJZ, N. Y., the proposition of taking a vacation this Friday (9). Contract is for six weeks, with a dance unit under Allan Small filling in between blurbs.

Air connection will be extended to other stations in the east by the resort owners if the WJZ test pans out satisfactorily.

Morrison, Anzac Exec, Sees American Radio Handcuffed by Advertisers

What most impresses Cecil James Morrison, director of dance bands for the Australian Broadcasting Commission, professionally over here, is lack balance in American air entertainment. Entirely too much of the same thing going on during the peak evening, he says. His impression is that there is no diligent effort being made to cater to a variety of tastes. Morrison was in New York for a two weeks' study American chain broadcasting.

Morrison states he realizes that this lack of balance arises from American broadcasting being dependent on the whims of the advertiser. But whatever the cause, he adds, it is a condition that doesn't strengthen or enhance radio as entertainment.

Since February Morrison has been on a world tour studying orchestra and broadcasting conditions. In addition to being on the Australian Broadcasting Commission he is Sydney's top booker of dance bands. On his return he will submit to the ABC a report on his observations.

Gives Examples

In explaining what he meant by too much of the same thing cluttering up the American ether, Morrison cited the WEAF schedule of last Tuesday (30) night in which this NBC key had three dance bands, Wayne King and Ben Bernie among them, following one another on half-hour commercials. During one of these programs he said he also heard similar instrumental combinations on both WJZ and WABC (CBS). Hence, for that particular half hour the listener had but one choice of entertainment on chain channels or the alternative of tuning out.

Inclination for overdoing, avers Morrison, makes itself also apparent by the constant repetition of the same hit tune to the point where the song not only starts to grate, but stirs up a strong resentment against broadcasting and everything connected with it. In Australia if a pop ditty shows signs of being overplugged, the listeners start complaining and that number suddenly finds itself banned from ABC kilocycles.

Morrison was loath to discuss the political side of Australian broadcasting when quizzed about the tension purported to prevail between the government operated non-commercial stations and the privately owned outlets which take advertising. Question concerned a report that the postmaster-general (controller of broadcasting in Australia) admitted that of the approximate $290,000 cleared from radio set license fees, after deduction of expenditures, the full amount had gone into the government treasury. Complaint made held that this money should have been used to improve air entertainment.

Morrison explained that many of the privately owned Anzac stations were controlled by newspaper interests and remarked that the report cited smacked of the propaganda that these interests have been using to attack government operation of broadcasting facilities.

Morrison left last Thursday (1) for Chicago to look over the Exposition and, particularly, the representation of America's name band attractions. After a week's stay there he starts on his last lap homeward.

TWO BANGED UP

Rockwell Cut by Boat Propeller—Cain Breaks Leg

Tommy Rockwell, Mills-Rockwell, Inc., suffered severe lacerations of the thigh when he fell out of a motorboat and was lanced by a whirling propeller while at his camp in the Canadian woods last week. Wound required 19 stitches.

Nobel Cain, NBC production man in Chicago, has his leg broken as the result of an airplane crash last week in Hastings, Mich.

VAUDE SHOW ADDITION

Los Angeles, June 5.

General Petroleum has contracted for a 15 minute vaude program, five nights a week, as competition to the numerous other variety bills out here.

Show will emanate from KHJ for the complete coast Columbia Don Lee chain. First one is set for June 19, cast comprising Gill and Doemling, Sylvia Picker, Charles Lung, Richard Le Grande, Cavalier Quartet and Ruth Holloway.

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direction
Herman Bernie
1619 Broadway, New York

PHIL REGAN
"Melody Headlines"
SATURDAY 7:45 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

"Lady o' the Radi
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Personal Direction of Ed Fox
EARL HINES
AND HIS N.B.C. ORCHESTRA
NOW PLAYING GRAND TERRACE CAFE, CHICAGO

HELD OVER
PARAMOUNT, NEW YORK (May 26 to June 8)
ANNIE, JUDY and ZEKE
(WITH PETE)
BROADCASTING WEAF
ondays—9:30-9:45 P.M. Saturdays—9:15-9:30 P.M.
Direction PHIL BLOOM and N.B.C. ARTIST BUREAU

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, ' prints below a directory for New York, Los Angeles, San Franci , and Chicago.)

New York City

NBC
(Stations WJZ-WEAF)
711 Fifth Ave.
Plaza 3-1900

H. Aylesworth, President.
ichard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sal .
John Elwood, V.-P. on Operations.
A. Ashby, V.-P. and Gen. Atty.
George Engles, .- . on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. F. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Aimonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichern, Asst. to Treas.

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. D. Bloxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Artists Service Popular Talent.
D. S. Tuthill, Sales ., Artists' Service.
Quinton Adams, Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

(Station WABC)
485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam Pickard, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Karl Knipe, Sales Mgr.
William H. Englen, Asst. Sales Mgr.
Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Kesten, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnett, Dramatic Dir.
Herbert B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.

WOR
Bamberger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-8383

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical Dir.
Robert L. Wilder, Press.
J. R. Poppele, Chief Engineer.

WINS
American Radio News Corp.
114 E. 58th St.
Eldorado 5-6100

Bradley Kelly, Station Mgr.
John S. Martin, Sales Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieds, Press.

WMCA-WPCH
Knickerbocker Broadcasting Co.
Broadway at 53d St.
Columbus 5-5660

Donald Flamm, President.
William eWeisman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service.
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Cronin, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Seizer, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Filman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL
Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7039

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Chicago

Merchandise Mart
Superior 8300

(Stati WENR—WMAQ)
Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
A. W. Kaney, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gihon, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
William Hedges, Local Sales Mgr.
I. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Luugens, Chief Engineer.
M. W. Rife, Chief Field Engineer.
B. R. Donges, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 6000

(Station WBBM)
Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steve Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elpers, Sales Promotion Mgr.
Arthur Wermer, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

KYW
Strauss Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.
Ulmer Turner, Publicity Dir.

WCFL
Furniture Mart
Delaware 9600

John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lindquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Phillip Friedlander, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.
Pat Murphy, Publicity Dir.

WJJD
Lake and Wells Sts.
State 5400

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS
1230 W. Washington
Haymarket 7500

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Lagg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Steele, Publicity Dir.

WGN
Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Delos Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WIBO
Michigan-Wacker Bldg.
Andover 5000

Albert E. Nelson, General Mgr.
Lloyd G. Harris, Production Mgr.
John Cerny, Musical Dir.
James MacPherson, Sales Mgr.
H. V. FitzCharles, Chief Engineer.
Alice Tiplady, Publicity Dir.

WGES
128 N. Crawford
Van Buren 8900

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Cromer, Chief Announcer.

Advertising Agencies
Lord & Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Dibett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
McJunkin—Lou Hagerman.
BBD&O—George May.
Blackett-Sample—Edwin Ayleshire.
Henri Hurst McDonald—Art Decker.
Hayes McFarland, Don Bernard, Madge Childs.

Los Angeles

KHJ
(Columbia Don Lee Broadcasting System)
1076 West 7th Street
Vandyke 7111

Don Lee, President.
Leo B. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie Mawhinney, publicity.

KFI and KECA
(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 6111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Dolberg, Program Dir.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX
Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl E. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Drury Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR
KMTR Radio Corp.
915 No. Formosa, Hollywood
Hillside 1161

Reed E. Calliste, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical Dir.

KGFJ
1417 So. Figueroa Street
Prospect 7780

Ben S. McGlashon, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD
541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM
Pickwick Broadcasting Co.
214 So. Vermont
Exposition 1341

Charles Wren, Pres.
George Martinson, Manager.
R. . Rust, Sales Mgr.
C. . Juneau, Production Mgr.

KFAC-KFVD
Los Angeles Broadcasting Co.
645 Mariposa Ave.
FMtroy 1231

E. L. Cord, President.
Tom Brenneman, Gen. Mgr.

San Francisco

NBC
(Stations KGO-KPO-KYA)
Pacific Coast Division
111 Sutter Street
Sutter 1920

Don E. Gilman, V. P. of NBC and Pac. Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Karl Shullinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Willson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA
988 Market St.
PRospect 8460

Edward McCallum, Station Mgr.

KFRC
(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Fabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mgr.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS
1380 Bush St.
ORdway 4148

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

RADIO CHATTER

East

Robert Myers and Joey Nash doing the vocals with Richard Himber's Essex House Ensemble over NBC.

Starting June 6 WCBA, Allentown, Pa., will present a number of plays under direction of Prof. W. D. Coder, of Muhlenberg College.

Al Shayne on new WMCA commercial with Janet Morgan for Viennese Institute starting June 5.

Phyllis Medbury, who works with John P. Medbury as radio straight, has Robbins interested in 'A Song of Long Ago' for which she did the lyrics. Music by Eva Applefield (Leslie Fields).

NBC home office has gone social with a golf association of its own, tournaments 'n' everything. First of the jousts is down for tomorrow (Wednesday) at New Rochelle. George Engels, John Royal and Mark J. Wood make up the committee and D. S. Tuthill will collect the dues.

Just before sailing to take over the job of program chief of the British Broadcasting System, J. B. Bickersteth, of Toronto, talked things radio over with NBC and CBS proctors in New York.

Del Casino is now pouring his baritone into a WMCA, N. Y., mike.

Abe Schecter has quit the NBC press department in New York for the 'Daily News' staff.

WBFE, Cincy, weekly Variety Frolic, m.c.'ed by George Case, has added Connie Barleau to the cast.

On the CBS mailing list the NBC prexy is carried as 'Lincoln' Aylesworth.

Sid Garry will be at the Capitol, N. Y., with Phil Spitalny's orch June 9.

Lew White is the only radio organist to be included in the 1933 'Who's Who in Music,' edited by Dr. Sigmund Spaeth.

West

While on the Coast for a probable picture, Russ Colombo will sing each week on the 'Hollywood on the Air' program.

Harry Langdon is now the permanent m.c. of the weekly American Legion program over KFAC, Los Angeles.

Homer Griffith, former USC football player, baritoning on the weekly Frat House program at KFAC.

WMT, Waterloo, Ia., wants to jump its day power from 500 to 1,000 watts.

FRC granted KWSC, Washington State College, permission to halve its hours of operation until Sept. 30.

KICK, Red Oak, Ia., moves to Carter Lake, Ia.

FRC denied the application for new stations at Monterey and Sacramento, Cal., made by W. L. Gleeson.

Iowa Broadcasting Co., Des Moines, seeking broadcast pickup license.

KGDY, Huron, S. D., has until Aug. 21 to complete its transmitter construction.

Joan Martin Stevens, radio pianist, granted a divorce in L. A. Superior court from Dick Stevens, radio announcer, on grounds of cruelty.

Rose Wallace, former vaude singer, now has a daily spot on KMTR, Hollywood.

Bing Crosby will sing songs from Paramount's College Humor' on CBS' 'California Melodies' as a plug for the picture.

Rhythm Romancers, trio, singing with Phil Harris' combination at Los Angeles, now on staff at KMTR, Hollywood.

Manny Harmon's orchestra at the Ship Cafe, Venice, remoting over KFWB, Hollywood.

New serial, 'An American Family,' by Kay Van Riper, starts at KFWB this week, commercialled by Aetna Life Insurance Company. This makes three currently by this author on the Warner station. Irene Darwell, Bob Quirk and Barbara Luddy have the lead parts.

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

"The time has come,"
the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF
5:15 P.M.
N.B.C.
Network

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

"The Human Side of the News"
Mon.-Tues.-Wed.,
10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.

LEON BELASCO
N.B.C.
Wed.
9:30, E.D.T.
Woodbury
Hour
C.B.S.
Mon.:
12-12:30 P.M.
Tues.:
12:30-1 A.M.
Sat.:
8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

THE FUNNYBONERS
Management
JOE HOFFMAN
151 West 46 St.,
NEW YORK
Bryant 9-2711, 2712

There IS Something
New Under the Sun!
THREE
ROBERTS
BROTHERS
IN MUSIC AND SONG
Different!
WEAF
Saturday, 6:45 P. M.
Monday, 7:15 P. M.
Thursday, 6:45 P. M.
Personal Management DAN HEALY

BEST FOODS
MUSICAL
GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M.
N.B.C. Network

FROSINI
RADIO'S GUEST ACCORDION SOLOIST
HELD OVER for 20 WEEK
PARAMOUNT, New York
Address 44 W. 95th St., New York City
Tel. Riverside 9-2741

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

JAN and BETTE
Piano Duo with Xylophone Specialties
Formerly on Lucky Strike, Regal Shoe, Capitol Theatre and other radio dates. Will consider summer spot with band or can supply own men.
WINS, TUESDAY, 4:00 P. M.

PHIL BAKER
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
The Big Basso
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ.
SINCLAIR MINSTREL
Every Mon., 8 P.M., WLS
CHICAGO

MARTHA AND HAL
The Little Southern Girl
and
Her Good Natured Boy Friend
Mon-Wed-Fri, 8 A.M., WJZ
A BEN ROCKE PRODUCTION

Song-Books of Fav Air Singers Among Top Radio Sellers

Out in the hinterland, broadcasters report, they're not writing in for product samples with anything like the enthusiasm they used to, but when it comes to buying songbooks offered by their fave air warblers, the graph-line of response tells an altogether different story. The book selling sideline has not only become a rich source of income for the mike entertainer catering to the farmland element, but it's the one phase of radio for which business has been building in recent months.

Topline songbook seller is 'Smilin' Ed O'Connell, who performs for the Detroit Paint and Lead Works' Sunday matinee account on CBS and during the week maintains other commercial connections for the midwest farmbelt as well as the cotton and turpentine regions. It's a hymnbook that O'Connell retails for $1 per copy, and in four months he's said to have disposed of around 100,000 of them. O'Connell has his own way of insinuating the sales message as far as his books are concerned. He usually precedes his Sunday afternoon vocals with an announcement to the effect that the tune he is about to sing can be found on page so-and-so of 'my hymnbook.' On each sale, McConnell nets himself around 50c.

Another big seller among the hillbilly gentry is Gene Autrey's Songbook, the compiler doing most of his combined lament warbling and book peddling through a WLS, Chicago, mike. Sales on this publication in a few months are reported over 40,000, but in Autrey's case there's a commercial to be reckoned with on the split. His air contact has this Oklahoma ex-railroader on the Sears-Roebuck payroll and the mailorder house publishes and distributes the book.

In southern areas, the Vagabonds, harmony trio, have also been doing some minting with an affair they sell for 50c and which contains 10 songs, among them the team's own versions of such ditties as 'Lamp Lightin' Time in the Valley' and 'Little Mother of the Hills.'

Also there was Johnny Marvin who did nicely with a collection of his own at 50c until NBC ordered him to drop this angle or suffer the loss of his daily noontime spot.

MARIANI GOES HOME

Back To S. A. to Sell Argentine New Radio Ideas

Hugo Mariani, who comes from Uruguay, sails June 10 for Buenos Aires, where he will offer the Argentine his ideas on American music absorbed during his seven years with NBC as a musical conductor. He resigned to return to South America, where there are 29 stations, all independent and unaffiliated.

Mariani thinks he can lift the Argentine idea of radiocasting to a higher plane, as it's currently replete with too much ad material. He has deals with American, French, German and English advertisers, who will etherize their wares down there.

Air Team on %

Pittsburgh, June 5.

Riggs and Moke, one of the first of the local radio teams to click, have been signed by Warners for personal appearance in the naborhood houses in and around here. Boys are on a percentage basis.

Team, on WCAE for years, switched to KDKA short time ago, where they're on a nightly sustaining program.

Foregoes Pearl Opposish

Los Angeles, June 5.

After trying for one broadcast to play opposish to the Jack Pearl feature, 'California Melodies,' sole CBS national hookup from here, is back to a Tuesday night airing. Single Thursday 'cast didn't draw as expected.

CBS would rather take its chances against Ed Wynn. It has moved up its starting time from 6:30 p.m. to 6.

NESTLE'S CHOCOLATEERS

DIRECTED BY

PHIL SPITALNY

"—provides one of the really unique musicals of the air."
Ben Gross, "N. Y. Daily News."

"There is something new on the radio when you listen to Phil Spitalny's music."
"Variety."

"A posy should be tossed to Phil Spitalny, who is rapidly becoming the outstanding conductor of popular music."
Mike Porter, "N. Y. Eve. Journal."

"Best program my ears have heard this season."
Nick Kenny, "N. Y. Mirror."

JUST CONCLUDED
38th CONSECUTIVE WEEK
OF BROADCASTING

HEADLINING
CAPITOL
NEW YORK
Week Starting JUNE 9

Radio Reports

CHESTERFIELD PROGRAM
With Lou Holtz, Grace Moore, Lennie Hayton
Comedy, Songs, Band
COMMERCIAL
WABC, New York

Not only has Chesterfield picked a winner in this combination, but it has something here destined for rating among five most popular shows on the network airlanes. And it shouldn't take this stanza beyond July to get there. Added to the odds in its favor is the slated withdrawal of Jack Pearl at the end of June and the probability that Ed Wynn will, as is now contemplated by Texaco, shortly afterward suspend broadcasting for the balance of the summer.

Debut program (2) of the cig packer's new series started both Lou Holtz and Grace Moore off with flying colors. It unlimbered a comedy department that from the first gag showed it had the stuff that it takes on the air. Some of the bits sounded somewhat out of place for unseen audience purposes, but the material as a whole and its enactment packed a high percentage of sock merriment.

As for Miss Moore, in addition to bringing to the loudspeaker a soprano that registers ideally, hers was a case of slick repertoire selection. It was a repertoire that ran the gamut of all tastes. With her Chesterfield has assured itself of a class listening element.

Script on the unveiling occasion consisted, with the exception of the opening passage between Holtz and his stooge, Benny Baker, of a collection of blackouts. Most diverting of the spoofing was the Russian setto, with Holtz and Baker working in that dialect. It was a bit familiar to vaude fans, but that took little away from the refreshing touch that Holtz gave it for the air. During the exchange here Baker occasionally forgot himself and lapsed into Yiddish idiom.

With regard to Baker, it is unfortunate that his and Holtz's voices sound so much alike over the ether. At times it was hard to distinguish one from the other. Otherwise Baker does a skillful job of line reading and makes a nifty foil for Holtz.

The department store sketch, revolving around the theme of the official whipping boy, packs heaps of sparkle and gave Holtz wide opportunity to shine as a mimic. David Freedman, who does the air authoring for Eddie Cantor, was responsible for this bit, and it would have been to the advantage of the word picture he drew here had he omitted the character transition that required Holtz going into falsetto. It was out of place on the air and served to take the fine edge off what had preceded.

On this weekly half-hour affair Lennie Hayton and his unit are relegated to fading in the program and to accompanying Miss Moore. That's how it turned out on the initial stanza. Perhaps in the ensuing sessions a spot will be found for Hayton by his combo doing a special dance tempo arrangement. It's a flair possessed by this lad that shouldn't be passed up, even if it is found necessary to omit a comedy or song item. *Odec.*

FRATERNITY HOUSE
With William LeMaire
COMMERCIAL
KFAC, L. A.

Another explanation of why Coast radio programs are in disrepute with the vast majority of listeners-in. This one hour, once-a-week, rates, exceedingly low in entertainment value, however analysing it may seem to the immediate audience in the broadcast station. Commercialized by the distributors of Arrowhead Springs water, program possibly might get by if cut to 15 minutes. If stretched for the full hour, customers may be driven to drink some other brand of the aqua, in their belief that the water boosted may be flattened as is the program in volume.

Only a few high spots, among them William LeMaire, from vaude, with his excellent characterization of a 'down south' Negro. Rest of the talent runs from fair to downright bad, with the Three Freshmen probably the weakest on broadcast caught.

LeMaire is in and out of the program, ostensibly in search of the Fraternity House cat. In his role of chef he practices hunting on the side, with the nine-lived feline the object of his hunt. LeMaire's comedy stuff is always good for laffs.

Vocal number by the Glee club and a Miss Gale, soprano, were oke. Susie Brown, the house maid, evoked a lot of howls from the close-by audience, but her comedy material was of the strictly small-time variety. Homer Griffith, ex-U. S. C. football player, warbled a ballad, displaying a pleasing, if not exceptional, voice.

One of the flaws of the program was an alleged comedy sales talk on false teeth, which aside from being nonsensical was very ill-advised for broadcasting. Sophomores, male singing outfit, harmonized satisfactorily, with a femme billed as the College Widow also putting over an oke ballad.

Plugs every 15 minutes, with a few thrown in for good measure during the main body of the program. *Edwa.*

BETTY BOOP FABLES
With May Questrel, Vio Erwin and Red Pepper Sam
Songs, Band
Sustaining
WJZ, New York

These adaptations of Max Fleischer's cartoon idea held a late afternoon spot until NBC had an idea that perhaps the adults would think more of it than the kids had, and so it was moved up to 9:15 EST. Only standout feature of this jamboree that makes this stanza listenable is the hot and novel conglomerations of jazz that Vic Erwin and his band pour into it.

For the Betty Boop part there the Helen Kane takeoff, May Questrel, who does the voice imprinting also for the Fleischer film strip. On the air hers is a none-too-soothing-to-the-ear mixture of pop numbers, giggles and squeals, with the latter emissions from the larynx tossed into the proceedings with neither place nor restraint. There's also Red Pepper Sam, who fills in as 'Ferdie Frog,' and whose claim to fame reposes on a talent for stringing together a raspy succession of froggy wah-wahs.

Those who tuned in on the program caught (31) were amply rewarded for their attention by the whimsical and imaginative treatment that Erwin gave 'The Jungletown Revue.' It was atmospheric music that seethed with rhythm and at the same time projected a series of sound effects that made identity no difficult matter. *Odec.*

Ether Slants

Fleischmann's new yen for picture players for its weekly NBC hour's variety line-up is likely to result in the sacrifice of popular entertainment at the altar of 'The Name.' If the air's leading variety show, under its weekly change policy, persists in its quest for picture people who offer nothing but their screen reps, it is likely to have brief increase in listener percentage but eventually a falling off of interest and attendance when the picture players repeat their stage flops. Variety theatres went through the same cycle.

A lucky break warded off trouble on last week's show. For Katharine Hepburn and Adolph Menjou, who happened to be in New York at the same time and who had just finished making Radio's 'The Morning Glory,' duly plugged in Rudy Vallee's introduction, somebody happily selected Alfred Sutor's 'A Marriage Has Been Arranged.' Were more one-act sketches like this available the picture player problem for radio and the stage would be cleared up pronto. But try and find 'em.

This week's Fleischmann picture name can take care of herself. It's Polly Moran, but try and find more Pollys, too.

The show underlined with Menjou and Miss Hepburn was a spotty affair. Harry Hershfield was off form due to a bad selection of stories, and the rest of the line-up disappointing. Reeve and Owen, two-man team, announced as just arrived from London and who, Vallee stated, write their own material, just about wrote themselves out of the radio area. Their first of two numbers wasn't so terrible, but the second froze the loud speaker.

Eleanor Shaler held the opening spot with a couple of comedy numbers, both specials. Her fair results were better than anything garnered by anybody else on the show, excepting Menjou and Miss Hepburn.

The Snagimentalists, male singing chorus, didn't register as a 16-piece act should. Alice Faye, the Vallee band's stock songstress, delivered a few choruses in her undistinguished manner.

It's up to Vallee and the Vallee band to keep things stepping when the visiting talent lags. The Menjou-Hepburn headlined show called for more stepping up than usual. Vallee came through with his customary nifty pacing job without putting on any extra pressure.

Gypsy ina, whoever she is, should evolve into a femme Street Singer. On her CBS builder-uppering she is getting the same sort of accordion-musical accompaniment with snatches of songs to permit a variety program. She sells herself in excellent style with a canny selection of compositions to fit the wandering gypsy songstress idea. Selections run a linguistic gamut but are always in the popular mood and never musically burdensome.

The problem of how a station can maintain its personality while on a chain has been solved by KSO, Des Moines 100-watter. Fred Jeske, 'the man of many voices,' is dramatizing the sign-off and using different character voices for chain breaks. Jeske has been with the station four months.

Renewals

Oscar Mayer Frankfurters. Renews with WBBM, Chicago, for 13 weeks starting June 3. Dr. Rudolph and Jack Brooks continue thrice weekly. No agency.

Horlick's Malted Milk. Has renewed Dr. Bundesen's dramatized health talks on NBC for another 13 programs. Account's Tuesday periods stay intact through the Summer but the Friday broadcasts wind up July 21. Revised hookup entails 13 outlets.

Status of Commercials From Fair Grounds Still Not Settled

Chicago, June 5.

Musicians' union wants the World's Fair to hire a permanent orchestra as a compromise arrangement in the disputed matter of whether commercial radio broadcasts from the Fair are to require standby musicians. Up to now the exposition has balked on hiring musicians in its own right. Musicians working at the Fair are privately employed by various concessions.

It is understood that otherwise the union will rule that commercial broadcasts from the Fair grounds must have standby musicians as a remote control classification.

Nude and—25c

(Continued from page 1)

the spieler whispers, 'nude model,' he isn't fibbing.

'Students' of this art class are given charcoal and paper with which to sketch. To say that the audience is embarrassed is merely to discover that the studio will have a quick turnover of patronage. Americans will stay long enough to take a couple of sheepish peeks and then seek the exit and peace of mind in a hurry. That was the amusing and invariable reaction as observed Thursday (1) night. Admission is 25 cents, the cheapest quiver on the lot.

Another spot includes a mirror arrangement whereby the patron can insert his or her own face as the head on a nude figure. Four nudes in the painting are engaged in a mixed picnic in the woods. This item is tempered by jollity and lists at 15 cents. There is a Chambre des Horreurs and numerous other peep shows, some of which can be purchased and carried away in a vest pocket.

Two restaurants, both with small dance orchestras, several bars and grog shops, and a noticeable high average of looks among the feminine barmaids, novelty hawkers and storekeepers carry out the Parisian environment. From the midway 'Streets of Paris' looks cheap. The painted on the scenery aspect is also apparent inside, but is overlooked in lieu of the diversions.

Kid Book's Effect

(Continued from page 3)

methods of accomplishing crime on the screen.

Just whether all of these items were used in production not even film leaders are in a position to know. They point out that no one in the industry has seen all of the industry's product; that, in order to do so, with shorts included with the features, an individual would have to spend 352 full days in the projection room.

The ideas of renting an apartment for a gang hangout, cutting telephone wires, cheating gamblers, etc., are all conceded to have been used in pictures. Killing motorcycle cops by swerving the bandit car, posing as gas inspectors, carrying machine guns in violin cases, are also admitted by picture spokesmen to have been shown on the screen.

But, film investigators, mindful of their own statistics on delinquents, point again to what they find are admissions in the book that the average normal picturegoer is uninspired to crime by the screen.

In the mind of the picture defenders there is the belief that before the battle is over the public will no more believe that even the average delinquent could learn how to work a time-lock on a safe than a potential motorman could become skilled in operating a trolley car from a back seat in a theatre.

Inside Stuff—Radio

Failure of the CBS program department to obtain a permit for Frank and Milt Britton to broadcast 'Let's Call It a Day' had that brother combo playing to a dead mike for five minutes last Tuesday (30) night. Band was doing its nightly airing from the Village Nut Club, N. Y. Restricted number is from 'Strike Me Pink' and was the first time an incident of this sort has taken place on CBS in over a year.

Following the announcement of the tune by Milt Britton the button-pusher noticed that missing from the program's song list was the usual notation that permission to use 'Day' had been received from the American Society. Engineer did a quick check and off the air went the Britton aggregation. In its place the studio put on a recording of a non-restricted tune.

Collection of listening area maps recently turned out by CBS has several of the string's affiliated stations burning. Maps purport to show for what surrounding counties the stations can claim coverage, all based on a giveaway stunt.

Some of the results of these individual station surveys not only contradict listening area maps previously put out by the individual outlets concerned, but reveal these stations haven't got an audience in parts of the county in which they are located. Plaint from the allies is that the network maps will make it tough for them to use their own listening coverage claims in selling local time.

If American newspapers give radio plenty of free publicity—as publishers so often state—air speakers, consciously or unconsciously, sometimes also plug the dailies. An illustration of this was noted on NBC's broadcast of the English Derby. While Clem McCarthy was talking from New York, following the running of the race, he mentioned that the English commentator had not quoted the odds on the horses which finished in the money and went on to say, 'I noticed in this morning's New York Times the probable odds were,' etc.

McCarthy is on the staff of a racing paper.

Philip Morris cigaret has three high spots on blanketing the country but Ferde Grofe alone can use the identifying 'On the Trail' movement out of his own composed 'Grand Canyon Suite'.

Milton Blouw agency wanted Raymond Paige orchestra on the Coast and Bill Stoess, out of WLW, Cincinnati, to likewise use it but copyright permission is denied as a protection by the music publishers to Grofe. The agency also wanted to record the musical trade-mark for the various other spot broadcastings but it was likewise denied.

Western Electric has been offering for sale technical equipment of KFWI, San Francisco, which indie station is reported in the hole about $25,000 to the outfitters for new broadcasting furnishings recently installed.

WE is willing to take $10,000 for the $25,000 worth of stuff, but to date has found no takers. The 1,000-watter continues its daily etherizing, splitting wave length with KROW, Oakland, until the creditor decides what to do with the debtor.

For the second time within two months Bill Demarest has been booked into the Fleischmann yeast show only to be canceled or cancel himself. On the initial occasion the agency on the account, J. Walter Thompson, becoming leery of the blue in Demarest's material and at the last minute replaced him. Several hours before last Thursday's (1) broadcast, Demarest advised the agency that a vaude bill he was currently playing would prevent him from getting over to the studio in time.

For his broadcasts over NBC Antonio Lopez, now filling the bandstand at the Palais D'Or, on Broadway, will have his billing changed to 'Don Antonio and Orchestra'. Network made the revision to avoid any possibility of confusion with the Vincent Lopez combo which is also on NBC.

For the first time in some years the annual Indianapolis 500-mile gasoline classic was not put on the air. Efforts were made to sell the sponsorship to Firestone Tire.

Last year Firestone paid $25,000 for the last hour of the race. This year the time was offered for $12,000, but no sale.

KSCJ, the Sioux City, Ia., mouthpiece, says it was not dropped by CBS but rather did the quitting itself.

However, it adds, the relations with Columbia have been and are now perfectly amicable.

Isaac Walton's Only

Hollywood, June 5.

'Outdoor Reporter,' new program on KFWB by which listeners are informed where they may find the best places to fish.

Commercialled by the Western Auto Co., which figures you can't go fresh water fishing in these arid parts unless you trek at least 200 miles by auto.

TEXACO MAY SCRAM

Mulling Whether to Quit Air Until Wynn Completes Picture

Texaco is discussing taking its show off NBC the second or third week in July for the balance of the summer, or until Ed Wynn completes his picture work for Metro. Majority opinion among the oil company pilots favors this move in preference to separating Wynn from Graham McNamee. Latter's agreement with Universal newsreel prevents him from journeying as far away as Hollywood.

Wynn's original plan was to leave for the Coast around June 14.

Alternative Texaco now has in mind is to have this departure switched to the second or third week in July and at that time withdraw the program from the air altogether. McNamee's newsclip contract provides that he be available twice a week in either Chicago or New York for sound track recording.

COHAN'S $5,000 COLD, WON'T FOLLOW ROGERS

Gulf Oil is still dickering around for a successor to Will Rogers on its Sunday evening NBC spot. Rogers' contract is for seven weeks, while the arrangement the oil refiner made with the web obligates it for another six weeks beyond the Rogers departure date, June 11.

Agency on the account, Cecil, Warwick & Cecil, had submitted George M. Cohan as a prospect, but the Gulf headmen demurred from the $5,000 per program price asked by George M., and advised the agency they would prefer a personality similar to Rogers to follow him.

WACO's Voluntary Slice; 3rd Woman's Station

Washington, June 5.

WACO, Waco, Tex., Central Broadcasting Co., took a voluntary slice from 1,000 to 100 watts last week from the Federal Radio Commission in order to shift from 1,240 kilocycle to 1420 kc., with additional specified time. Change gives it part of the time used by KGKB, Tyle, Tex.

Also a new station grant by the FRC to Kathryn Jones, Florence, Ala., to operate on 1,420 kc. with 100 watts power daytime only. Decision makes the third woman station owner in the U. S.

CUTTING OUT OPPOSITION

Must Cut Out Some of RKO's 100 Agents Who Average $10 Each, Wkly

To cut or not to cut—the agents—is the problem at RKO. Story this time is that the RKO vaude booking office's new quarters on the 11th floor of the RKO building in Radio City are too tiny to hold everybody, especially the agents. Only alternative is a time schedule under which the agents would have certain visiting hours like the chumps in a beauty parlor.

Majority feeling at RKO is that the time schedule, which has been tried before and never worked, would be impractical, and that the only sure way to relieve the crowding is to cut.

With RKO spending around $20,000 a week on vaudeville the agents' total and combined commission is around $1,000 weekly. There are about 100 individuals operating under the 60-odd RKO agency franchises outstanding, which boils the agents' average per man income down to $10 a week. It's been that way for a couple of months now. At least on the ninth floor, with the whole office to themselves, the agents have had plenty of room to roam around in, whether or not selling.

Up on the 11th, where the vaude booking office is doubling up with the film booking department, the only place available for the agents is a dinkey room that can't comfortably hold more than half a dozen black book toters at a time.

Likelihood is that the cutting will be in the hands of the Agents' Association and supervised by the chairman, Maurie Rose. Latter handled the last cut under Martin Beck, late RKO booking head.

We Need Falsettos

Mei Lan-Fang, Chinese protean artist and femme personator, is coming to America on his second tour this Fall, under the auspices of the Chinese Institute of America and the Columbia Broadcasting System's concert bureau.

Japanese occupation of Peiping, where Mei-Fang owns a show place manor, is said to figure in his desire to leave the Orient, for a while, at least.

Round World Trip May Start From Shanghai Cafe

Seattle, June 5.

The De Ceciletos, dance team, open at Cathay cafe, Shanghai, in September, sailing from this port in August.

It is sweet time, playing the night club circuit in the Orient. Contract is written for but 12 weeks and includes transportation costs from America to Shanghai. No return. Usually the acts just keep on going around the world, making time in India, North Africa and Europe.

It is up to the acts to click the first 12 weeks, all spent at one club. Behavior must be okay, and then it means a lot more 12-week stands in other cafe spots. Another improvement over former bookings to the Orient is that the payoff is now in American (U. S.) money.

De Ceciletos the second act from America to cross the Pacific pond this season for Fisher, local.

PALACE STICKS—$2,000 WEEKLY LOSS IS O.K.

RKO has changed its mind about darkening the Palace, New York. House stays in vaudfilm, but with the closing notice remaining up for the summer as a protective measure. Improvement in business the past two weeks, and especially last week with 'Bedtime Story' (Par) as the picture, dictated the decision.

With a rent of $60,000 and taxes, insurance and interest charges of $40,000 yearly, it would cost the Palace a little over $2,000 a week to remain dark. On top of that is the customary $7,000 or $8,000 reopening cost for the Palace or any other theatre of its type after a closing.

RKO figures that if the losses can be held down under $2,000 with the present policy, regardless of no profit, the Palace will be losing less than if idle.

The circuit's efforts to dispose of the Palace lease will continue. A burlesque deal is still on. House has been offered $100,000 a year for the first two years and $125,000 thereafter. Previous terms offered to Max Rudnick called for $110,000 rent the first two years. Rudnick, who operates stock burlesque at the Eltinge on 42d street, talked about installing a similar policy in the Palace.

Selling Sophie Tucker In and To Tank Towns

Chicago, June 5.

Exploitation rare in vaudeville bookings was used when Sophie Tucker played the Publix-Great States houses in Springfield and Peoria last week. In both towns practically everybody in the telephone directory got a call to remind them Soph was in town.

In addition, a calling card from Madame Tucker was left in everybody's box in all the hotels. This read: 'Called but you were out. Drop in and see me at the Doakes theatre, yours, Sophie Tucker.'

Eastern Acts Brought to Coast for Vaude Dates

Los Angeles, June 5.

Increased vaude bookings on the coast bringing several eastern acts here weekly, with most of them assured five or six weeks of fairly consecutive time, split between the several Warner houses; those booked by Bern Bernard, and one or two Fanchon & Marco weeks.

Presently, Warners are giving acts three full weeks—one each at the Downtown and Hollywood, and a split between Santa Barbara and Fresno. Bernard is supplying talent for the Golden Gate (RKO) in 'Frisco, as well as for the Fulton (indie) in Oakland.

When spotted first by F&M, acts grab off the Par here and the Warfield, 'Frisco, after which they usually get the Warner time.

SHOW BUSINESS

How Life-of-Party Layout Looks One Resort

An idea of how much the life-of-the-party racket means to a summer resort is the extensive staff at Totem Lodge, Averill Park, N. Y., this season, which carries a professional stock company that includes a number of Broadway names.

Henry Tobias, songwriter-band leader, heads the 11-man band. Betty Veronica, Irving Ross, Muriel Ellis, Thelma Goodwin, Harry Stockwell, Phil Faust, Donald Tannen, Joe Tucker, Stella Statler, Sudra Gauld, Muriell Michaels, Emily Littmann, Mitzi Fay and Bud Raymond are under Tobias and Charlie Monahan's direction as stagers.

In addition there's an electrician, L. Steinhaus; art director, G. Fres-topina and the usual athletic directors. Also a radio wire via WGY.

SHOWS FALL DOWN GROSSES WITH 'EM

Circuits' Agreement on Vaude Salaries and Bookings Doing Theatres No Good—Too Much Brotherly Love in Operation

SHOWS LOOK ALIKE

Competitive booking of acts has practically disappeared from the New York field as a result of the salary pact and booking agreement under which the four major variety circuits are running their stage affairs. The doctrine of brotherly love guides the circuits in every booking transaction, from acrobats up.

Principals cities in the U. S. in which more than one of the circuits are represented by a stage show theatre now number eight. They are no longer 'opposition spots.' In place of the former rivalry, the new system actually has the opposing bookers booking each other's shows.

The agreement's basic aim was to bring down the allegedly prohibitive salaries names and headliners. When making the agreement the circuits figured it couldn't work at all if not applied generally, with effects on the small acts as well as the big ones. Under general application of the rules, it's not possible now for a single salary to be set or an act to be booked without majority consent of the circuits' committee. The committee meets two or three times a week.

Guessing

Tossing a coin to see who gets this or that act is just part of the system. If the bondholders of the Paramount theatre on Broadway, which is in receivership, want an act which they think may draw some business, and if their representative on the booking committee cries 'tails' when the coin shows

(Continued on page 56

10-20-30 NOT ENUFF FOR MAJESTIC, CHI

Chicago, June 5.

Change in policy and possibly in management looms for the Majestic here. House has been operating as a 10-20-30 vaudfilm theatre for six weeks and not quite making the grade at the prices. Musicians' union collects on a cash bond of $500 every Saturday in advance.

From report Tom Chamales and Tom Valos may step out and sell their interest to their partner, S. J. Gregory, who will continue to operate the house. Musical tabloids and pictures is the policy most in favor, and it is understood Harry Rogers or Ernie Young may undertake to provide the type of shows desired.

At present Majestic is running first run Monogram, Majestic and Chesterfield product, but may switch to 'C' rating and take major company third run product. In this, however, they may find themselves in conflict with the State-Lake under Aaron Jones, who contemplates third runs with a stage policy.

Majestic's 10-cent price applies to adults, and that must be altered or house can't get major product under the rule against that low admission. Majestic will probably boost to 40 cents top and keep the 10 cent price for kids only.

Weekly rent on Majestic is understood to be $700.

JEAN SARGENT TO RIVIERA

Jean Sargent sails July 20 on the 'Ile de France' for a four-week engagement at the Casino, Monte Carlo.

The month's booki carries options.

Pantages and Beck Hold Hopes of Operating Own Circuits Once More; 10-1 Odds Against Beck—Pan, Maybe

If one can scrape up $6,000,000 and the other can dig up $500,000, two of vaudeville's former theatre operators may come back next season. They are Martin Beck, who wants the Orpheum theatres for himself, and Alexander Pantages, who has visions of regaining the six houses he sold to RKO a few years ago.

Pantages appears to have the best chance. Besides needing the lower amount, $500,000, Pan's edge is that the theatres he's after are all losing money and considered by RKO, with one exception, as hopeless.

Pan owes the $500,000 to the Security National Bank. He got it by putting up his interest in the six houses as collateral. The theatres are in receivership, with Herman Zohbel, RKO treasurer, the receiver. It is said RKO would be willing to turn them over to Security National if a deal can be arranged.

Pan's chances rest on his ability to promote the $500,000, or to arrange a compromise deal with the bank. Both are remote at present, despite that Pan has been talking vaude plenty the last few weeks. He hasn't any theatres yet, but he's got two bookers sure, and a third is possible. Arthur Fisher, Eddie Darling and Eddie Milne all say they're going to be Pan's booker when Pan comes back.'

Beck's Block

Beck's claims on the Orpheum circuit aren't exactly free and clear. The little matter in the way is that RKO's theatre operating head, Harold B. Franklin says that Beck should try and get 'em. RKO advanced $6,000,000 to Orpheum in the past couple of years and it's a preferred debt.

Some time ago Beck presented a proposition to RKO by which he would take over the Orpheum's operation, including the vaude booking as well as theatre directing. He said he had a plan which the Orpheum bondholders had okayed. RKO turned it down. Since then the Orpheum houses under Nate Blumberg's operation have graduated to a position wherein it's possible for them to make some money, Franklin declared. That makes RKO less desirous of getting rid of them, says Franklin, which pushes the oods again Beck's getting them to about 10 to 1. Besides, there's still that little matter of $6,000,000, all or part of which RKO would like to see and feel before letting anything go.

Hollywood, June 5.

As result of bankruptcy Fox-West Coast has been unable to agree on settlement of back rent with the owners of the Hollywood Pantages Theatre Co. Building deal for Alexander Pantages to take back house is therefore off.

Negotiations have been going on for three months, and Pantages also ran into difficulties in securing sufficient product to operate house in case it was opened, as only eight pictures were available.

Pantages wanted West Coast to promise him a break in picture product, but this was impossible, as they had made no deals yet for the new season's films. With eight pictures lined up by Pantages reverting back to West Coast 'Peg o' My Heart,' which was to reopen the Pan, goes into the State Thursday (8).

Free Social List

Candy and soft drink concessionaires have gone into the business of booking shows for summer resorts. In return for the concession several are offering a free social staff, including an m.c. and a couple of acts.

This is the newest angle to the life-of-the-party racket which starts to flourish every June and lasts until Labor Day.

Radio Names Show Did $56,000 in Chi; $40,000 Guaranteed

Chicago, June 5.

'Nuts to You,' the William Morris office's two-a-day radio name $1.65 variety show closed at Balaban & Katz' Oriental Saturday (5) following a $25,500 second week. Two weeks' gross was about $56,000, of which the show took $40,000 on its guarantee.

Opening of the World's Fair at the start of the second week deflated the show's high expectations, while kicking a hole through the rest of the theatre business all over town. An $8,000 advance sale for the second week of 'Nuts' made the advance prospects bright but that pace wasn't sustained at the box office.

Of the acts, the Whiteman band and Burns and Allen go east for radio; the Boswell Sisters go to Europe for variety dates, and Jack Pearl leaves for Hollywood for his Metro picture.

Oriental reverted to straight pictures this week. The Fair's reverse kick to Loop theatre business caused B&K to change its mind about a follow-up stage attraction for the picture house.

LOEW'S STOPS VAUDE IN MONTREAL HOUSE

Next week (16) is the finale for Loew vaude in Montreal. House goes straight pictures June 23 for the summer. It's the first vaude shutdown for the Loew Canadian city in years, excepting a couple of halts over labor disputes.

The full week loss cuts the Loew time to 13½ weeks, but still leaves it in the lead for major circuits playing time.

KIKI-DEVERE'S 2-WAY SPLIT

Dancers Grow Weary in Smoketown —Star Reading No Good, Either

Pittsburgh, June 5.

Team of Kiki and DeVere, vaude and nite club dancers, splitting matrimonially as well as professionally now. Kiki, whose real name is Aimee Stanichich, filed suit for divorce here last week against her husband and partner, Anton Stanichich. They were married in October, 1927.

Recently, when work became scarce, DeVere went into the star-reading business, setting up an astrology studio in the Nixon theatre building. It didn't last long. Until recently they have been dancing occasionally in local nite clubs.

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + $1.50
Mail remittance with name and summer address.

Reisman Won't Head RKO Booking Office; Willi-Howard as Double Head

RKO's vaudeville booking office, minus Martin Beck and with Arthur Willi and Bill Howard as the new joint booking heads, moved from its spacious ninth floor quarters in the Radio City RKO building over the week-end into a smaller space on the eleventh floor. It's doubling up with the film booking departments on the same floor. The space economizing and Beck's departure will save the circuit about $50,000 a year.

Harold Franklin had designated Phil Reisman, chief film buyer for RKO, as the new head of the vaude booking department to succeed Beck and caused same to be officially announced, only to change his mind about the appointment, Monday (5). Franklin was said to have received the word from M. H. Aylesworth that vaude had better be handled by someone who understands vaude.

Aylesworth never acts directly in such matters, leaving the theatre matters to be handled directly by Franklin, the man in charge. It was Franklin's appointment.

Reisman appointment to the vaude job was unsolicited by him. It is hardly likely that Reisman would have become involved in the vaude booking thing other than retaining nominal supervision and leaving the actual work to Howard and Willi.

On the books themselves, Willi will have charge of the eastern houses and Howard the west.

For the time being there won't be any further changes or reductions in booking office personnel, it is stated. Each booker has a small private office in the new quarters. Agents have been allotted another small-sized room.

RKO's saving through the staff and location changes is derived from Beck's departure from the payroll and the rent reduction chiefly. Beck was getting $600 a week, despite his denials that he was a salaried employe. The ninth floor rent charged against the booking office amount'd to about $18,000 annually. These two items alone almost equalled the office's total income, which lately has declined to about $1,000 a week in commish on the approximately $20,000 worth of acts played weekly. For the first quarter of 1933 the vaude's booking office's net loss was $11,000. With the summer shutdown of vaude on the RKO circuit near at hand, the income is liable to drop to a couple of hundred a week.

Union May Jazz Up Ted Fiorito's L. A. Fortnight

Los Angeles, June 5.

Likelihood is that Ted Fiorito's two week engagement at Loew's State, beginning June 22, will be cancelled owing to a new demand of the union that a same number of standby men as in Fiorito's band be employed at the regular scale of $63.

For neighborhood houses, union asks $40 a man, or an added nut of $586 weekly, including leaders.

Weedon-Schultz Dissolve

George Weedon and John Schultz have dissolved their RKO agency partnership.

Weedon is combining with Eddie Keller, while Schultz continues alone.

BUCK TAYLOR'S 50TH

Philly's W. K. Showman Celebrates Long Run in All Theatres

Philadelphia, June 5.

Marshall W. (Buck) Taylor, prominent Philly vaudeville booker and showman, celebrated his 50th year in the theatre yesterday (Sunday).

Marshall was born here in 1870 and made his first start in the amusement world with the Sells' Brothers' Circus as a boy. Later he headed a road tour of the original burlesque, 'Blue Beard,' and then took over the management of the Hoskis theatre in Los Angeles. Returning east, he acquired the Camden theatre, in Camden, N. J., and then organized his vaudeville agency.

This year Mr. Taylor has again leased Young's Million Dollar Pier in Atlantic City, which will open on June 30.

CHICAGO ACTS STARVED OUT AT LAST?

Chicago, June 5.

Loop has more eastern acts hanging around right now than for the past several years. Performers are here in anticipation that the World's Fair is going to start things and because there are now more pick-up dates around Chicago than in two seasons.

Oddly enough, the presence of eastern acts calls attention to a strange fact. The so-called 'Chicago acts' seem to have disappeared. Few if any of the old sidewalk guards are left. Common guess is that they were starved out or migrated to California where loafing conditions are more congenial.

Only the Drummer Gets Paid in Canton Theatre-Union Rumpus

Canton, O., June 5.

First attempt to restore pit bands in local theatres ended in a squabble between management of the Palace theatre and the musicians' union. Pit bands have been out since the two major houses, Palace and Loew's, dropped vaudeville more than two years ago after differences with the musicians.

Palace had agreed to terms of the union, and its stage relighted. A 10-piece union band went into the pit and all went well until the management called in the director, informed him the band was 'lousy' and that it was out. The musicians continued to report to the theatre three times a day until Saturday (27). But when another revue played an opposition house there was a shortage of musicians, so the Palace pulled a fast one by calling the band, but with its personnel depleted the band was unable to respond, and the theatre had gained its point.

Understood the band was to receive $450 for the week, but so far the union has made no demand for payment, evidently figuring it would be useless after failing to go through with terms of the contract. One musician, recruited to play drums for a girl band on the stage, was paid in full by the management, since he performed to the satisfaction of the house.

2 London-Set Acts

Boswell Sisters open July 3 at the Palladium, London, and Belle Baker follows in August. Both, booked for two weeks, were set through the Morris office.

Radio sister team sails June 17 on the 'Ile de France.'

'I'm Telling You'

By Jack Osterman

More Truth Than—

Some weeks ago they gave a demonstration at Madison Square Garden against Hitler. One of the boys met his pal on the street and asked him if he was going to attend. 'I should say not,' he answered, 'the way they've been giving decisions in the Garden, Hitler will probably get it.'

Broadway Philosophy

On this street of streets when we ask anyone for their candid opinion, what we really want is their candied opinion.

Trend of Times

Pat Rooney, Sr., informs that he was invited to a party the other night, given by the 'four hundred,' and in keeping with the times only 200 showed up.

Reason Enough

Ann Lester insists she knows a man who had to stop drinking on account of his wife and kidneys.

Definition

Chicago—where murder is only considered disorderly conduct.

You Said It

We don't know whether we are getting too high class this week, or rather we mean to say, trying to go high hat, but we heard these two remarks the other night at a dinner party and pass them on to you.

The first was that a saint has a past, a sinner has a future and the other one is, 'Talent takes pain, genius the ability to cause pain.' Dope that one out, you so and so's.

We Could Stand a New Revue

Julius (your attorney and mine) Kendler confides that many of his clients have inspired a new revue which he'll call 'Summons of '33.'

Efficiency

Herman Puryear, colored doorman at the Broadhurst, has been with the Shuberts 15 years and was asked to assist in a bit in the new revue that opened there last week with Frank Fay and a picture star, Barbara Stanwyck. He is only on the stage a minute but he was forced to join the Actor's Equity. After finding out what the dues would be Herman decided a doorman's job has been good enough for 15 years and why switch now? He left the cast.

New Headquarters

The boys who do bells and off to Buffalo, but who haven't been doing it lately, have deserted the 47th street corner for the middle of the 46th street block, and congregate directly in front of the VARIETY office. As we try to finish this column we count about 18 as we look out the window, and they are talking very, very loud.

For us it is not disconcerting, being an old newspaperman; what worries us is what they've got to talk about.

Ostermania

Bubbles, of Buck and Bubbles, barely made the first Loew's State show Sunday; as he rushed in the stage door he told the boys not to worry, he'd go on in white face.... Mrs. Zeppo Marx has been robbed twice in succession....Funny, nobody steals Zeppo?....Whatever became of Coue with his every day in every way, etc.....Jimmie Durante is writing a column for a local tab, proving anything can happen, and Ruth Chatterton arrived last week on the Berengaria, had a picture taken on the boat and DID NOT have her legs crossed....ARE YOU READING?

Barto, Mann to Coast

Los Angeles, June 5.

Barto and Mann are due the end of this week from New York. The pair open here for F&M at the Paramount (15), then going to the Warfield, Frisco, for a week.

On the same bill at the Par will be Armida, and possibly Art Jarrett, who goes into the house June 8 on spec for a week.

Vaude Out for Duals; No Live Talent in Rochester

Rochester, N. Y., June 5.

Regent theatre has dropped vaude for double features during the summer. Small, low cost name units packed them week-ends, but failed to hold on other days.

Change again leaves the town without flesh of any kind except amateur nights in the nabes.

ROYAL PERFORMANCE

WILLIAM AND JOE MANDEL

Wish to thank GEORGE BLACK and VAL PARNELL and HARRY MARLOW for this Distinction

6th WEEK 'CRAZY SHOW'
PALLADIUM, LONDON

American Representative:
BERNARD BURKE
(Jack Curtis Office)

ETHEL "Stormy Weather" WATERS

Just Closed RECORD-BREAKING Week
CAPITOL, NEW YORK

Appearing Nightly COTTON CLUB, NEW YORK

Just Completed "DARK HORSEY," a Short, for Warner Bros.

P.S.—Bon Voyage, Duke Ellington, and Best of Luck

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LOEW BUILDING ANNEX
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J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

ANN SEYMOUR

Week of June 2, Palace—Chicago

Direction: CURTIS & ALLEN ALLEN FOSTER at the Piano

'Night at Old Orpheum' Looked Like Good Ol' Days in Bev. Hills Benefit

Beverly Hills, , May 30.

Reminiscent of vaude that once was dished out to Coast audiences, back in the days when Orpheum vaudeville stood for something, an all-headline bill comprising mostly veteran variety acts was staged tonight at the Little theatre of Beverly Hills for Professionals. It was a benefit for the Little theatre movement and the Actors' Relief Fund, and presented under the label, 'A Night at the Old Orpheum.'

With Sam Hardy, a vet of the vaude stage before he went into pictures, acting as m.c., such old-timers as Mr. and Mrs. Jack Norworth, Mr. and Mrs. Donald Brian, William Collier, Sr., Joseph Cawthorne, Fred Santley, Trixie Friganza, Chic Sale, Charlie Irwin, Marjorie Gateson and Charlie Hill put on a vaude show that will long be remembered by the largely professional audience which turned out for the cause.

To add another touch of old Orpheum flavor, the six-piece pit orchestra was directed by A. F. Frankenstein, for many years leader at the downtown Orpheum, and probably one of the best-known vaude band baton wielders of the palmy days.

Some bad routining of acts, particularly in the first half, was probably occasioned by a desire on the part of the sponsors to give more prominent spots to acts of one-time stellar importance.

Fred Santley opened, offering a burlesque tenor rendition of 'Silver Threads Among the Gold,' and followed this with the old-time ballad, 'She's More to Be Pitied Than Censured.' He evoked plenty of howls and started the show off ith a bang.

In the deuce spot was Charlie Hill, vet song composer, who attempted to show, at the piano, that most of the popular song hits of this and yesteryear were based on two notes, 'cuckoo,' or on the first three notes of a bugle call. He wound up with the assistance of Mrs. Hill, who provided some comedy warbling that fitted in nicely.

Subbed for LaRue

Substituting for Grace LaRue and Hale Hamilton, who were unable to participate, Charlie Irwin and Marjorie Gateson filled in the trey spot with a humorous bedroom skit labelled, 'The Finish.' It revolved around a domestic quarrel, with the pair drawing many laffs.

Mr. and Mrs. Donald Brian, with Mrs. William Beaudine at the piano, rendered several of the songs with which they scored in musical comedy and operetta, and finished with a fast waltz routine, which in addition to a soft-shoe dance by Brian, had the customers cheering vociferously.

Closing the first part was Chic Sale, presenting his time-worn, but still acceptable, characterization of 'The Little Theatre Movement.' Sale first appeared without makeup to announce his characters, and then quickly got into his stride. He registered solidly.

The Norworths opened after intermish, Jack, gray and robust, rendering dozens of songs and choruses of old-time hits, with Mrs. Norworth accompanying at the piano. The numbers were of the typical Norworth variety, and he wound up with bits of choruses from numerous of his own compositions, or songs which he had clicked with in vaude or musical comedy.

Smart Cracks

Some smart wise-cracking, with each putting the other on the pan, followed from Collier and Cawthorne. Their gems of repartee were delivered during an imaginary drinking bout, with each clicking for solid hits.

Varne and Vivienne, ballroom dancers, put on a waltz routine that included dozens of speedy twirls which drew plenty of approbation, and then Trixie Friganza, still active in vaude, for the next-to-shut spot. Trix was at her best and regaled with comedy song, patter and dance that had nearly everybody in convulsions. She danced a rhumba, garbed in ballet outfit, that was a howl, evoked more yells when she hurriedly slipped a dress on backwards, and mopped up with a vengeance all the way through.

Closing had Varne and Vivienne back for a semi-cakewalk routine which was put across with a speedy tempo and revealing the pair as class steppers.

House, seating around 650, was capacity at $1.50 and $1, with everything going towards the cause.

Edwa.

Oshkosh Takes Vaude

Chicago, June 5.

George Fisher is putting the Strand, Oshkosh, Wisconsin, into vaudfilm policy. Will use five acts on a three-way split week.

Billy Diamond booking.

The Longest Consecutive Runs of Any Single BOX OFFICE Attraction On the Stage Today

Philadelphia .....17 Weeks
New York (Beacon) Theatre .....13 Weeks
Seattle .....11 Weeks
Newark .....9 Weeks
Denver .....10 Weeks
Pittsburgh .....7 Weeks
Brooklyn (Paramount) 5 Weeks
Chicago (Oriental).... 4 Weeks
Akron .....4 Weeks
Hollywood .....5 Weeks
San Franci .....5 Weeks
Boston .....5 Weeks

And Many Others

GENE DENNIS

The Wonder Girl

NOW

Playing Return Engagement

Hippodrome, Baltimore

RKO Keith's, Washington

Starting Friday (June 9)

Personal Manager AL. BURKS

Representative MILES INGALLS

Curtis & Allen Offic Palace Theatre Buildi New York

RIO SUES FOR ROYALTY

Claims $75 Wkly for Forming Act of Radio Rogues

Eddie Rio of the Rio Bros. has started suit for $1,415 against Henry Kravitz, James Hollywood and Edward Bartell, comprising the Radio Rogues, for 20 weeks at the rate of $75 a week, which was to be Rio's royalty for having organized and staged the R.R. act. The Radio Rogues are current at Grauman's Chinese, Hollywood, where they opened June 2. They will be sued separately on that deal in California.

Present suit covers an alleged period of 20 weeks' work dating from Dec. 28 last.

Julius Kendler is acting for Rio.

TALK OF AIR FOR AGENTS ASS'N

One of the first moves of the new RKO vaude booking regime headed by Phil Reisman will be to give the agent's association (ARA) the gate. This has been the desire all along of the majority of RKO agents, but since the organization was one of Martin Beck's own ideas none of the members wished to chance breaking it up.

Although pledged to settle the agents' difficulties without outside help or influence, and with a membership made up strictly of agents, the association has since its formation been dominated by Beck through Beck's personal policeman-agent, Maurie Rose. As chairman of the association Rose picked himself as the agents' representative in all matters and had Beck's backing. Rose went so far as to appoint himself as the agents' official spokesman at the meeting called by the four major circuits to 'discuss' the last salary cut and agreement. Rose voted the agents in as unanimously in favor of the cut without consulting the agents on it.

Permanent Gag

Booking office domination of the association's board of arbitration, which Rose also headed, caused the membership, with a couple of exceptions, to regard the whole thing as a gag. But they figured there was nothing to do about it as long as Beck remained the head of the booking office.

The new booking regime states it does not care whether or not the agents form a new organization when the ARA disbands. It is not to the organization that the booking heads object, but to the ARA's political background. The aim is to rid the RKO booking office of politics.

That will have its effect on three or four agents who were not only getting most of the gravy while the gravy was there, but gave the bookers orders and public bawling outs under George Godfrey and Beck's protection.

As far as the ARA arbitration board's decisions were concerned, they were regarded by the agents as official only because to disregard them would probably incur Beck's disfavor. In the one case in which an actor threatened to take an ARA decision to court, the association, knowing it wouldn't stand up under a legal test, changed its decision in favor of the actor.

Brighter for Vaude on Coast

Stage Shows Spreading in Combo Houses—Agents Feel and Eat Better

Los Angeles, June 5.

Recent vaude revival in a number of Pacific Coast houses, mostly in combination with pics, has given bookers the greatest ray of hope they have had in several years. Vaude dates are increasing rapidly, especially in Southern California. The 10 percenters are commencing to let out their belts again after a lean period that at times spelled almost ruin.

Plenty of vaude acts are available on the Coast and new faces are arriving from the east, largely brought on by Fanchon & Marco for their two Coast weeks. Aside from the higher priced acts, most of the turns immediately find other vaude spots in the three Warner houses in Southern California that offer stage fare, and the numerous Fox-West Coast and indie spots.

Blue Heads East

Finishing up a series of 12 shorts for Hal Roach on the Coast, Ben Blue is coming eastward to open a series of stage engagements, starting June 8 in New Orleans for RKO.

Other dates thus far arranged are Chicago and New York to follow.

Later on Blue may return to Hollywood to make a new series for Roach. Negotiations are being carried on now by Leo Morrison.

Bert Levy Classes Marco's Paramount, L.A., Opposish

Los Angeles, June 5.

Bert Levy office here, which is booking the Warner houses, has made it known to acts that if they play the Paramount for Marco neither of the local Warner houses will be receptive to their offering.

Trim Clinton's Knee

Los Angeles, June 5.

Novelty Clinton, vaude performer, is doing nicely at the Golden State hospital, following an operation performed on his knee, May 28, to correct an injury suffered a year ago.

Dr. P. K. Edmunds performed the surgery work.

Foreigners at Island

Damhofer troupe after two years in 'Weisses Roessl' (White Horse Inn'), in London and Berlin, is set for 12 weeks at Feltman's Alpine Garden, Coney Island.

Wirth & Hamid booked the schuhplatter and yodeling sextet.

James Hall Sick Abed

Chicago, June 5.

James Hall is in the Rogers Park hospital here suffering from pneumonia.

Meanwhile the family vaude unit, headed by Hall and his parents, Billy 'Swede' Hall, is laying off pending the film juvenile's return to health and headlining.

POPS AND LOUIE

"KNOCKED 'EM DIZZY"

AT THE PARAMOUNT NEW YORK

HELD OVER

FOR SECOND WEEK (June 2)

Management N.B.C.

ABRAHAM GOLDAT JOSEPH CURCURENTO HAIRCHEL ROSENTHAL

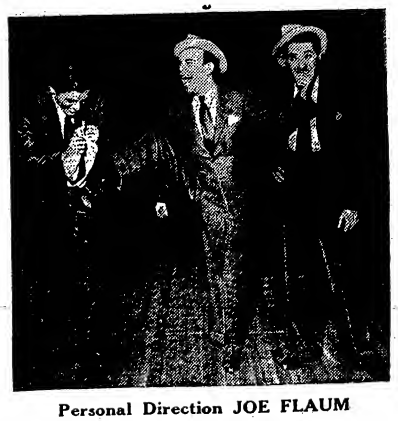
Alias

BOB MELLS JOE KIRK HARRY MARTIN

"YIZZLE SEE"

SATISFIED ACTORS

RKO ALBEE, BKLYN This Week (June 3)



OPENING FOR A TOUR OF THE LOEW CIRCUIT

Personal Direction JOE FLAUM

RKO, HARRY WARD

BUCK AND BUBBLES

ANNOUNCE

They are no longer under contract to Any Personal Manager

OPEN FOR PRODUCTION, RADIO, FEATURE PICTURES, SHORTS

This Week STATE, NEW YORK (June 1st)

Blanket Contract with the Loew Circuit Expires October 25th, 1933

Address care LOEW'S, Inc., 160 West 46th Street, New York City

NEW ACTS

RAJAH RABOID (3)
Mind Reading, Hypnotism
38 Mins.; One and Full (Special)
Academy, N. Y.

Rajah Raboid has been around for some time but not so much in vaude around New York. He has offered a full evening's show on several occasions not so far back in one of the Times Square theatres. For present purposes he has a 38-minute act, split between a mind-reading portion, in which he answers audience questions and a demonstration of mind over matter on the stage.

There's nothing very bafling about Raboid's performance. It is often too obvious, as some folks in the audience, when caught here Saturday, remarked. This occurred in that part of the mind-reading interlude when the Rajah guesses questions on which fans are concentrating, with the fan, thinking out loud, signifying he's right. When the Rajah remarked there was someone on hand who wanted to know if they'd get that divorce, a man said yes, and Raboid spoke of 'the lady who would have trouble getting it because her husband was very jealous of her and would make it tough.'

As the act opens, a girl passes along one aisle getting questions, Raboid guessing what they are. All question-givers answer in the affirmative.

Second half deals with what Raboid calls magnetism, his ability to make a man weak or strong. A total of 11 muggs from the audience are the subjects in this and the demonstration, partly for laughs, in which Raboid gets the imagination to imagine things not existing. In this case it's white mice, with plants reacting as though they see the mice and go after them, finally holding their postures, most of them awkward, in hopes of laughs.

It's all strictly small town, but in the poorer class nabes around New York should sell. *Char.*

WOOD and O'CONNOR (2)
Songs, Banjo
12 Mins.; in One
Academy, N. Y.

Curious billing that the diminutive fellow of this twosome, Murray Wood, gives himself. None other than that of 'radio's miniature fashion plate.' He probably believes television is just around the corner and in anticipation of the advent has staked his claim to the title.

That he makes a natty appearance in a white palm beach double-breasted, plus orange tie there is gainsaying. Also personable is his partner, Giles O'Connor, but in neither case can the natty description apply to the deportment of their singing voices.

Wood carries the load of the larynx exercising, with a mike to absorb his juvenile pipings that occasionally give way to falsetto flourishes. These transitions are anything but smooth. O'Connor takes the opening and third spot for some pop warbling by himself to self-accompaniment on a banjo. His chances of clicking would be all to his favor if he devoted himself exclusively to strumming.

It's not a smooth routine as the act's now framed. It would impress better from scratch if the pair moved themselves back to one and a half and with the parting of the travelers had the little fellow feeding a fast one to the mike to his partner's banjo accompaniment. After that a ballad by Wood, and then, if it must be, the solo by the other member of the team. That carrying out of the chair by O'Connor for his solo opening has a parlor air about it. *Odec.*

TOMMY TORRES' Jazz dors (8)
With Armanda Chirot, Lupe and Rudy
Orchestra, Singing, Danci
12 Mins.; Full
Downtown, L. A.

Hastily whipped into shape for the Downtown date, this musical, dancing combo of 11 persons was revealed as a fast-moving, well-balanced and routined act which after a few more break-in shows ought to step out handily. Entire personnel is Mexican, with the eight band boys displaying a versatility of instrumentation that stamps them as finished musicians.

Miss Chirot has a mezzo-soprano voice that shows every evidence of careful training, besides which she exudes personality. Lupe and Rudy devote their efforts to native dancing, that fits in nicely with the musical and vocal numbers.

Orchestra plays mainly Mex airs, with a hot jazz finish that cannot help but click. Act works in front of yellow drapes, with tapestries and hanging lamps for added atmosphere. All, with the exception of the dancers, wear American garb. *Edwa.*

GERTUDE NIESEN (1)
Songs
12 Mi Three
State

Gretrude Niesen went from the nite club floors to radio. She's presented in vaudeville by CBS, with the network taking a mention in the opening announcement. Radio has taught her one bad habit, but also several good ones, so the bad is discounted. Miss Niesen is a good-looking girl on a stage, and she can sing a song. As a single with a fair enough air rep she belongs.

Since last around in the clubs and in vaude with a band act or two Miss Niesen has improved considerably as a song saleswoman. The improvement is not so much in the singing, as her voice and style are unchanged, but in the little tricks that must have been picked up around the broadcasting studios. Her arrangements, remindful of those Miss Niesen does on the air with the Andre Kastelanetz orchestra, are very good.

The bad habit is the mike habit which afflicts a lot of artists now adays. The mike is a blessing for vocalists who couldn't register above a whisper in a tunnel, but for strong pipes such as Miss Niesen's it's not only useless, but harmful. Besides using it prolifically, Miss Niesen hides behind it, and doesn't step out until the finish. And at the State she picked the biggest microphone ever seen to hide behind.

Two straight numbers, one a sweet arrangement of 'Now That I Know,' start the turn off, and two imitations complete the repertoire. The takeoffs use Lupe Velez and Lydá Roberti for subjects. The Velez included a not so polite cooch which Miss Niesen doesn't need and shouldn't do, and the Roberti, as standard for this singer, let her down.

Man at the piano. *Bige.*

Jay MILLS and Gertrude GREEN
Comedy and Dancing
12 Mins.; In One
Orpheum, N. Y.

Turn is reminiscent of other similar formations with the man opening with a violin solo which he never plays. As he starts to play, the girl comes up out of the audience and across the stage. Stopped at the opposite end and explains she wanted to change her seat. Back in a moment and halted for talk, mostly about a play she's writing.

Not particularly bright, and not new, but it collects. She does a rather faky dance, and the man back for a song, then a double dance, neatly done, and through. Could have encored. Holding down trey here, but safer in the two-spot. *Chic.*

FAYLIN and HUGHES
Comedy
10 Mins.; One
Downtown, L. A.

Frank Faylin and Kay Hughes have a nut type of act that is distinctively different. Faylin works semi-straight, with most of the comedy provided by his attractive partner. Early portion of act is a constant run of patter, with Faylin doing comedy biz, and gabbing with girl who is stagestruck and dumb in characterization.

Pair work with precision and time their gags nicely. Act needs a little tightening up, after which it should be ready for average vaude audiences. *Edwa.*

PALLADIUM, LONDON

London, May 23.

Annual performance in aid of the Variety Artistes' Benevolent Fund and Institution, which is always attended by the King and Queen, took place on May 22. This is not actually command performance, as these are generally held either at Buckingham Palace, or one of the royal residences. It is more in the nature of a royal performance. Further distinction was added to this show by attendance of the Duke and Duchess of York, who occupied the same box with the King and Queen.

Program had a larger aggregation of American talent than ever before. No less than six American standards were included.

Show was mainly a string of scenes from the 'Crazy Season,' currently at the Palladium, with the situations specially edited for the occasion. This made most of the 'gang' self-conscious, always trying to keep the party clean. But there were occasional lapses, as when Charlie Naughton suddenly found his pants slipping, having to rush behind the curtain to do some adjustments. Most of the rough-house scenes, throwing pails of water at each other, or the hundred and one prattfalls, were looked upon by the Queen as an integral part of modern vaudeville, in which she did not care to take part, but had no objection to other people enjoying this kind of rough and tumble.

Omar, early on the program, put over some fine rhythmical stepping, especially to be commended as a few hours before the show he had sprained his ankle. Billy Russell, attired as a British workingman, in some comedy about the Labor Exchange and politics, did not impress royalty, and at some of the stuff they even looked resentful.

Geraldo and His Tango Orchestra from the Savoy hotel came in as a breathing spell, and were welcome. Cardini's suave and polished prestidigitation amazed the house, with the comedy interlude by Eddie Gray, coming on to pick up a bit of lighted cigaret, totally unnecessary.

The big sock in the first half was the Ganjou Brothers and Juanita Richards in 'A Romance in Porcelain,' with a storm of applause at the finish, the entire royal family joining in. The best laugh also came in the first half through a genuine bit of burlesque.

Outstanding hits in the second part were shared by two Americans and one English act. The Americans were Wilson, Keppel and Betty, and William and Joe Mandel, and the English offering was Billy Bennett. Bennett came on at the crucial moment, when the audience was utterly tired of two hours of 'dumb' comedy, and everything he uttered was a howl.

The big scene of the evening was 'Dreams,' a Palladium presentation, starring Evelyn Laye, Roy Fox band and Jack Hobbs. This was a short musical scene with an old time Cinderella flavor, written by Guy Bolton, with music by Martin Brones. Set is understood to have cost around $5,000, and was specially built for the occasion.

Fox and band looked and played well, but the whole thing seemed timid and out of place. Seems like the Palladium management have an idea of bringing this presentation back as a special flash when they resume their vaudeville policy in the middle of June. It is probably an idea, and might prove good box-office.

Show as a whole was not well-balanced, lacking comedy. House was not capacity, with plenty of $15 seats to be had at a third of the price.

HOLLYWOOD, L. A.

Hollywood, June 2.

Six diversified vaude acts, presented in a strictly picture-house atmosphere, fail to make much of an impression here currently, aside from delivering their material in presentation style. Lavish use of plush drapes, fancy set-pieces and lighting prove detrimental, rather than enhance, atmospherically, straight variety turns, and this is what the acts comprising this week's bill are up against;

First, there is the spectacle of Harrison and Elmo, vet blackface pair, doing their really funny crap game in front of a rich red plush. Likewise, Ryan and Noblette, with a comedy patter and song act, while garbed in street clothes, similarly spotted in front of ostonish drapes. And Harry Foster Welch, one-man band, doing his musical impersonations before a flaming red plush, when his type of offering is so admirably suited for an olio drop.

Of the three full-stage sets, Jack and Betty Cavanaugh, who open with their customary roping, knife-throwing and comedy of the plains, work in an elaborate picture-house setting, with light effects that might do justice to a pretentious spectacle, but which is entirely out of place for a turn of this kind.

Duci de Kerekjarto, violinist, is spotted in surroundings which fit his moderated tempo style of delivery. As a matter of fact, Kerekjarto's program, as presented at this house, is entirely too draggy and much too 'highbrow' for an average vaude audience. For a concert mob it could be classed as excellent. Here his technique and talent seem wasted.

The plush drapes served satisfactorily for the Chacalots, risley trio, who close, revealing unusual feats of strength, dexterously executed.

With the exception of the Chacalots, all acts have recently been on view hereabouts, and there was no noticeable change in routines or material. Harry Foster Welch has the deuce spot, with Ryan and Noblette third, followed by Kerekjarto and then Harrison and Elmo (with Elmo's brother for a little hoofing) in the next-to-shut position.

Overture by the Max Fisher pit orchestra is more suited for a presentation idea than as a prelude to straight vaude, though no fault is to be found with their musical rendition; it just puts what should be a straight variety show off the wrong foot.

For the dyed-in-the-wool vaude devotees, the Hollywood bill offers little in the way of encouragement for a speedy comeback of variety. And for the picture-house fan it's just so much stage fare thrown in as an adjunct to Ruth Chatterton and George Brent in 'Lily Turner.'

News, Waring's Pennsylvanians in a musical short, and cartoon complete screen fare, with Gaylor Carter presiding at the organ for his customary singing school, and apparently doing all the singing. Biz not so hot Friday mat, with lower floor less than half filled. *Edwa.*

STATE, N. Y.

It's Buck and Bubbles direct from the Capitol instead of Ray Bolger direct from the Paramount at Loew's State this week. Bolger and the rest of last week's show are holding over at the Paramount currently, so the dancing comedian who has played all but one deluxer in Times Square in the past couple of months couldn't make it unanimous by opening at the State Friday. But he'll make it 100% next week, because the odds are pretty much against the Par show holding over for a third.

Buck and Bubbles are a good-enough substitute. They guarantee breaking up any show and will follow anything. It's easier this week at the State than last week at the Capitol for them, for here there's less to follow.

Joe Smith and Charlie Dale, with the singing team of Marlo and Lazarin to complete the Avon Comedy Four, are in the middle of the five-act bill. In this veteran comedy team can be found the whole story of vaudeville as it is today.

Under different conditions there wouldn't be much reason for the continued use of 'Dr. Kronkheit,' a piece of literature that's antedated by only one other—the Bible. But Smith and Dale, like every other act of merit, are called on but seldom nowadays, and for that week here and there and now and then a new act wouldn't be worth the trouble. There can be no solution as things stand.

Smith and Dale are good comedians in anything they do. And they do 'Dr. Kronkheit' especially well. A few people in the audience didn't seem to recognize it. The majority, familiar with goings-on, waited for a new line to laugh. The total laughs garnered by the team was high enough to get them over in a moderate way, and they cleaned up with the singing quartet finish.

George Prentice's Punch and Judy show is the opener. They haven't seen one of these things around much in the last several years, so the novelty is likely to interest the adults. For kids it's sure thing, and for general opening spot purposes it fills the order.

Gertrude Niesen, who graduated from the nite club to radio, is No. 2 with a piano player and a mike, and under New Acts. They liked her quite a lot, but would have liked her more had she refrained from hiding behind the mike.

Buck and Bubbles are next to closing, and Bernice and Emily the finishers. To the girls' own dancing has been added some male company support. An eccentric boy stepper who takes some wicked falls in a stew dance, opening the act, is good support, but the other boy, a song-and-dance juve, is ordinary. Their tricks are dancing school standards, and as far as style is concerned, they're still in line at the Oriental. But this team's routine, which looks so simple and which, it seems, most any other two-girl team could cop, hasn't been copped yet. Which is probably the answer, so perhaps looks are deceiving. They closed the State bill right smart.

'White Sister' (Metro) is the picture. At the supper show Friday it looked like everybody was out to supper. *Bige.*

PALACE, CHICAGO

Chicago, June 2.

If the Palace here is supposed to be one of two or three RKO vaude dates to survive through the summer, business the last couple of weeks doesn't encourage that view from a Randolph street closeup. House sagged to a deplorable $10,000 one week and has been around $13,000-$14,000, which means red, most of May.

Right now the World's Fair is direct and harmful opposition. Take these attendance figures at the expo for what they're worth: Saturday, 186,106; Sunday, 54,921; Monday, 41,245; Tuesday, 103,570. It costs 50c to get into the expo grounds, and 25c is average for each concession.

Of course, the optimistic stance at present is to believe that in a week or two the natives will have gotten their fill of the fair and will return to more normal show-going habits, and that, secondly, as soon as schools are out, the town will get an influx of yokels, a percentage of whom will patronize the theatres.

Prevailing bill is average good vaudeville. It starts with Mulroy, McNeece and Ridge, speedy roller-skaters. It ends with Adelaide Hall's revue. In between there's Jack Pepper's two stooges, Tom Patricola and Ann Seymour. All standard and accounting for themselves in professional style. On the screen there's Wheeler and Woolsey in 'Diplomaniacs' (Radio).

Miss Hall's turn needs a bit of re-routining, but otherwise is a meaty and snappy colored turn. Hy Clark's orchestra gives out sweetly, notably on the fiddle, and impresses as more musicianly than the colored average. Taps Miller looking like a World's Fair building in flaming orange vestments, Ted Pearson with more patches than fabric showing on his trousers, and Peg-Leg Bates in spiffy tails brought rhythm and song via the specialty route. Miss Hall wowed across a pair of ballads. Biz light. *Land.*

PALACE, N. Y.

The Palace is not to shut down after all. Business this past two weeks has improved and the famous theatre is expected to run along, under the curtailed budget plan used since it reopened as a combination house. Sunny Sunday afternoon saw fairly good attendance, especially on the lower floor, the gate being better than on the previous Sabbath.

They liked the show, although the bill was anything but weighty. It seemed that a new generation was present, one not so familiar with vaudeville as was. That was indicated from the way the comedy went across. In the five acts and the feature film, 'Adorable' (Fox), there was variety and every turn got a load of audience generosity. With Harry Burns and the Donatellas winding up the bill, it was rather Italian-American.

Sylvia Froos had the middle spot. Two of her numbers are out of new musical pictures, 'Waterfront' and 'Gold Diggers.' She announced the dollar number as the hit of the latter, whereas there are two other songs which top it in popularity. Miss Froos is using a microphone, but it did not seem needed. Amplification was not noticed and in a house like the Palace it's questionable if the radio implement is the right idea.

Burns and his four-person hodge-podge had little trouble winning laughter and the way they went for the balloon bit ('I think you touch'), was plenty reason for its retention. Burns was the only representative of the old Palace days on the bill. The Donatellas and Carmen, in the closing spot, made a flash of it. They have been used in the opening spot elsewhere, but being a variety act, goes for either position. Act takes on flash proportions just when it looked over, father and mother of the musical acrobats coming on and making it a five-person turn.

Bob Ripa started the show excellently. He is Denmark's entrant for juggling honors. Remindful of the late Enrico Rastelli, Ripa isn't as adroit with the Japanese sticks, but the rubber ball manipulation is about on a par, the Dane having some of his own feats that topped off the routine to no little success. On second were Pettet and Douglas, the midget member making the grade for the team by clicking with the feminine onlookers who made up most of the house. *Ibee.*

DOWNTOWN, L. A.

Los Angeles, June 1.

Fairly well-balanced vaude show, with two of the acts breaking in and getting over nicely. Of the other three, two are old standbys, the Aerial Bartletts and King, King and King, hoofers.

Bartletts have the opening spot and click nicely with their swinging ladder and maneuvers on the rings and trapeze. Pair are seasoned vets and can fit in almost any bill.

In the deuce spot Edison and Louise present a novelty musical and comedy routine that is full of surprises. They produce music out of various appliances, such as stuffed dogs, rubber balls, etc., and with plenty of hoke injected had no trouble getting over nicely.

Tommy Torres' Jazz Troubadours, with Armanda Chirot (New Acts), fill the trey spot nicely with a repertoire consisting mostly of Spanish and Mexican selections. Besides the superb singing of Miss Chirot, Lupe and Rudy favor with Mexican dances that lend color.

Faylin and Hughes (New Acts) prove an entertaining pair, with their offering falling just a little short of being an exceptional turn.

Closing spot has King, King and King in some of the best dancing that has been seen hereabouts in a long time. Boys dress alike and step in perfect unison. Their opening number has all three chained together at the ankles, but this is no handicap, and they register from the start.

On screen 'Lily Turner' (WB), 'Fifi,' musical short; cartoon and news. Second show opening day had lower floor about half filled.

ACADEMY, N. Y.

This week's stage layout projects itself for probable box-office attention through Rajah Raboid, mind-reader-mentalist. The sort of thing Raboid does should prove of more draft down in this section than it probably would elsewhere. House enjoyed a nice business Saturday afternoon, better than customary on Saturdays, particularly when the weather outside strikes at the b.o.

Feature is 'Bedtime Story' (Par). Fourteenth-streeters being the type probably that didn't go uptown to Rivoli or Palace to see Chev's latest, film should be attracting above average. Raboid (New Acts) doubtless second on draft.

Raboid has a mindreading-hypnotism turn that is no great shakes, but gets by with the boob element despite that much of it is obvious. The Rajah, who's rather theatrical on the stage, hangs around 38 minutes, pretty long, but the average fan seems not to mind it, judging

(Continued on page 48)

WILSON, KEPPEL and BETTY

Specially Selected to Play the

Royal Performance

at the

London Palladium, May 22, 1933

(Thanks to George Black and Val Parnell)

PLAYING OUR 40TH CONSECUTIVE WEEK IN ENGLAND AND THE CONTINENT.

NOW with CHARLES B. COCHRAN'S TROCADERO REVUE for 12 Weeks

Also Doubling Palladium for "Crazy" Season.

Thanks to George and Harry Foster, Our European Representatives.

RKO Representatives: BLONDELL & MACK

Loew and Publix Representatives: LYONS & LYONS

SARANAC ADDRESSES

Show People at Mountain Resort At Present

Saranac Lake, June 3.

Addresses of Showfolk N. V. A. Sanatorium

Tommy Abbott, Dan Astella, Fred Bachman, Stella Barrett, Happy Benway, Betty Blair, Marya Blake, Fred Buck, Marion Cannon, William Canton, Jack Casey, Fifi Climas, Ethel Clouds, Edith Cohen, Maurice Cohen, Leonard Cowley, Mae Delany, John Dempsey, Frisco DeVere, Joseph Donatella, Romeo Donatella, Bert Ford, Natalie Feldman, Olga Galer, Chris Hagedorn, Archie Goulet, Dorothy Harvard, George Harmon, Ruth Hatch, Betty Huntington, Millie Jasper, Al Jockers, Elsie Johnson, Katherine Joines, Fannie Klein, Johnny Laycock, Jeanene La Faun, John Louden, Katherine Lowenberg, Leo Massimo, Hyman Marcus, George McCormack, Mike McMamee, John Montalese, Richard Moore, Lillian Morgan, Danny Murphy, Harry Namba, Dale Newell, Jack Nicoll, Rita Nolan, Gladys Palmer, Angela Papulis, Joseph Parker, Louis Rheingold, Annamae Powers, Nellie Queally, Ford Raymond, Fred Rith, Ben Shaffer, Tommy Vicks, Catherine Vogelle, Eddie Voss, Dorothy Wilson, Lillian Zeiler.

Harry Barrett, 302 Broadway.
Charlie Barrett, 302 Broadway.
Charley Bordley, 1 Riverside drive.
Marion Greene, Alvista Lodge.
Margaret Groves, 9½ Church St.
Dave (D. D. H.) Hall, 76½ Bloomingdale Ave.
Lee LaMar, 10 Forrest Hill Ave.
Vernon Lawrence, 60 Lake Flower Ave.
Fred Moore, 8½ Forrest Hill Ave.
Andrew Molony, 50 Woodruff St.
Mannie Lowy, 23 Franklin St.
Joe Reilly, Sunmount, N. Y.
Teddy Lorraine, Sunmount, N. Y.
H. L. Pech, Sunmount, N. Y.
Harrison J. Carter, Sunmount, N. Y.
Francis Dugan, Sunmount, N. Y.
Freddy Stockman, Sunmount, N. Y.

Left Saranac Since Feb. 1

Lawrence McCarthy.
Alma Montague.
Chas. Bloomfield.
Phyllis Milford.
Jack Flaum.
Xela Edwards.
Russ Kelly.
Jimmy Carr.
Fritz Bender.
Jack Kruse.
Frank Garfield.

WILDCAT MOTOR TROUPE ON CIGARETTE RATIONS

Canton, O., June 5.

roadway on Parade,' musical tab troupe, including the Coeds girl band, wound up a week at the Palace here Saturday, with only enough money to buy gas to the next stand. Troupe has several plasters on its share of the week's gross, but owners got the outfit, traveling on a bus and two touring cars, on its way after much wrangling.

Understood local house booked the tab at 35-65c., and business was none too good.

Girl musicians in the band say the management is paying for their cakes and room and allows each one pack of cigarettes a day. If they want stamps they must see the manager.

Troupe gives a very creditable performance, although the bright bit of the week's offering here was Mitch Todd and his partner, local song and dance team. Although the pair was propositioned, they decided to remain with mother and be sure of three square meals a day.

SEATTLE PRODUCTIONS

Local ibs Start Stage Shows for Own House

Seattle, June 5.

Jensen & Von Herberg have inaugurated a stage production policy at their new Roxy theatre. It is going so well they contemplate opening their own booking offices, selling time to adjacent cities.

Paul Locke, veteran producer, is in charge of the new department.

The Roxy is the only spot in town, with exception of legit at Metropolitan, giving first class stage attractions. For its opening week it had the Talmadge-Jessel unit.

Locke's first unit show was presented May 27, with the second week's run of 'Be Mine Tonight' (U). Ossie Gordon and his 10-piece band, with Ossie as m.c., were on the stage.

Inside Stuff-Vaude

Joe Mercedes got a two-column editorial in the 'Wisconsin State Journal' recently, commending his drive on behalf of the Dells of Wisconsin. The showman went to bat once before, right after the depression, holding an exposition which attracted a bi crowd, but it was only a temporary measure. Now he's entered upon a campaign to popularize U. S. Highway 51 as the official route to the lake district and applying to the drive all the showmanly art he acquired from his vaudeville contacts.

For a time it was a more or le.s single handed effort, but now he is touring, on horseback, to get the rest of the state interested, particularly those along the designated route. He has a place of his own at Minocqua, which is on 51, and he realizes that a drive on a single route will do more to bring the crowds in than to brag about the entire network and leave readers confused as to just which route to take. He has been getting plenty of publicity all along the route, but a two-column editorial in a town the size of Madison is something to write the papers about, so he did.

'N. V. A. News' is now printed weekly and everything on a free list basis. Henry Chesterfield says the cost of printing and circulation of the revived house organ is almost covered by the club's profits from beer sold in the clubhouse restaurant.

Beer profit is a new income for the club, which is showing a large yearly deficit. Diversion of the beer money to a promotion sheet modeled along the Albee 'Vaudeville News' lines is Chesterfield's own idea.

Latest estimate of return on the recent NVA Fund drive in the theatres places the gross at $125,000. At least $100,000 more is needed for the coming year's maintenance of the extremely worthy and necessary NVA San at Saranac Lake and the New York end, including the clubhouse with its social stuff and other doubtful expenses, such the 'N. V. . News'.

No one knows as yet where that $100,000 will arrive from, if it arrives. Cash on hand should carry the NVA until about next January.

Myles O'Reilly was recently given a verdict by a jury of $68,000 in the Brooklyn, N. Y., Supreme court, against the New York Central for the loss of a leg. Myles is the son of Francis O'Reilly, the former casting agent, who is now advisor for a large park at Rockaway.

Myles O'Reilly was a police officer, patrolling at 11th ave. and 60th street, New York, when crushed by a train a couple of years ago. Although wearing a wooden leg Myles walked in and out of the courtroom without even the aid of a cane, making no pretense for sympathy in any way, while the verdict, $68,000, is one of the largest ever given in a New York court for a similar loss. Lawyers for the road made a motion to the court that the judgment be set aside as excessive. That is pending.

Thomas J. O'Neill was the attorney for Mr. O'Reilly.

Zoological niceties seem to trip up the 'VARIETY' reviewers. George Beatty, monologist, was mixed up with Clyde Beatty in a miniature review of 'The Big Cage', the Universal film. George Beatty admits that in bull times the nearest he came to the zoo was his donating an occasional peanut to an elephant, but that he raises the bars against lions.

From El Monte, Calif., Dolly Fairman-Sawyer, now the wife of Capt. Allen A. Sawyer explains that her sister, Mable Stark (now with the Al G. Barnes circus) is not a lion worker, but that she handles tigers—and has been doing so for 20 years. Mrs. Sawyer is a former professional, retired 20 years, when marrying the sea captain.

Camel cigarets' ad series on the magic expose wound up its present campaign June 5. The magicians' series was handled by the William Esty ad agency in two sections, photographic and latterly as a cartoon strip. May revert to the former idea in the fall.

Winston-Salem, N. C., headquarters of the Reynolds Tobacco company, controlling Camels, received a lot of correspondence from magicians and magic societies evidencing an increased interest in legerdermain because of the Camel series.

Edith Carrillo has finally capitulated. She will return with her husband, Leo, to his ranch near Los Angeles.

During the several years Leo has been either on the stage or screen between the east, west and Australia, Mrs. Carrillo has constantly declined to go traveling or leave the Carrillo home at Freeport, L. I.

On his present trip east and home daily with his wife, Leo finally prevailed upon her to return with him to the ranch. Couple has been married for many years.

Kathleen Mullen of the four Mullen sisters, lost her voice just before they opened at the Roxy, New York, May 19. Girls wanted to cancel, but the house needed the act and persuaded them to stick, though the loss of the alto threw the harmonizing out of tonal proportions.

Act got a rap, so Kathleen wants to explain.

Cincy's Burlesk Lasts 36 Wks. Sans Red Ink

Cincinnati, June 5.

The Empress, only burley house her , is dark for the summer following a 36-week run of stock with Jimmie Stanton as producer.

Theatre was non-union during the entire season. After all bills and hands were paid, Meyer Lantz, mgr., declared he used less red ink and aspirin than any time since the start of the depression.

Stage Shows Back Into Loew's State, L.A., Mebbe

Los Angeles, June 5.

Ten weeks out of the last 12, Loew's State has been in the black for the first time in many months with an average net profit of $1,250.

In spite of this showing there is a strong possibility of the State returning to stage shows the end of this month.

With stage shows going into the Arlington, Santa Barbara, Thursday (8) for three days weekly, Fox West Coast is cutting the admission scales to 20-30-40c. to compete with Warners' Granada, playing vaude at 40-50-55.

Mirror theatre, which started the vaudeville policy in Hollywood, went dark Saturday as the co-op policy did not click with actors and public. Owners are now looking for some other operating policy before reopening house.

ALL OF N. Y.'S BURLY IN TIMES SQ. THIS SUMMER

Prospect for the summer is that all of New York's burlesque will be confined to Times Square. Three houses are running in the Broadway district—Raymonds-Herk's Central, Minsky-Weinstock's Republic and Rudnick's Eltinge—with only two outside spots now

Minskys' Brooklyn, one of the two burleycues away from Broadway, is due to close, with the operators looking for product for a picture policy over the summer. Other one is Herk's Irving Place on 14th street.

Vaude-First Runs For L. A. Sub House

Los Angeles, June 5.

President, subsequent run house house on Broadway, will try another go at stage shows in the hope of overcoming some of the downtown competish. 'Happy-Go-Lucky' gang from radio station KHJ opens for a week (8), in conjunction with a first-run Fox pic, 'Hello, Sister.'

House tariff will be tilted for the combo policy to 25c from opening to 6 p. m., and 40c nights. This is same tariff that prevails at the Paramount (with F&M stage shows). Loew's State and RKO Hillstreet, straight pix.

★ ★ ★

By Command

OMAR

OPENED LONDON PALLADIUM For One Week

Doubling HOLBORN EMPIRE

Immediately Held Over at the London Palladium for Further Four Weeks, and included in the

Royal Performance Before Their Majesties The King and Queen May 22

For which many thanks to George Black and Val Parnell and all concerned

European Representatives: FOSTERS' AGENCY

American Representatives: WILLIAM MORRIS AGENCY

★ ★ ★

Variety Bills

NEXT WEEK (June 8)
THIS WEEK (June 1)

Numerals in connection with bills below ind.cats opening cay of show, whether full or split week

RKO

NEW YORK CITY
Palace (10)
Bob Hope Co
Lester Cole Co
(Three to fill)
(3)
Bob Ripa
Pettet & Douglas
Sylvia Froos
Harry Burns Co
Donatella Bros & C
Academy
1st half (10-13)
Taketa Bros & Sis
Cookie Bowers
Friedland Rev
2nd half (14-16
Connie's Rev
2nd half (7-9)
Redman's Rev
BROOKLYN
Albee (10)
Honey Fam
Sid Paige
Rimacs Orch
(Two to fill)
(3)
Casting Pearls
Hall & Dennison
Frances Langford
Mells Kirk & M
Living Jewels
Prospect
1st half (3-6)
Earl Jack & B
3 Beck Bros
Foy & V Marsh
Milt Douglas
Intimate Rev
2nd half (7-9)
Hot Harlem
ALBANY
Palace
1st half (10-13)
Al Verdi Co
Aunt Jemima
June Purlans Co
(One to fill)
2nd half (14-16)
LaBelle Pola
King Bros & C
Barney Grant Co
Polly Moran
Degitanoes
2nd half (7-
Connie's Rev
Keith's (10)
Violet Ray & N
Hall & Dennison
George Beatty
Barney Rapp Orch
Bomby Co
(3)
Buccaneers
Boice & Marsh
Diamond Boys
Barney Rapp Orch
Kay Hamilton
3 Redheads
CHICAGO
Palace (9)
Chung Yee Wah
Clifford & Marion
Herb Williams
Benny Davis
(2)
Mulroy McN & R
Jack Pepper Co
Tom Patricola Co
Ann Seymour
Adelaide Hall Rev
DES MOINES
Keith's
1st half (10-13)
Cab Calloway Bd
1st half (3-6)
Thurston
DETROIT
Downtown (8)
Henry Santrey Bd

HEMPSTEAD
Hempstead
1st half (3-6)
Diaz & Powers
Hiers & Pritchard
Stone & Taylor
Garner Wolf & H
Saranoff Rev
KANSAS CITY
Mainstreet (1)
Bill Robinson Rev
MINNEAPOLIS
Orpheum (10)
Marcus Rev
NEWARK
State (9)
Crystal 3
Joe Wong
Ray & Harrison
Dennis White 3
Walter Walters Co
Four Franks
Marty May
Jack Gwynne Co
(2)
Carl Freed Rev
New Orleans
Orpheum (8)
Tracey & Hay
Farnel & Florence
Venita Gould
Jay C Flippen
Ben Blue Co
(1)
Robbins 3
Bill Telaak Co
Duncan Sis
Henry Behrman
Don Lee & Trudina
OMAHA
Keith's (3)
Bill Robinson Rev
PROVIDENCE
Albee (10)
Bob Ripa
Boice & Marsh
Harry J Conley Co
Diamond Boys
Miles & Kover Rev
(3)
Rath Bros
Norman Frescott
Johnny Perkins
12 Aristocrats
SIOUX CITY
Keith's
2nd half (14-16)
Cab Calloway Bd
2nd half (7-9)
Thurston
ST PAUL
Keith's (3)
Cab Calloway Bd
TORONTO
Imperial (9)
Mann Robinson & M
Vox & Walters
Carl Shaw Co
Rae Samuels
5 DeCardos
(2)
4 Ortons
3 Speed Demons
Clifford & Marion
Roxy Ens
Will Mahoney
TRENTON
Capitol
1st half (10-12)
Hot Harlem
2nd half (14-16)
(To fill)
2nd half (7-9)
Larimer & Hudson
Stewart Sis
Al Verdi
Meyers & Dean

(Three to fill)
JERSEY CITY
Loews (9)
Andressens
Hackett & Carthay
Herbert Foye Co
3 Sailors
Thomas 5
MONTREAL
Loews (9)
4 DeGuchis
V O'Donnell Co
Stratford & M'berry
Bob Hall
Bert Nagle Co
NEWARK
State (9)
Paul Remos & Co
Wilton Sis
Frank Conville
Emil Boreo
Burno W'slde & A
NEW ORLEANS
State (9)
Terris Twins & L
Smith & Hart
Mike Ames
Stuart & Lash
G & P Magley
PROVIDENCE
Loews (9)
Gautier's Toy Shop
Vic Oliver
Edgar Bergen Co
Bob Murphy
Sammy Krevoff Co
SYRACUSE
Loews (9)
U A Sanabria's
Television D'strat'n
WASHINGTON
Fox (9)
Samuels Bros Rev
Buster Shaver Co
Benny Rubin
John & Mary Mason
(One to fill)

AT
FOX'S BROOKLYN
THIS WEEK
MARTY MAY
Placed by
LEDDY & SMITH

WARNER

ELIZABETH
Ritz
1st half (2-5)
Redmond Rev
(2nd half (6-8)
Kramer's Rev
PHILADELPHIA
Earle (8)
Huber
Berry Bros
Neville Fleeson
Mitchell & Durant
Harry Pollard
(1)
Rhapsody in Dance
Sid Page
Mel Klee
Rubinoff Orch
WASHINGTON
Earle (9)
Selber & Wil
3 Swifts
Aileen Stanley
William Demarest
(2)
La Belle Pola
Berry Bros
Lillian Shade
Rimacs

Fanchon & Marco

NEW YORK CITY
Roxy (9)
Harold Stern
Bill Smith
De Long Sis
Zelda Santley
King Bros & C
BROOKLYN
Fox (9)
Robert Simmons
Large & Morgner
Nadine Gae
Atkins 4
Jackson & Gardner
Kitaros
ATLANTA
Fox (9)
Lucille Page
Terrell & Fawcett
Hal Menken
Foley & LeTure
BOSTON
Metropolitan (9)
Harry Hershfield
G & J Dormonde
Roxy Gang
Fall Rise & F
Sheila Barrett
The Lordens
Geo Andre 4
Reis & Dunn
INDIANAPOLIS
Lyric (9)
Balabanow 5
Goss & Barrows
Dault & La Marr
Lowe & Hite
Johnny Bryant
LOUISVILLE
Rialto (9)
Demarest & Sibley
Rodney & Gould
Four Queens
Kirk Lawrence
Philadelphia
Fox (9)
Roy Smeck
C & L Mosconi
Geo Prentice
Gaudsmith Bros
ST LOUIS
Fox (9)
Jereome Mann
Billie & Babs
The Carrs
Grace Dufaye
Floyd Christy

London

Week of June 5

Palladium
Crazy Show
BRIXTON
Astoria
B & A Pearson
Pauline Ward
Masu & Yuri
FINSBURY PARK
Astoria
'Little Damozel'
Anna Neagle
Scott Courtney
Plaza-Tiller Gls
Empire
5 Sherry Bros
Georgie Wood
Billy Danvers
Peggy Moro & N
Rose Perfect
Co as booked
HOLBORN
Empire
Anna May Wong
Act Superb
Ted Ray
Lily Morris
Co as booked
NEW CROSS
Empire
Sandy Powell
Con Kenna & Pilot
A James & Ptnr
Clare Kenyon
Geo Boon
Jack O'Connor
Peggy Whitty
Dick Hicks
Jack Henry
Joan Valle
Frank Lorden
Sonny Hirst
Harmonica Bd
OLD KENT ROAD
Astoria
Bob & Alf Pearson
Pauline Ward
Masu & Yuri
STREATHAM
Astoria
'Little Damozel'
Anna Neagle
Scott Courtney
SUNDERLAND
Hippodrome
Billy Russell
Low & Webster
Clifford & Rhode
Dinkie Denton 3
Seymour Bd
Co as booked

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Cunningham & Clements; Alan Kent

Loew

NEW YORK CITY
Capitol (9)
N Dame Glee Club
Roscoe Ates
Sid Gary
P Spitaly Orch
Arnaut Bros
Bryant Rains & Y
Boulevard
1st half (9-18)
Monroe & Grant
Paxton
Sully & Houghton
Eddie Bruce Co
Gambarelli Co
2nd half (13-15)
Belmont Bros
Belle Blanche
Garner Wolfe & H
Mel Klee
Marcy & LaBelle R
Orpheum
1st half (9-12)
Gautier's Hot Dogs
Kaye & Mayo Rev
Melson & Irnanette
Ray Bolger
2nd half (13-15)
3 Paxinos
Ada Ward Co
Block & Sully
Mills Gold & R
Gambarelli Co
Paradise (9)
R Huling & Seal
Bert Frohman
Harriett Hoctor Co
Bert Gordon
Fashion Show
State (9)
Les Ghezzis
Ann Greenway
Owen McGivney
Milton Berle

BROOKLYN
Gates Ave
1st half (9-12)
Leach LaQuinlan 3
Ruth Sherry
Rio Bros
Mel Klee
Saranoff Rev
2nd half (13-15)
Ora
Olyn Landick
Keller Sis & L
Tucker & Smith
Raye & May Rev
Metropolitan (9)
Parker & Sidano Co
Stoopnagle & Budd
Edwin C Hill
Street Singer
Parker & Sidano Co
Valencia (9)
McGowan 3
C & J Preisser
Fashion Show
Brems Fitz Co
NTG Co
BALTIMORE
Century (9)
Chaney & Fox
Bellit & Lamb
Collins & Peterson
Gus Van
Flying Hutch'son F
BOSTON
Orpheum (9)
Martin & Martin
Local
Helen Lind
Chase & LaTour
Ross & Edwards
Rae Ellis & L
COLUMBUS
Loews (9)
Tony Wons

Provincial

Week of June 5

BRADFORD
Alhambra
Flotsam & Jetsam
W & D Waters
J & M Marks
Lee & Tesnit
Duncan Gray
Damselle & Boy
Avanti Bros
4 Fayre Sis
BRIGHTON
Hippodrome
Mills & Bobble
Bennett & Williams
Teddy Brown
G S Melvin
8 Black Streaks
Randolph Sutton
Jack Le Dair
CARDIFF
Capitol
Mrs J Hylton Bd
DUBLIN
Capitol
Yost & Ptnr
Andree & Curt
Ohayo 3
LEEDS
Empire
Layton & Johnstone
Juggling Demons
Vic Morcton
4 White Flashes
Lucan & McShane
Joe Fanton Co
Shaw & Stanton
Wright & Marion
Alma Victoria
MANCHESTER
Paramount
'Mme Butterfly'
E Leer
R Amy
NEWCASTLE
Paramount
4 Musketeers
Mario Lorenzi
Kitty Masters
Peter Bernard
Geo Lister
NOTTINGHAM
Empire
Linga Singh
Sita Devi
Gunga Din
8 Desmond Gls
Claude Gardner
Howard Rogers
Will Hay
3 Emeralds
PORTSMOUTH
Hippodrome
Peter Fannan
David Poole
Billy Rey
Co as booked
SOUTHEND
Hippodrome
Billy Russell
Low & Webster
Clifford & Rhode
Dinkie Denton 3
Seymour Bd
Co as booked
SWANSEA
Empire
Hilton Sis
Togo
Haig & Escoe

Picture Theatres

NEW YORK CITY
Paramount
(2nd week)
Ray Bolger
Gus Van
Helen Lynd
Pops & Louie
Emery Deutsch
'Int'national House'
Roxy (2)
Molasses 'n January
Nadine Gae
Kitaros
Tommy Atkins Co
Large & Morgner
Neil Kelly
Dave Schooler
'Goldie Gets Along'
BOSTON
Metropolitan (2)
Noble Sissle
Lavada Carter
Brown Buddies
Crack Shot
Wenn
Chappelle & Coles
Jesse Cryor
Lanny Ross
'Int'national House'
DETROIT
Fox (2)
Chas Chase
Maurine & Norva
Herman Hyde & M
Genev Tie
Prosper & Marat
Harriet Newrot Co
Chick Haines
Frank Connors
'Warrior's Husband'
ST LOUIS
Ambassador (2)
Albee Sis
Hugh Skelly
Theodore Bros
'Int'national House'

Terrianos
Russ Carr
Tom Fagan
Muldoon S & M
DeHaven & Page
Ara & Zetta
WOLVERHAMPTON
Hippodrome
Talbot & O'Farrell
Nellie Wallace
Co as booked

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeFerbault
L' Apache Orch
Biarritz
Mary Alice Rice
Sonny Throwbridge
4 Admirals
Pancho's Orc
Biltmore Hotel
Harold Stern Orch
Ann Greenway
Central P'k Casino
Eddy Duchin Orch
Carleton Club
Irene Bordoni
Fitzgibbons
Emil Coleman Orc
Chateau Internat'l
Joe Moss Orch
Will Oakland
Buddy Kennedy
Club Mayfair
Millard & Anita
Oscar Davis
Margie Landy
Madlyn Moore
Beth Cannon
Lee
Al Crawford Orch
8 Mayfair Beauties
Connie's Inn
Cora Green
Bobby Evans
Jazzlips Richardson
P & B Meeres
Emma Smith
Bessie Dudley
Lillian Cowan
Red & Struggle
Simms & Bowie
Louise Cook
Willie Jackson
Lucky Seven 3
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Norman Astwood
Duke Ellington Or
Club Lido
Tom Manahan Orch
Van Sisters
Gracie Woods
McCarthy & Payton
Club Richman
Jerry Freedman Or
Al B White
Gilda Gray
Francis Faye
El Chico's
Duran & Morene
Lorenzo Herrera
Embassy Club
Helen Morgan
Jane Vance
Henry King Orch
Goday's Bd
Gypsy Trail
Baroness Ernst
Louis Hegedush
Ethel Pastor
Kokosch Gypsy Or
Ha-Ha Club
Dan Healy
Jack White
Roth-Andrews Or
Lillian Fitzgerald
H'lyw'd R'staurant
Collette Sis
Frank Hazzard
Blanche Bow
Marguerite & Leroy
Ted Lewis Orch
Hotel Lexington
Don Bestor Orch

Hotel Montclair
Charley Eckels Or
Hotel Pennsylvania
Rudy Vallee
Alice Faye
Hotel Roosevelt
Reggy Child's Orc
King's Terrace
Al Shayne
Rita Rinaud
Edith Murray
Gwen Milne
Gladys Bentley
Marden's Riviera
Joey Ray
3 Ritz Bros
Dario & Diane
Martha Raye
Art Coogan Orch
Frances Hunt
Monte Carlo
Stan Meyer's Orch
B B B
Beth Challis
Sanford Rev
Loretta Sayres
Jones & Linton
3 Nightingales
Jimmy Hadreas
Great Maurice
Nut Club
Joe Haymes Orch
Paradise
N T G Rev
Cantor's Beauts
Abe Lyman Orch
Park Central Hotel
Bert Lown
Rachel Carlez
Place Pigalle
Peggy de Albrew
Vernia Burke
4 Sizzlers
Veloz & Yolanda
E Madreguera Orch
D Alberto Tangoists
Royal Box
Gloria Grofton
Loretta Sayres
Nightingales
Polly Walters
Ben Glaser Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Yacht Club Boys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Vincent Lopez Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
2 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
The Csarda
Karoly Bencze
Zelga Bela
Mme Ilona deThury
Karoly Nyaray
Vanity Fair
Jay C Flippen
Mickey Alpert
Dorothy Justin
John Donahue
3 Bachelors
Gertrude Niesen
Villa Eugene
Felix Ferdinando O
Village Barn
Will Osborne Orch
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Bismarck
Bobby Meeker Or
Ruth Pryor
Kerenoff
Doris Lenihan
MacLean Sis
Vaughn Sis
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Harry Richman
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Doris Robbins
Ben Pollack Orch
Club Royale
Joe Frisco
Jack Waldron
Nancy Kelly
Nellie Nelson
Mayfield Trio
Mickey Mac
Billy Severn
Murry Brown Ens
Bennett & Green
Bernice Marshall
Killap & Dupree
Club Shalimar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl
College Inn
Pat Kennedy
Jackie Heller
Ben Bernie
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Leo Reisman
Robert Royce
Congress Hotel
(Hawaiian Room)
Robert Royce
3 Debs
Ben Jerome
Sis & Bud Roberts
Jimmy Hadreas
Leo Reisman Orch
Club Alabam
Evelyn Nesbit
Don Barangos' Orc
Club Lido
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc
Club Masque
Al Garbell
Art West
Billy Russell
Buddy Beryl
Edna Leonard
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Meryda
Connie Bee
Loma Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Murry Brown Ens
Eddie Niebaur Orc
Charlie Crafts
Granada
Sally Osman
Girard & Peggy
'Charisse'
Herby Mintz Orch
Hangar
(Hotel LaSalle)
Chas. Kaley
Joresco & Lydia
Aber Twins
Nina Laughlin
Billy Sevrin
Lee Barton Evans
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
Betty Burnett
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9
G & F Durand
Billy Brennen
Jean & Bob LeMar
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Metropole Hotel
(Empire Room)
Al Mandell
Lolo Bartram
The Inter'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Buddy Rogers
Guy Lombardo
Tom Gerun
Carter Fashion Sho
Dale & Meyers
Buddy Howe
Brody & Delevan
3 Thrillers
Bee Hee & Rubylatt
Palmer House
Veloz & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch
Playground
Mary Nevels
Betty Burnett
Benny Strong
Carl Lorraine Orch
Sky High Club
Joe Lewis
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch
Terrace Gardens
Lulu Bates
Loma Ruth
Connie Bee
Roy Rita & Roule
Lamberts Ballet
Don Irwin Orch
Vanity Fair
Joe Wallace
Bee Jackson
Kirby & DeGage
Babe Sherman
Frank Furlett Orch
Via Lago
Jackie Hamlin
K & H Benda
Wiki Bird
Marjorie Lewis
Al Handler Bd
100 Club
Ahi
Ethel Norris
Yvonne Morrow
Mildred Toole
Earl Rickard
Dan Alvin Orch
225 Club
Harry Rose
Beeves 4
Val Vestoff
G & C Herbert
Walter O'Keefe
Dora Maughn
Jules Stein Orch

Vaude House Reviews

Academy, N. Y.

(Continued from page 46)

from the way the Academy aud took it all in Saturday.

Ahead of Rabold the Three Sailors, now billing themselves as Harold Boyd and Co., landed solidly. Cutup nuttists now carry a girl with them, hence the change in billing. She mixes into some of the ruffhouse and acrobatics, doing okay. At one point in the act the Boyd group goes into some fast tumbling, making it appear the windup is in sight. That's just a fool, but ill-placed. Brooks and Philson, comedy harmony fem team, spotted second and Buster Shaver's three-act middle of the bill.

Shaver now has only two midgets, Olive and George Brasno. They're from his former Tinytown Revue, an ambitious midge attraction he carried around for years and one of the best of its kind. There never was anything circusy or outdoor about Shaver's midget acts. That goes for the old one as well as for the present three-act, but the turn now done hasn't got it on the ball as the Tinytown Revue had. A pleasing little attraction, however, still retaining the song and dance number by Shaver and Olive Brasno, best described as cute. Shaver could do better with better gags.

Brooks and Philson were over mildly, but no fault of theirs. Girls have a fairly good little No. 2 act. Their talk isn't what it could be, but on their harmony singing team deserves better reception than handed them here.

Four Hermans, vet acrobats, opened in a hand-to-hand routine leaning to novel catches and combinations. Two misses on one trick and given up at the Sat. mat.

Char.

ORPHEUM, N. Y.

With no particular help from the picture, Orpheum was pulling pretty well for a Friday and giving a show that carries plenty of comedy, two loads of dancing, a novelty aerial act and an acceptable singer. Makes a good match, and only the second and third turns trod lightly on each other's heels; two man-and-woman acts end on, but not conflicting in material.

Show's off to a good push with the orchestra under Ted King in a bit in which King and six of his men each played a different air, at first solo and then all together. Hokum, but they liked it.

Martin and Martin lead off with a gymnastic novelty on the traps, but with only two trapeze bits, and these more contortion than straight work. Most of the time the man is on the top story of a double swing, doing contortion postures on a pad four or five inches in diameter. Girl on the lower swing chips in with various balances on a chair. Finish is a revolving bit by the man on a couple of swiveled loops, which makes the tricks look more difficult than they really are. Turn takes only five minutes, but they're working all the time, mostly double, and they give everything a showmanly touch, in addition to which the girl is easy to look at.

Joseph Pope Jones, colored baritone, opens with 'Mandalay,' follows with a bit from 'Scandals,' and after a piano solo comes back for 'Chloe.' He has a voice of fair quality, but goes in for the pseudo-dramatic renditions that always smacks the cheaper houses, so they voted him great. Woman contributes a nice piano solo, displaying a facile technique and intelligence in suiting her selection to the crowd. Serves to break the costume change for 'Chloe.' Singing only one verse of each, Jones had time for a fourth number, and the audience was entirely willing, but he quit at the 10-minute stretch.

Jay Mills and Gertrude Green seem to be new, for they are not in the file. Fill the trey acceptably with the girl interrupter gag (New Acts). Fourth stanza is sung by the Three Sailors. Nothing new to their work, at least for most of the audience, but they are always a certain laugh and gain by laying off too much nance stuff, which hurts some similar trios.

Made it a little tough for Dave Harris' stooge (Dave Harris and Co.), but the turn opens with a dancing duo which breaks the comedy thread and gives the new boy a chance. Act the same as usual, with some nice dancing spoiled by poor illumination (also as usual), and the comedy doing well here. Show runs 61 minutes, with the orchestra pulling that up to 66. Show in full runs about three hours.

Feature film is 'Looking Forward' (Metro), apparently not much of a yank, but Laurel and Hardy in their boat comedy holding the film end up. Only other flicker is the newsreel. With the house cool, but not repeliantly cold, they ought to be drilling in pretty soon just for comfort.

Chic.

CENTURY, BALTO.

Baltimore, June 2.

One of the best vaude arrangements to hit this town; standard from the opening bell to the final curtain, and not a miss in any minute of it. It's going to be pleasant to take after some weeks of badly arranged and received shows.

Dick Powell, now a name through his film work is in town on a personal, and his first professional visit to Baltimore. He's a cinch at the boxoffice as his reception indicated and the business that was in to greet him. Another one of the film players, but one whose presentation experience taught him how to sell himself. Worked close to the audience and left 'em wanting more. Using all his tunes out of '42d Street,' and did the Buddy Rogers gag of instrumental versatility.

Opening were the three Samuel Brothers, who have graduated from just a tapping threesome to become a five-person flash turn, using two girls for specialties and femme appeal. It's a solid turn. The Samuels have retained the basic dance of their earlier act, the military tap, but have enlarged and modified it. Have added some hoke comedy to good enough effect and bring the girls on for the finale.

Aileen Stanley, quiet and pleasant and effective, stopped the show without any difficulty Friday. Rather strange to see Miss Stanley in the deuce, but spotting means nothing to this lady. She can take 'em anywhere. Deserves somewhat better billing, since she is a local name from the old days.

Arnaut Brothers are around again and whistled themselves into a cinch click on their bird novelty. With the Arnauts and the Novelles hitting this town so often, however, this 'pretty bird' routine may soon lose its novelty punch by overdosing. Powell was next-to-closing.

Magician Huber is closing, and billed as Huber, which is an improvement over Great Huber. He is carrying four femme assistants who manage to add to the show without cluttering up the stage. Standard tricks with the exception of the 'Million Dollar Trunk Mystery,' which is getting billing in the ads. It's the closing number and a wow for audience reaction. It's a three-second quick-change stunt, Huber changing places with a girl who is tied in a bag, locked in a trunk and a rope tied around the

(Continued on page 56)

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Authority state that Paramount-Artcraft was doing about $400,000 a week and that represented about one-fifth the gross picture business. Authority felt the business made a poor showing against other lines.

New railroad rates held up routings by the U.B.O. Acts wanted the additional transportation included in the contract.

Several of the N. Y. Fox houses were trying out the two-a-day idea. They went back to grind.

Weber and Fields were preparing to stage a comback. They did, but it wasn't.

Carl Anderson was planning to go to China to open film theatres. A friend had recently bought an old pic, 'The Battle of Gettysburg,' for $42; took it to China and showed to $1,700 the first week, offering it as a picture of the World War.

Lewis J. Selznick, of Select, signed Marion Davies for six pictures, intending to sell her to the exchanges as 'The best advertised star in America.'

Producers were shifting from war to spy films. Battle stuff had been overdone.

Under the work-or-fight regulation, side-show barkers were classed as non-essential along with all carnival workers, puppet shows and wire-rope shows. Regular actors with jobs exempt.

Summer parks up against it for musicians. Band players were grabbed for the army.

Govt. was commandeering all khaki and other uniforms material, and forbade use of the same for stage or house uniforms.

50 YEARS AGO

(From 'Clipper')

'Clipper' told a correspondent there was no theatre in the country seating 6,000 'or anything like it.' New York Hippodrome could seat over 9,000, but that was an arena.

Brooklyn bridge was opened May 24. Hundreds of people rode the ferryboats all the afternoon expecting to see the bridge crash with its load of traffic.

Lotta tried out a new play at the Fifth Avenue. 'Clipper' records that 'the season terminated somewhat abruptly' five days later. In other words, a flop.

Barnum's show failed to exhibit in Cincinnati because of too much rain. Promised to come back in August.

Roland Reed, Florence Reed's dad, was scoring a hit in 'Cheek.' Well liked as a comedian.

Actor in W. H. Crane's play had to smoke a loaded cigar. For a joke Crane handed him one loaded with red fire instead of powder, and the house yelled.

Bloodhounds in a 'Tom' show in Brooklyn mixed it on the stage and rolled over into the orchestra pit. One actor so badly chewed he had to be understudied. Hounds out for the remainder of the engagement.

Amateur Drawing Room, Philadelphia, was to be razed. Private theatre built by the Childs and the Drexels for their relatives and friends. When the novelty wore off it was offered at general rental, but not profitable.

Philadelphia theatre was cooling the house with a 'steam fan,' meaning one run by steam. Electric motors not yet commercial.

Inside Stuff—Music

Max Winslow seems to have slid quite easily into the Columbia Studio situation on the coast. Looking over stories for angles and co-operating with writers isn't much different work than that which Winslow did for years as professional manager for music firms. Then he had to select what in his judgment were possible song hits and keep the howling mob of songwriters in line.

At Columbia Winslow is without position or title. He's merely an observer trying to absorb the business end of picture producing and as such does not attempt to inject himself into any situation. Sam Briskin is the yes and no head of Columbia Studios in the absence of Harry Cohn, Columbia's producing chief who is now in Europe. Briskin and Winslow appear to be quite friendly.

Although Cohn is Winslow's brother-in-law and that relative thing in Hollywood is always more or less of a handicap, the Winslow frankness and on-the-levelness which were his best good will assets in the music business, again stand him in good stead among the Columbia studio staffs.

They say Max likes the studio work. He keeps early and late hours attending to it. Often at the studio until two and three and back there by 10 the next morning. He can't go fishing in Hollywood and there are no Thousand Islands around Los Angeles but Max is even forgetting all that in his ambition to learn the new to him picture making business.

It is said that Winslow still retains his one-third interest in the Berlin music firm and did so despite the new connection, at the solicitation of his years' old friend, Irving Berlin, who is one of the two other partners of the firm.

Under discussion before the New York musicians' union is a proposition to restrict any one member, not under weekly salary to a network or station, from holding more than five air commercials a week. Objective is work to be more equally distributed among the membership. Proponents of the measure claim it will substantially solve the plaint frequently voiced by Local 802 men that around 30 musicians control 80% of the jobs on indie commercial units.

Advocates of the rule further contend that the restriction will not curtail the income of the hitherto favored few. With the number of programs allowed them limited, the bidding for their services, argue those in favor of better job distribution, will automatically raise the salaries of this sought-after coterie, as they now work 10 programs at scale, but will possibly be able to fill five commercials for as much if not more money.

The radio reporting system which checks on the number of song plugs via the major New York stations will be asked to remove WOR and merely report on the chain programs. Reason is that CBS and NBC have restrictions on song repeats whereas WOR, as an indie station, does not restrict the number of song plugs.

The whyfore behind this much-ado is that when the plugs are tallied a false impression is created through the bullishness of WOR plugs which sometimes falsely increases the average of certain songs. Result is that the trade, dealers and jobbers, become falsely enthused over a tune that's actually local whereas an NBC or CBS plug leaves no doubt as to its national scope.

While the Duke Ellington orchestra (colored) is going second class, as does almost every white band when sailing for European engagement, Ellington is personally traveling first class. He has an adjoining cabin to Irving Mills, his manager, and Kay Hanson, p.a. They'll dine together at their own table.

Artists in transit here or abroad are seldom embarrassed by conventions. Exception is in the south. Because of this Paul Robeson, who is playing 'Emperor Jones' as a film, refused to go south for location.

Way has been definitely cleared for M. Witmark & Sons, one of the Warner Bros. group, to move up a notch to double A ranking at the next sitting of the classification committee of the American Society. Boost will put Witmark in the same class with Feist, Berlin and Harms, latter another WB subsid.

Another publishing firm due for upping, when the June royalty split takes place, is Mills Music.

Paul Abraham, composer of 'Ball Im Savoy' and other German musical comedy successes, may be forced to accept American film bids and go to Hollywood and compose for films.

He's turned down as high as $3,000 a week from Metro on a limited deal as he's always had bids to conduct the various Berlin, Vienna, Budapest, London and Paris productions and reproductions of his operettas.

Metro will seek to enjoin picture title songs based on its film titles, such as 'As You Desire Me' which was a mild hit, based on the Garbo film. Permission to use any reference to the picture has been denied, and now with a new 'Dinner at Eight' song on the way Metro will seek to halt it.

Par's 'Farewell to Arms' became the basis of another song which likewise turned out a mild hit.

Trend of tin pan alley times is evidenced by three crack music men being forced into other fields as agents. Danny Winkler, once a $25,000 a year v.p. of DeSylva, Brown & Henderson, Inc., is one; Murry Ritter, Berlin, Inc., professional manager for 18 years, is another, and Al Bellin, high powered act lander during the heyday of vaude, is now a band booker in Chicago. And there are others.

Radio City production of an overture built around Ferde Grofe's 'Tabloid' cost the Music Hall a $500 royalty for the week. On the holdover, such productions on 'Metropolis' and 'Grand Canyon Suite' by Grofe. Gershwin gets $25 for every radio performance of 'Rhapsody in Blue' and similar special fees for stage productions.

Physical setup of the Witmark and Remick home office professional departments has been merged. All profesh contacts now center in Witmark while the Remick suite has been assigned part of the Witmark accounting department.

Merger of pro offices decided upon as an alternative to renting additional space for Witmark on the outsi

Mae West has a novel system with her special arranger, Claude Austin, who's in New York scoring new songs to be used in her next picture for Par. Austin records his arrangement on a disk and sends it to the Coast to Miss West. She records her interpretations of arrangement in Hollywood and returns the recording.

Yale University's commencement parade may have a monkey-wrench thrown in the musical works due to a tossup in hiring of union or non-union bands. New Haven classes in the parade usually hire from 15 to 20 bands and some classes have already signed up non-union musicians. Agents for other classes find themselves tied to union contracts which rear that men must be paid in spite of the fact that they can't play in the same parade with a non-union band. It's all very much of a headache for the various class agents.

Inside Stuff—Legit

Clarifying an attitude too general among the lay drama critics, Burns Mantle ('News') makes this explanation of how he made his selections of the best ten plays of the year:

'The play in my list on which no other writer agreed is Elmer Rice's 'We, the People', one of the season's failures. In this instance I have exercised an editor's prerogative and included the play without the endorsement of my accepted collaborator, the playgoing public. I have done so because I believe 'We, the People' to be a forcefully written, socially significant and rather vitally important reflection of the times. It is representative propaganda drama. Reading it, I feel, will do many native play followers good. For which reason I feel justified in preferring it to another play, the chief, if not the only appeal of which is two hours of entertainment.'

The last sentence is the significant one, a candid disavowal of a play's popularity as a standard of judgment in the commercial theatre which like the daily newspaper, addresses itself to the whole body of the people. Fact is it is the same entertainment so frankly snubbed here—the broad appeal that expressesff itself in popularity—that is the principal, if it is not indeed the only, foot rule to be applied to the theatre.

The equally salient fact is that the majority of lay newspaper writers take the entertainment factor little into consideration, either because they chose to preserve an attitude or because they do not recognize the quality when they see it.

Too often the same lack of good judgment occurs in show business itself. They tell this story of a picture producer in Hollywood:

A script had gone down the line evoking enthusiastic approval in its successive transitions from reader to mogul, reaching whom in a climax of acclaim, it was rejected.

'We don't want it,' was his verdict, 'because it has nothing but entertainment.'

'Fly By Night' (first called 'Under Canvas'), which opened at the Belmont (N. Y.) last Friday (2), played nightly last week to paid audiences up to the date of premiere. Flock of 'courtesy' coupons were distributed, redeemable at the box office for 40 and 50 cents. That means about $200 nightly gross. So many coupons were cashed in that the original opening night was set back two days.

Tickets sent the reviewers were recalled and others were sent for Friday's performance.

In 'Gold Diggers of 1933', Lou Shurr, the New York agent, gets a bit of exploitation. There is a scene promoting a shoestring manager waiting for the angel to come in with the kale to launch the show.

Office is a set-up, with help, etc., waiting. On the outside door is printed the name, Barney Hopkins, production, Lou Shurr, secretary. Biggest laugh to the show mob was emitted by George White, when he saw it at the Hollywood premiere of the picture.

The A. H. Woods mentioned on the list of preferred customers of the house of Morgan in the Washington investigation of the banker, is not the A. H. Woods of show business. Its Arthur H. Woods, former police commissioner of the city of New York.

He is president of Rockefeller Center, the corporation which owns all Radio City enterprises.

New York's drama critics have called it a season. Perce Hammond has retired to his far out Long Island retreat. John Anderson and Gilbert Gabriel also have country hideaways and that's where they are. Some of the others are thinking of sailing to Europe.

But Kelcey Allen with a patriotic yen is going to Chicago for the fair.

Edwin Booth died 40 years ago on June 7, 1893. This fact is called to the attention of the theatrical world in the obituary column of this week's VARIETY by Gene Wilder, treasurer of the Blackstone theatre, Chicago, who has inserted an unusual advertisement to pay his respects to Booth's memory.

Inside Stuff—Pictures

(Continued from page 21)

hotels. So the producers may have to build some costly sets and lose authenticity at the same time to placate their star.

'King Kong' is grapevined to have rung the finish gong on horror pix for Radio, for a time at least, although Merian C. Cooper had been considering other chillers along the same line.

Taboo from New York is said to have been inspired, not from the dollars-and-cents angle, nor because the end of the horror picture cycle was in sight, but because of the sensitiveness of certain execs to the kidding 'Kong' has received inside the industry. Kidding was based on the ultra fantastic angles in the beauty-and-beast tale.

One of the first occasions when a studio could have logically used President Roosevelt in a film scene was passed up by Fox in making 'The Man Who Dared', based on life of Mayor Cermak.

In scenes showing Cermak's assassination while conferring with the then President-elect Roosevelt in Florida, Fox photographed only the hands of Roosevelt. Studio figured it would not be in good taste to have an actor appearing in the presidential spot.

Publix does not have much faith in the upper-crust dailies of New York in advertising for the New York Paramount. Consequently, the 'Times' and 'Trib' get only one advance ad on its new shows, that usually on the morning of the opening day. Belief is that the other papers, notably the tabs, which get the majority of the weekly budget on house, bring the kind of customers that are interested in films and stage shows. The 'Times' and 'Trib' rates also figure.

That new one-year Franklin contract at RKO, as was indicated up to the close of last week, so far bears only Franklin's signature. Paper calls for same terms as previously with bonus arrangement scheduled to have applied on last one, put over for another year.

Also, items are supposed to be guaranteed by major company subsids of RKO group.

Maybe the estimates aren't offici . In another sheet, this might be called 'purely personal'. However, outside observation would lend the thought that it costs RKO around $2.50 per house weekly to issue its revived official house organ, 'Now'. The circuit operates under 100 houses presently and it costs RKO anywhere from $250 to $350 weekly to get the thing out.

Rabbi Joseph Sunderlen, refugee Chief Rabbi of Berlin, who was on Von Hindenberg's staff as a military chaplain, has written a Hitler story which Metro in New York is considering. May also be fictioned for book publication.

Lee Tracey scrammed back to Hollywood last Saturday. Took his mother along as far as Chicago, she going out to the fair.

Shuberts Would Pulmotor Defunct Co., Seek Outside Capital; Gaige Outlines Producer Bank Scheme

financial support of two planned play production groups will be sought, according to proposals set forth by Crosby Gaige and the Shuberts. Latter operating under the corporate title of Select Theatre, took over the assets of the defunct Shubert Theatre corporation, sold at auction after its financial crash and the failure of a receivership put the business in a worse plight.

Gaige's group, known as the National Theatregoers Association, frankly sets forth its aim to become a 'banking institution for the theatre' (legit). It proposes to finance other managers, claiming to have enlisted a number of producers. They are to be given money to produce, the 'bank' to receive 50% of the profits, including picture and other rights. Off the record it is put forth that even though shows may not have successful runs, the sale of picture rights may more than cover the production outlay.

The 'bank' proposes selling $6,000,000 in stock of two classes. There will be 1,000,000 shares of A stock at $5 a share and a similar amount of B stock at $1 a share. Both classes of stock are entitled to 50% of the profits.

How Plan Works

The Gaige plan is an outgrowth of his proposed subscription theatre idea, which was started but not carried through this season. Plan in gist has a local charity participating in each community, subscriptions being sold locally, along the lines followed by the Theatre Guild and the more recently formed American Theatre Society (Guild, Shuberts and Erlanger). Latter has curtailed by half the bookings promised for next season, principally because of a success shortage.

National's stock selling plan provides that each share shall be accompanied by 10 coupons, worth 50 cents at the box office when tickets are purchased. That would indicate that if the coupons are used, the actual cost of the stock would be zero to the purchaser.

When the United Booking Office was formed last season, it was proposed that a production arm be organized. But the $500,000 in working capital was never raised. Production end was later to have been fused with the U. B. O. but no stock was offered publicly.

Names of 75 persons are mentioned in the prospectus of the Gaige plan as being interested or participating in the National project, list including actors, managers and 'downtown people.' Gaige is president, and the other officers are: L. E. Detwiler and Earle Boothe, vice-presidents; William J. McKee, treasurer; Rudolph Spreckeles, chairman of the board; Lewis L. Clarke, chairman of the finance committee; Sam H. Harris, chairman of the producers committee; Jane Cowl, chairman of the professional committee. Latter board is to pass on the plays to be presented.

The Shubert proposition is the outgrowth of a reorganization plan proposed prior to the auctioning of the assets, ending the receivership. The Shuberts bought back for $400,000 the remains of assets which formerly had a book value of over $20,000,000.

The reorganization plan failed because there was little interest among the creditors to make further investment in the Shuberts' newly formed Select Theatres Corporation. Shuberts agreed to put up $200,000 providing other subscriptions to preferred stock amounted to at least $500,000. Apparently the subscriptions amounted

(Continued on page 53)

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day . . . $1.50
Mail remittance with name and summer address.

Seattle Summer Opera On $1,000 a Day Scale

Seattle,

Well bankrolled by a local group, Seattle will have light opera this summer.

Announcement is out by Kent Thomson, manager of the Metropolitan, former Erlanger house, now independently operated, that opening June 12, 'Student Pri ,' with James Liddy in title role, and Ruth Aitman as prima donna, open at pop prices, scaled four bits to $1.65.

Local chorus of 36 men and 18 women, also local ballet of eight.

Evangeline Edwards, who had the specialties for 'Vagabond King' at Capitol, N. Y., has the ballet. Harry Pfeil, with Fred Palmer of St. Louis Municipal Opera, are stage directors.

Organization calls for one grand a day to break.

If venture succeeds the season will be extended to probably six weeks; then resume again in October, to use up all dark time at the Metropolitan.

EBBING GIFTS HAMPER RELIEF FUND CAMPAIGN

With its bank balance steadily dropping the Stage Relief Fund's plans for raising more money to tide over the summer are incomplete. Proposed open air fete to be staged in a park, is yet to be okayed, but will probably be held late this month.

Application aid continue daily and are known to include some better-knowns of the stage. Last week's donations were among the lowest since the Fund was started.

Two sums amounting to $37.50 were received but $116 was also paid by four current shows, casts of which are contributing a weekly percentage of their salaries. That money was turned over to the Actors' Dinner club, in accordance with the working arrangement between the two organizations.

Weekly statement to last Friday (2):

Previous contribs	$58,291
Judith Anderson	25
Whitehead Players	12
Other contribs	116
	$58,544
Disbursements	50,407
	$8,137

OUTDOOR OPERAS IN BALTO

Projects i ing Up for Summer Season

Baltimore, June 5.

Outdoor opera is once more returning to Baltimore, with both comic and grand opera being announced by two impresarios. George De Feo has made plans to come to town on June 26 to open his comic opera company at Carlin's, the northside amusement park.

DeFeo, who was in town this season at the Maryland with grand opera, plans to open with 'Chimes of Normandy.' J. F. Wallace is general manager.

Likewise the Baltimore Summer Opera company is getting ready for another season under Antonio Rossitto. Rossitto's company will do its al fresco operas at Homewood Field, which is the athletic stadium of the Johns Hopkins University.

First show for Rossitto is 'Il Trovatore,' opening July 11.

BRADY BALKS SEASHORE SUNDAYS, FORCES ISSUE

There was a turbulent interlude during Equity's annual meeting last Friday (2) at the Astor, when the proposal to permit Sunday nights at Atlantic City was voted down. While it was known that the plan had some opponents, agitation came from an unexpected quarter, William A. Brady being the dissenter. Brady is the only active producer who is a member of Equity, by virtue of his appearing in one of his attractions several years ago.

Brady has been championing for Sundays in New York for years, insisting that would mean much to bring back the legit. He arose at the meeting to submit an amendment to the proposed amendment, to the effect that Sundays on Broadway also be okayed. Frank Gillmore ruled him out of order, Brady then offering a resolution in opposition to the seashore Sundays. That resulted in a stampede that defeated the motion.

The Sunday thing at Atlantic City was regarded as an opening wedge for such performances in New York. Brady didn't see it that way and forced the issue. Equity leaders favored the experiment to see if vacationists would attend on that night, also to note how the managers would designate one day off each week.

There were 425 members present out of about 3,000, which is the total paid up membership. Amendments pertaining to aliens passed without discussion, which was a surprise. Some contest was expected over the amendment permitting aliens who have played here 75 weeks to become members upon completing 100 weeks. Other than the latter class, which includes but a few English actors, no aliens will hereafter be permitted to become members, but must pay Equity 5% of all legit salaries earned here.

Grand Opera at Pop Prices Wins Support and Praise at N.Y. Hipp

Grand opera at popular prices (25 to 50c) opened on Sixth avenue at the New York Hippodrome Saturday night (3) with Verdi's 'Aida.' A capacity crowd, which means 5,500 greeted the premiere.

Several attempts have been made before to offer good opera at modest prices, but generally with indifferent success because the singers and productions were lacking. Here is a group of singers collected from standard organizations plus a production in all respects first-class.

The Hippodrome seems to be well equipped for the presentation of spectacles such as 'Aida' and other operas. Under the direction of Maestro Salmaggi and the capable conductor, Giuseppe Bamboschek, for many years with the Met., whose splendid musicianship carried the performance, there seems to be every reason why this effort should meet with an appropriate response.

The scenes laid in Egypt supplied excellent pageantry and the costuming was sightly. The 'triumphant act' was a splash of color. Aurello Gallo's work as stager was effective.

Charlotte Ryan, formerly of the Met., sang the role of Aida. Her voice is of a light, lyric texture, and her version of the role was more in that vein than dramatic. Frequently her tones were forced, but her stage presence is pleasing and she was well costumed. Maude Rooney sang the role of Amneris for the first time and appeared without having had either an orchestra or stage rehearsal. She has a rare contralto voice, rich in quality, exceptionally high tones and emotionally she conveyed all the tragedy called for by the realization of the betrayal of Radames. As the daughter of the king she was truly regal. She wore magnificent costumes owned by the world famous Carmen, Maria Guy. This young singer should reach a high place.

Arnoldo Lindi made his intial appearance as Radames. He came from La Scala, Milan, to sing in Radio City Music Hall. Pasquale Amato, baritone, long associated with the Met., and Nino Ruisi, bass, were in excellent form. Martha Henkel, premiere danseuse, with her ballet, was a stimulating feature of the event.

At :45 the stars were still making their bows, testimoney to the sincere enthusiasm with which New York music lovers welcomed this interesting experiment.

Summer Reps, Tryouts, Stocks and Late Tours Crowding New England

Syracuse Needs Angel For Revival of Legit

Syracuse, June 5.

If Syracuse can find an angel, the chances favor touring attractions here next season for the first time since the Shuberts retreated from their native city.

The United Booking office has made overtures for a local outlet for 1933-4, but while showmen are available, the necessary bankroll is wanting.

Walter Hampden's profitable two nights here last week gave impetus to the movement for a return of legit, the stand at the Empire grossing slightly better than $3,000. It cost Hampden, however, $1,700 to sponsor his own engagement.

The Empire, built to play K. & E. attractions in opposition to the Shuberts at the old Wieting, is owned by the Gurney Realty Company, corporate identity of Walter Snowden Smith. House, however, is in the hands of the Sedgwick Realty agency under a management contract that gives Smith no say. Sedgwick people are said to be cold to any leasing deal under a five-year period.

SYRACUSE U. HONORS SEC. WOODIN, HAMPDEN

Syracuse, June 5.

Shattering its Methodist tradition, Syracuse University today (Monday) at its annual commencement, conferred an honorary degree of Doctor of Letters upon an actor.

The recipient was Walter Hampden (Dougherty), who last week filled a two-night engagement here, 'Caponsacchi' and 'Hamlet.'

At the same time, again departing from custom and recognizing the musical attainments of William Hartman Woodin, Syracuse conferred an honorary degree of Doctor of Music upon the Secretary of the U. S. Treasury.

In the singling out of Hampden for a degree, the hand of Dr. Burgess Johnson, director of public relations for the university, was seen. Dr. Johnson is a close friend of Clayton Hamilton, who has been lecturing in behalf of Hampden this year, and has known the actor through a mutual interest in the Players' club.

Syracuse University for years had the traditional Methodist Episcopal attitude towards the theatre. The more liberal viewpoint has resulted from a greater emphasis upon the dramatic department since Prof. Sawyer Falk, former professional, became its head.

Campus gossip has it that the university's departure from custom in Woodin's case was at the suggestion of the Secretary himself. Advised that Syracuse desired to confer an honorary degree upon him, Woodin is said to have informed the Chancellor that the only acceptable one was in music. This led to a careful scrutiny of his compositions, and the eventual decision that the degree might be granted.

Kay Strozzi, Geo. Kelly Bankrupt, File Pleas

Two players in legit took their financial troubles to the Federal Court in New York last week. Schedule that Kay Strozzi filed gave her liabilities as $11,605 and her assets as unknown.

Other petition was George Kelly's, giving his address as 26 West 53d street, liabilities $1,048 and no assets.

'Frisco for 'Only Girl'

Los Angeles, June 5.

Following its financially cessful two weeks here at the Biltmore, Herbert L. Heidecker's production of 'The Only Girl' resumed at Santa Barbara Saturday (3), and went into the Columbia, 'Frisco, today, for an indefinite run.

Gertrude Stanton, Margaret Rilling and Christine Campbell withdrew from the cast after the Santa Barbara date.

Burlington, Vt., June 5.

Eight shows are within the borders of the state this week. Not in years have so many shows flocked to Vermont at one time. Three weeks ago the Chaney-Browne Players, a dramatic stock show, was the only company in the state, and was playing to fair business.

The flood of shows, with several more reported on the way, are now finding it hard to find bookings without following each other into the few good spots. In some cases the shows are battling to reach the choice spots first. Companies in the state this week are Chaney-Browne Players; Kenney, the Magician; Aladdin, the Orientalist; Society Belles and Beaus; Dan Sherman Family; Imperial Hawaiians, Marie Pirie and her 'Frolics of 1933,' and the Texas Rangers.

Hartford, Conn., June 5.

Hartford was nothing but legitimate actors the past week, with five separate legit shows current.

Walter Hampden and company appeared in 'Caponsacchi' and 'Hamlet'; William Faversham appeared at another theatre in three plays; Joseph Schwartz and a cast of 45 played here in his present Yiddish vehicle; the Thatcher players appeared at the Palace in a regular stock presentation, and Queenie Smith was at Parson's for the week in a new play, 'Poor Little Thing.'

It has been a good many years since Hartford has witnessed such a deluge of legitimate performances in one week.

Barrymore Pay Claims Lodged with Equity

Part of the cast of Ethel more's 'An Amazing Career,' folded in Chicago recently, have filed claims for unpaid salary with Equity. Five players claim a total of $5,000 due. The others have either refused or hesitate to file against the star, who had the show on her own.

The entire cast had waived the salary guarantee requirement, no bond being posted, which explains why Equity is not called on to pay off. But that does not invalidate the salary liability. Understood that full salaries were not paid during most of the time 'Career' was out.

Method of collection has not been determined by Equity, but will probably be ruled on by the Council. If the claims are not settled in the meanwhile, it is possible Miss Barrymore will be required to pay off by giving a percentage of her salary during her next engagement. That is similar to the alternative given managers in the settlement of unpaid salaries.

Show originally opened under the title of 'Encore,' Arthur Hopkins presenting. Miss Barrymore took over the show after Hopkins bowed out.

Ann Arbor Festival's 'Design' Wins Praise

When Gilbert Seldes called Angna Enters an 'inspired pantomimist' he spoke true words, as was borne out in her two performances in the Ann Arbor Dramatic Festival on May 29 and 30.

Sharing honors for the second week's offering were Violet Heming, Robert Loraine, Tom Powers and Rose Hobart in Benn Levy's comedy, 'Springtime for Henry' (a change in cast from the first announcement), and Miss Heming, Mr. Powers, Geoffrey Kerr, and Francis Compton in Noel Coward's 'Design for Living.'

Miss Enters' program was varied and included many of her famous 'Compositions and Episodes in Dance Forms,' imaginative, comic, tragic, burlesque, and always entertaining.

'Design for Living' was a finely done piece of work and every one of the players deserves commendation. Violet Heming has appeared in the Ann Arbor festival for three seasons and has never given a finer performance than her Gilda; Powers and Kerr are splendidly matched against each other and helped to round out the production.

LEGIT'S WORST YEAR OVER

Hits of '32-'33

'When Ladies Meet'
'Dinner at Eight'
'Late Christopher Bean'
'Music in the Air'
'Take a Chance'
'Biography'
'Twentieth Century'
'Design for Living'
'Strike Me Pink'

MODERATE SUCCESSES

'A Thousand Summers'
'Bridal Wise'
'Clear All Wires'
'Flying Colors'
'Criminal-at-Large'
'Mademoiselle'
'Dangerous Corner'
'Autumn Crocus'
'Alien Corn'
'Pigeons and People'
'The Gay Divorce'
'Melody'
'Goodbye Again'
'One Sunday Afternoon'
'Forsaking All Others'
'Run Little Chillun'
'Both Your Houses'
'Three-Cornered Moon'
'Best Sellers'

Failures of '32-'33

'Yeah, Man'
'Heigh Ho, Everybody'
'Christopher Comes Across'
'Hired Husband'
'Hey, Nonny Nonny'
'The Boy Friend'
'Back Fire'
'The Webb'
'The Chameleon'
'Page Pygmalion'
'Bomfino'
'Smiling Faces'
'Ballyhoo'
'Here Today'
'Best Years'
'Man Who Reclaimed His Head'
'Lily Turner'
'The Budget'
'Triplets'
'The Stork is Dead'
'Vanities'
'Bidding High'
'Success Story'
'The Other One'
'C' Man Satan'
'Nona'
'Americana'
'I Loved You Wednesday'
'Peacock'
'Rendezvous'
'Black Sheep'
'Men Must Fight'
'The Good Earth'
'Absent Father'
'The Passionate Pilgrim'
'Keeping Expenses Down'
'The Anatomist'
'The Girl Outside'
'The Surgeon'
'Tell Her the Truth'
'Carry Nation'
'Incubator'
'The Dark Hours'
' ingapore'
'Chrysalis'
'The Perfect Marriage'
'The Firebird'
'The Barrister'
'It Happened Tomorrow'
$25 an Hour'
'They All Come to Moscow'
'The DuBarry'
'Jamboree'
'The Mad Hopes'
'The Great Magoo'
'Walk a Little Faster'
'Red Planet'
'Lucrece'
'Anybody's Game'
'Honeymoon'
'Shuffle Along'
'Little Black Book'
'Girls in Uniform'
'Saint Wench'
'Late One Evening'
'A Good Woman, Poor Thing'
'Two Strange Women'
'Foolscap'
'Big Night'
'Pardon My English'
'We, the People'
'Marathon'
'Bad Manners'
'Evensong'
'Before Morning'
'The Sophisticrats'
'Four O'Clock'
'Conquest'
'American Dream'
'Hangman's Whip'
'Louisiana'
'A Saturday Night'
'Our Wife'
'The Lady Refuses'
'Lone Valley'
'Marelyn's Affairs'
'Masks and Faces'
'Far Away Horses'
'The Party's Over'
'Her Tin Soldier'
'Hummin' Sam'
'For Services Rendered'
'Strange Gods'
'Three Penny Opera'
'The Comic Artist'
'Unto the Third'
'Little Ol' Boy'
'Man Bites Dog'
'Nine Pine Street'
'Hilda Cassidy'

SCHNOZZLE FALLS FOR THEATRE SCRUBWOMEN

Although definitely slated to close last Saturday (3) 'Strike Me Pink' holds over at the Majestic (N. Y.) this week. Ads which announced June 10 as the final date, switched to 'last five performances' and again changed to closing date first - nounced.

That followed action after Jimmy Durante was petitioned by the company and the house staff, down to the scrub women, that he stick another week. Schnozzla, who had been summoned back to Hollywood, telephoned to Joseph M. Schenck for an extension, the latter calling back an okay last Tuesday evening during the performance.

First entrance of Durante after word passed around, had him coming on in the six-day race skit. A cheer by the players forced the Schnoz to make several wobbly circuits of the stage on his bike.

Schenck had the say on Durante's holding over because Metro had loaned the comic for 'Palooka,' which United Artists will release. He is to play the manager. Durante later telegraphed Schenck that in return for the courtesy he'd be willing to play the fighter (Palooka) also. Stuart Erwin is cast for that part.

Humphrey and Cantor Will Do Legit 'Woman'

Hollywood, June 5.

S. 'Tink' Humphery and Lew Cantor will turn to legit again with a new play, 'Earth Woman,' which they intend to produce either here or in New York this fall.

'Earth Woman' was developed from a dramatic vaude sketch in which Ethel Clifton appeared. Miss Clifton and Evelyn West, newspaper-woman on the San Francisco 'Examiner,' wrote the play.

In the Patio

Pasadena, June 5.

In addition to the stage of the Pasadena Community playhouse, the courtyard patio and outside balcony of the theatre will be used for one scene of 'Volpone,' which opens here tomorrow (6).

Cast, headed by Douglass Montgomery, includes Charles Levison, Thomas Browne Henry, Ralph Freud, Ruth Covell Levison, Charley Simpson, Byron Foulger, Robert Livingston and Lee J. Cobb.

Icott's Daughter Launched

Janet Olcott, 17, concert pianist, is coming to America for her debut under Ed Perkins' aegis.

She is the daughter of Chauncey Olcott and has resided in Nice, her tutelage being wholly French.

PICTURE RIGHTS MAIN SALVAGE

Screen Pays $300,000 for 19 B'way Scripts Out of 117 Plays—More Than Half of Them Flops—Producers Venture More for Film Money Than Theatre Profit Hopes—No $100,000 Buys, but Two Get $50,000

'PINK' LOSER BUT A HIT

Giving the producers but 26 even breaks or better out of 117 tries, the '31-'32 Broadway legit season was a heart smasher and bankroll buster for almost everybody concerned. There were only ine hit shows all year, against 91 flops, while 17, classed as moderate successes, finished up with an even break or slightly better.

rom every angle, excepting one, the Broadway legit business reached its lowest point since the war. The exception is the picture rights sideline, which restored about $300,000 of Broadway's legit losses through the sale of 19 scripts for film purposes.

Sensing trouble from the start, and finding angels with large wing spread pretty scarce, the producers soft pedaled their activities from the start. Result was less producing than in many years, only 117 new shows chancing a Broadway try all season. For the previous three or four years the average season's total had been 150 new shows, while before that it had run as high as 200.

Film Gamble

The picture angle gained in importance as legit producing profit chances diminished. To this is attributed a large part of the generally poor quality (for stage purposes) of the '32-'33 legit producing as a whole. Knowing the odds against any succesful legit venture had jumped to more than 5 to 1, the producers obviously considered the picture rights with as much importance as the stage possibilities when reading scripts, and many cases the picture angle was considered the most important.

Legit production, and especially on Broadway, always boosts the film sales price of a script. Numerous indie legit producers purposely held down the cost of staging their shows with full knowledge that the show had only a slight chance to land as a legit show, but with expectations that a picture buy would cover the legit loss and return a profit besides.

There was a drastic decline in the market price for legit scripts as set by the Hollywood end, but the money still looked good. There weren't any $100,000 buys this year, as in the past, but two shows got into the $50,000 class—'Dinner at Eight' and 'Design for Living.'

Film purchase prices for the other shows ranged from $7,500 to $28,000. The 17 others sold during the year were 'Men Must Fight,' 'When Ladies Meet,' 'One Sunday Afternoon,' '20th Century,' 'The Party's Over,' 'The Good Earth,' 'Little Ol' Boy,' 'Three Cornered Moon,' 'Clear All Wires,' 'Lily Turner,' 'I Loved You Wednesday,' 'Rendezvous,' 'Madamoiselle,' 'Dangerous Corner,' 'The Great Magoo,' 'Goodbye Again,' 'Hangman's Whip.'

Ten Flops Sold

Ten of the shows sold for picture, or more than 50%, were legit flops. Four were hits and five moderately successful in stage form. Of the flops that were sold, the majority seemed to have been produced with the picture angle chiefly in view.

In compilation of the hits and misses a couple of exceptions were made through mitigating circumstances. One exception recorded

(Continued on page 52)

'Variety's' Box Score Winners

		W.	O.	Pct.
'23-'24	CRAIG ('Mail')	19	6	.677
'24-'25	POLLOCK ('B'klyn Eagle')			.753
'25-'26	GABRIEL ('Sun')			.826
-'27	GABRIEL ('Sun')			.857
-'28	ATKINSON ('Times')			.862
-'29	LITTEL ('Post')			.809
-'30	BROWN ('Post')			.808
-'31	BROWN ('Post')			.817
-'32	GABRIEL ('American')			.917
-'33	GABRIEL ('American')			.864

Drama Critics' '32-'33 Score

ilbert Gabriel of the 'American,' who last year became the first three-time winner of VARIETY's seasonal box score of the New York dramatic critics' aisle seat batting, is now the first four-time winner. He leads the metropolitan league at the end of the '32-'33 legit season with a percentage of .864. Brown of the 'Post,' the only other reviewer who has won the slugging crown twice, finished second, this time at .844.

This is VARIETY's legit box score's tenth year. It commenced in the season of '23-'24 with Craig of the 'Mail' the winner. Gabriel copped the batting crown for the first time in '25-'26, repeated the following year, and, after a four-year lapse, won it again in '31-'32. His win this season gives him four championships out of ten tries, which is as good as Cobb ever did in the American league. Anyone who has seen Gabriel scram out on a sour show after the second act and can also recall Cobb scoring from first on a single will agree with the comparison.

Wotta Season!

It was a pretty trying Broadway stage season the boys passed through. As few as nine hits were recorded, and there were only 17 moderate successes from August to June. No less than 91 productions took it on their box office chins and went down as flops. The only compensation for the suffering scribes was the strikingly small number of openings, only 117 new shows arriving on Broadway all season, lowest number since the war. Ten years ago and for several years thereafter the usual seasonal total was about 200 new shows. For the past five years the number has been nearer 150, but this time it dropped to almost half of what it was a decade ago.

While a few of the boys, such as Gabriel, Hammond, Anderson, Mantle and one or two more caught their customary quota of from 90 to 100 new opuses, others like Atkinson of the 'Times,' are found to have been proportionately off in their first night attendance. J. Brooks, who has been vacationing for the season's final month or so, witnessed only 79 legit debuts. He usually catches 100 or more. But Atkinson missed practically nothing by going away, for of the 19 shows that opened after his departure, only one finished in the money, and that one only moderately so.

This score omits 'summer shows' of the '32 summer, 12 in all, and is based on the 117 that opened within the regular season. 'Domino,' which came in Aug. 17, was the starter, and 'They All Come to Moscow,' which opened May 11, the official finisher. Anything that has opened since 'Moscow' and that opens between now and the end of August will be classed as a 'summer show' and so recorded in next season's box score.

Gabri

Gabriel compiled his leading batting average through catching the most shows, the first time that has happened. He saw 103 altogether, guessing 89 right, 13 wrong and failing to express an opinion once. Brown is second with 76 hits out of 90 times at bat. Anderson and Atkinson, third and fourth, are closely grouped with .828 and .823, respectively.

If Percy Hammond, the dean of the Click Clockers, could pick 'em as well as he writes 'em up he probably would be out in front as long as he could walk up to that plate and swing a typewriteer. He tops the second division this year with a .743 average and is trailed by Lockridge, Mantle and Garland, latter resting in the cellar.

There was a general decline in the rendering of 'no opinions,' otherwise known as slipping it to 'em easy. Lockridge committed the greatest number of errors, 10, in this respect, but otherwise the decline is very noticeable. Atkinson, usually the 'no opinion' champ, is down to six this time. Mantle whose use of the star rating system for the first time prevents an evasion, was the only one entirely immune. There were 39 'no opinions' delivered altogether, against 77 the season before.

Not much shifting of places since last year. Gabriel, Brown, Anderson and Atkinson were among the leaders in '31-'32 also, Brown jumped from fourth last year to second this time and Anderson again finished third. On the whole, however, the predictions were not as expert as in the past. From a combined team batting average of .769 last season, the boys slipped to .699 this time.

VARIETY's combined staff muggs somehow managed to stumble around the bases at the rate of .897. That gives VARIETY first prize, and as VARIETY is both the giver and the winner, it means VARIETY owes itself one embroidered hot water bottle.

SEE TOBACCO MONEY IN CROSBY GAIGE PLAY

Reynolds tobacco money, through Henry Walker Bagley, connected by marriage to those North Carolina millions, is believed coming into show business. Bagley, who married Nancy Reynolds, daughter of the tobac king, has around 10% of Crosby Gaige's 'Star Dust,' which is due on Broadway.

Noel Pierce, co-author of the play, is a friend of Libby Holman, who married Nancy Reynolds' brother, the late Smith Reynolds.

Paramount holds the major interest in the play, computed at close to 50% through advancing $17,500 to Gaige for production. Under Dramatist Guild rules, play, however, goes on open market for bids, and if any other film maker outbids Par he gets the property. If that should happen, Par would get a percentage of the purchase price.

'Dust' opens June 12 at the Selwyn, N. Y.

Olsen-Johnson Detour 'Chance' Chi Fair Date

Olsen and Johnson stepped into 'Take a Chance,' Apollo (N. Y.) Monday replacing Jack Haley and Sid Silvers, but the critics will not be invited to give second review of the show until later in the week. The comedy duo bought in on the Schwab & De Sylva show mostly on the strength of the road dates.

First stand out will be Chicago, but because of the reported lean attendance in the Loop theatres, 'Chance' may not play that booking until late summer. Dependent on business, 'Chance' will remain on Broadway until then.

Bus Competition Forcing Carriers Toward Restoring Old Party Rates

The battle between the railroads and busses for passenger transportation is on. While the contest particularly applies to the middle and far west at this time, passenger agents say that it is merely a matter of time when party-rates will be resumed virtually throughout the country. Group ticket advantages are available now in the west.

How much benefit the rate adjustments will be to show business, will depend on how long the rate cuts will continue. New tariffs are dated to extend to late October, but the indications are that reduced fares will apply during succeeding months, with perhaps somewhat higher rates than the summer lows.

Many railroads are faced with serious competition from the busses, but it is only lately that they realized a rate war is the only weapon of defense. It's still a guess whether the railroads delayed too long going into action, for there is little doubt busses were allowed to become strongly entrenched.

Cent a Mile South

'One cent per mile' is the summer slogan of the Southern Railway System. One legit booker has figured out how a roadshow can play 18 one-night stands for a total fare of $27 per person. Round trip tickets, Memphis to southern main points, cover most of the middle and southwestern territory. There are actually 36 stands touched and a show could repeat the trip, playing the other stop-offs by purchasing another cent-a-mile round trip, which has an 18-day time limit.

Pullman surcharges, one bane of railway travel, have already been modified by some roads. The Louisville & Nashville offers a 25% cut on such rates. It costs three cents a mile for sleeping car travel and two cents per mile in coaches. So many changes in rates have been made during the spring that passenger agents are befuddled, there having been 86 different tariff schedules issued.

72% Fare Cuts

For group travel, parties of 100 or more can purchase round trips for 72% less than recent peak rates. Some round trips offered are one and a half the regular one-way fare. Parties of 25 persons may travel at a reduction of 66⅔%. Three and four-person party tickets are available at 50% off and single round trip tickets are offered at a 45% reduction. Most of such trips are limited to 10 days, but are available from May 26 to Oct. 29 and points are southern resorts. However, there are many excursions pointed to the Chicago World's Fair, with the railroads strongly competing with busses, and the 50% cuts, too, apply to trips to points on the Atlantic seaboard. Baggage is checked and handled in the usual manner.

The far west busses buck the railroads only in certain routes. From Salt Lake to Los Angeles, fares on wildcat busses are $5 per head, and the deluxe motors charge $12, but the busses cannot compete in mountain trips, the motors burning out too quickly. As to speed, the motor bus trip from Salt Lake to the West Coast is as fast as the trains.

In the east the bus competition is not as serious from the railroads' angle, because many busses are operated by the lines. The trunk lines —Pennsylvania, New York Central and the New York, New Haven & Hartford roads—continue to battle against party rates, but are again offering many round trips at low fares—usually 25% over the one-way rate.

A recent concession, however, by the Hartford road is interesting to showmen, the requirement for a free baggage car being 25 fares instead of 50. Same line raised the old 25 fare baggage car minimum some years ago. On some of the western roads the minimum for a baggage car has been dropped to 20 fares.

Despite the train fare concessions, one booker who has lined up six attractions to tour the middle and southwest next season, plans to use busses unless settings carried make such transportation impractical.

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'Angel' Pulled in Chi, Loop Trade Terrible

Bad theatre going in Chicago brought about another booking change concerning 'Hard Boiled Angel,' now called 'Angel.' Arch Selwyn yanked the show out of Cohan's Grand after one week and spotted it at the Majestic, Brooklyn, this week. 'Angel' is due into the Times Square (N. Y.) next week, Broadway booking protecting the picture rights.

Advance sales in Chicago even for name attractions have been less than $1,000.

Neb. Stock Non-Union

Lincoln, Neb., June 5.

Ray Weaver Players at the Liberty here turned non-union. Stage hands were getting almost twice as much as the principals in the cast, and Weaver asked for a readjustment. It was refused. Weaver discharged the stage hands and the union orchestra walked.

Weaver got a ten-piece girl's band and broke in a non-union crew over the Sunday rest.

YALE BERTH FOR EATON

Walter Prichard Eaton has been named to Yale Faculty to replace the late Lee Wilson Dodd who, shortly before his sudden death, had been appointed to succeed Prof. Baker in the playwriting department of Yale's Drama School.

Eaton was formerly associated with Prof. Baker at Harvard. He served as dramatic critic of N. Y. 'Tribune' and N. Y. 'Sun.' Eaton is author of a number of books on dramatic art. He has taught at Columbia and elsewhere. He is a member of the Pulitzer prize playwriting jury and he is secretary of National Institute of Arts and Letters.

Worst Year

(Continued from page 51)

is 'Strike Me Pink,' which, despite probably taking the largest individual show loss of the year, is classed as a hit. Although costing $150,000 to produce and losing $90,000 on the run, the $60,000 recouped classifies 'Pink' as a hit show as far as box office returns are concerned. It reached as high as $37,000 in a week, averaged about $26,000 a week on the run and would continue if not for the forced departure of its star, Jimmy Durante.

George M. Cohan's 'Pigeons and People,' in which the producer stars, presented the strange spectacle of a show flopping on Broadway, but making it up and more on the road. Despite the Broadway bust, 'Pigeons' classes as a moderate hit.

There were 12 shows produced and opened during the '32 summer, but not included in the season's resume. Only two failed to flop. They were 'A Thousand Summers' and 'Bridal Wise,' both moderate at the b.o.

BROADWAY REVIEW

TATTLE TALES

Musical revue in two acts and 29 scenes produced by Frank Fay. Sketches by Fay and Nick Copeland. Music and lyrics by Edward Ward, George Waggoner, Leo Robins, Ralph Ranger, Willard Robinson, William Walsh and Frank Fay. Musical numbers staged by John Lonergan, Leroy Prinz and Danny Dare. Frank Fay and Barbara Stanwyck starred. Supporting cast: Lillian Reynolds, James Mack, Nick Copeland, John Dyer, Don Cummings, Ray Mayer, Betty Doree, Beuyell and Miss Tova, Evelyn Page, Edith Adams, Jerry Archer, Dorothy Dell, Mary Barnett, Les Clark, Helen Eades, William Hargrave, Jane Morgan, Betty Nylander, Eddie Byrnbrian. At the Broadhurst, June 1.

After five months on the road, Frank Fay brought his 'Tattle Tales' into New York for a stay that will of necessity be short.

As a coast production, and while on the coast it was good entertainment. During its Los Angeles run of four weeks and the Hollywood run of five weeks it was a much bedeviled production. Fay walked out twice. In 'Frisco he walked once. During his absence he was replaced by (in sequence) Richey Craig, Jr., Benny Rubin and Jans and Whalen. Before the production left 'Frisco it had cost the Fay-Stanwyck combo $35,000. In 'Frisco Miss Stanwyck stepped into the show, presumably to get back some of her outlay. As the studios were encouraging vacations, she remained with the cast, and will probably return to Warner Brothers and the coast in about seven weeks. During this time she will help out hubby at the Broadhurst, providing the run lasts that long.

As presented here 'Tattle Tales' is a Thanksgiving show with the turkey sliced thin. It's all Fay. For Fay fans it will probably provide pleasant entertainment. For others it will be an indifferent evening. Original blackouts have been replaced by things of Fay's own invention, none having more than fair merit.

Miss Stanwyck contributes two scenes from her pictures; one from 'Ladies of Leisure,' the other from 'The Miracle Woman.' Latter is the better, allowing Miss Stanwyck to indulge in some heavy cating. First-night audience received it better than anything else in the show. However, as an attraction she is a doubtful draw. Her picture fans can see her around the corner for 50 cents. Few will care to pay $4.40 for a glimpse. For the rest of the evening Miss Stanwyck stooges for Fay.

'I'll Take an Option on You' and 'The First Day of Spring,' the plug numbers, have been done to death. Two new numbers were added for New York. They mean nothing.

Of the original cast only Nick Copeland, James Mack and Don Cummings remain. Rest have been added for New York. With the exception of Beuvell and Miss Tova, dance team, they are doubtful assets. Fay would have done a smart thing had he engaged a few name acts.

Dances have been restaged and costumes have been renewed for the east. Neither mean anything. Routines are simple. There's nothing original about the show except one of Fay's dressing gowns.

In the sticks show gathered considerable money. That's where it belongs. For the local run, in partnership with the Shuberts, Fay will probably get sufficient money to stay out of the red, but there won't be much profit. *Call.*

Out of Town Reviews

ANGEL

Chicago, May 30.

Arch Selwyn production of three-act (one set) comedy-drama by Wilson Collison. Staged by William Selwyn. Starring Lenore Ulric. Priced at $2.20 top. Opened May 29 at Grand, Chicago.

Martin.....Paul Kelly
Laura Roland.....Jessie Landis
Bob Geldins.....Ian Keith
Phil Roand.....enry Daniell
Miss Fisher.....Jane Ferrell
Angel Carson.....Lenore Ulric

'Angel' is better than a description of its plot would indicate and more colorful than the drab mountain cabin in which the entire action occurs. It lasted one week at the Grand, Chicago, but that isn't necessarily proof positive against its chances for New York. Chicago legit business has been uniformly terrible all season.

It's the eternal triangle told against the plot mechanics of a forced landing in the California mountains. Among the passengers on the Frisco-bound plane besides the snooty cheating wife, her lover, and her husband are a lady missionary, the pilot, and Angel Carson, a kind-hearted semi-trollop. This latter role is, of course, Lenore Ulric's, and in a sense it means that the star is not the central character of the play. Role, however, is plenty fattened with nifties, wise rejoiners and sexey innuendoes.

Possibly a new wrinkle in the post-Shakespearian drama is that piece of business of Miss Ulric's just in from the rain. She backs up to the open fireplace in the cabin and raises her skirt to dry her wet undies. This is a delicate touch that New York will like.

Miss Ulric can do lady toughs like nobody else, but that split skirt she wears is not a becoming garb. A tight, form-fitting skirt would serve the characterization better and more plausibly. In this detail Miss Uiric was out-floosying the floosies.

Supporting cast is good and ditto the production. Ending for Act III and the play is weak. It hints at desperation on the playwright's part in that the most sympathetic male character just wanders off and commits suicide by cutting his throat with a jagged rock. And there the play ends.

However, Wilson Collison is an experienced playwright and he keeps his clock ticking pretty well. Show is reported headed for New York and fixing. *Land.*

POOR LITTLE THING

Hartford, Conn., May 31.

'Poor Little Thing'—A comedy by Marianne Brown Waters, at the 'Parsons' theatre, starring Queenie Smith.

Helen Fairchild.....Ethel Morrison
Doris Darrow.....Nancy Sheridan
Beebee.....Ulita Torgeson
Jay Benton.....Donald Gallaher
Cynthia Talbot.....Mildred Baker
Willie.....Queenie Smith
Brewster.....Stapleton Kent
Tony Talbot.....Douglas Gilmore
Thorton Keith.....Sam Wren
Horace Smith.....Frank Kingdon
Albert.....Frederic de Cordoba

The third week of the summer season at Parsons' theatre in which plays are being tried out for experimental purposes, brought Queenie Smith in her first appearance here in a non-musical, 'Poor Little Thing,' which was chosen for her debut in a new field by Marianne Brown Waters.

It was an inauspicious entry into non-musical for Miss Smith, who has an unpleasant part. She plays a woman with a selfish, evil nature, masquerading as a person of disarming candor.

Plays Abroad

GANTS BLANCS

('White Gloves')

Paris, May 25.

Comedy in four acts, adapted and translated by Mme. Lissi Olsson from the original Swedish play of Hjalmar Bergman. Stage direction and settings by M. Pitoeff. Presented by the Pitoeffs at the Theatre de l'Avenue for run.

Rolf Swedenem.....M. Pitoeff
Juliette.....Mme. Ludmilla Pitoeff
Rolf.....Raymond Dagand
Ricky.....Louis Salou
Martha Boman.....Mme. Jane Lory
Astrid.....Mlle. Madeleine Valbrun
Erikson, the foster...Fernand Joachim
Pedersen.....Andre Frere

The Pitoeffs are at their best in this adaptation, which gives them an opportunity to be quite natural and charming in roles which fit them like the white gloves that symbolize the high ideals, purity and aristocracy of the members of the family of Swedenem.

Though the father, Rolf, has brought up his sons and daughter to uphold the honor of the family above everything, he has little to give them in the way of material things and the Swedenems fall into a carefree Bohemian manner of living. Both boys are up to their ears in debts and cannot account for falsified papers bearing their father's signature. Ricky is engaged to marry a very wealthy young girl but is too proud to sell himself as an escape. The story which started out as delightful comedy suddenly takes on a serious tempo and works up suspense and mystery as to which one of the household is guilty of the forged signatures. In the end a surprise denouement clears up all the doubts and the moral fibre of the reunited family remains intact.

Georges Pitoeff's portrait of the old savant-idealist is very human and Ludmilla Pitoeff gives a convincing and entertaining characterization of the gay actress daughter. Dagand and Saiou play the attractive sons with vivacity and charm. Jane Lory is very real in the part of Swedenem, Sr.'s sister-in-law, who runs and rules the irresponsible ex-aristocrats with a surly exterior which cannot altogether hide her good heart.

Play has some emotional moments in good contrast to the lighter scenes. Dialog, though not brilliant, is amusing. For English translation, lines need to be made more sparkling. Whether or not this piece would go in America rests a great deal upon the casting.

Egy Csok Es Mas Semmi

('A iss, That's All')

Budapest, May 25.

A new comedy with music in three acts. At the Magyar Szinhas, Budapest. Book by Imre Halasz. Lyrics by Astvan Bekeffy. Music by Micheal Elsemann. Cast: Hannah Honthy, Ella Gombaszogi, Eugene Torsz, Gyula Kabos, Imre Raday.

The type of show that seems to have best chance of being a hit in this city is a well-constructed farce plot with catchy musical numbers, small cast and cheap but original scenery.

'A Kiss, That's All,' is a very good example of this type, and accordingly has much success. Pretty risque but cleverly written and gracefully played, so that it is not obnoxious.

About a young woman whose grounds for divorce from her elderly husband are 'A Kiss, That's All.'

Too naughty to go on the screen, but very amusing, reminiscent of the lightest French farces. Musical numbers are also graceful and full of esprit. Admirably cast, with Magyar Szinhaz' dramatic personnel obviously enjoying this light musical. Hannah Honthy was intelligent and ladylike in the part of the divorcee, and Ella Gombaszogi again proved a brilliant comedienne as a mannish spinster.

GALLOWS GLORIOUS

London, May 23.

rama in three acts by Ronald Gow, presented by the Daniel Mayer company at the Shaftesbury, May 23. Produced by Henry Cass.

Annie Brown.....Nancy Hornsby
Mrs. John Brown.....Susan Richards
Ellen Brown.....Nova Pilbeam
Owen Brown.....Richard Warner
Salmon Brown.....Norman Claridge
Watson Brown.....David Steuart
John Brown.....Wilfred Lawson
Shields Green.....Sam Henry
Frederick Douglass.....David Marsh
Col. Robert E. Lee.....George Bishop
Col. Lewis Washington...Frederic Worsley

'The Saint' whose fate yet hangs in suspense, but whose martyrdom, if it be perfected, will make the gallows glorious like the cross,' is what Emerson wrote about John Brown, who had a great deal to do with precipitating the American Civil War.

Ronald Gow, a Manchester school teacher, has written a biographical play around the life of Brown that commands respect. Its weakness is in the fact that it is too much on one key. Its three acts deal with the last year of the zealot's struggles to arouse action against Negro slavery.

Produced a few weeks ago by a local suburban repertory company, it was immediately snapped up by the Daniel Mayer company and brought to the Shaftesbury, with practically the original acting organization. It held the audience not only to the finish of the play, but elicited more than a dozen curtain calls.

Whether the general British public will be sufficiently interested to patronize the piece remains to be seen. As a candidate for American honors it has much to commend it.

The acting generally was mildly competent and wholly undistinguished, except for the portrayal of John Brown by Wilfred Lawson. He so impressed with his sincerity that one forget she is acting. *Jolo.*

SPENDLOVE HALL

London, May 25.

New farcical comedy by Norman Cannon, produced at the Queen's theatre, May 24.

Annie.....Ena Grossmith
Mrs. Marley.....Sydney Fairbrother
Lord Spendlove.....Davy Burnaby
Lady Spendlove.....Jessie Bateman
The Hon. Mary Atherton.....Iris Baker
Al Gates.....Arthur Finn
The Hon. Algernon Lacy...Basil Radford
Adrienne Dietmar.....Polly Luce
John Lambert.....Kim Peacock
Raisons.....Roddy Hughes

This is described as a farcical comedy. As a theatrical investment it is a dead loss.

Understood theatre is rented for three weeks, so show will probably last that long.

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MAJESTIC THEATRE
NEW YORK

L. A. Gets New Co-op, But 'Law' At $6,000 Tops

Los Angeles, June 5.

Shoe-stringing and co-opping didn't help the local legit situation to any noticeable extent last week, and while there were a trio of shows running (all in Hollywood), only one, 'Counsellor-at-Law,' at the El Capitan, showed continued fair success. The Elmer Rice play with Otto Kruger hit its gross of the previous week, $6,000, with the run nearing its end at a profit.

A second co-op, 'Nine O'Clock Revue,' opened Tuesday (30) with high hopes, Eddie Lambert's wisecracking a feature. First week, with one day out, hit around $2,300, with little left to pass around to the troupe after paying the salaries of the Equity chorus and union crew and musicians.

'Business Before Please,' Nat and Alexander Carr's co-op at the Playhouse, without a Saturday mat, hit $1,600. Last week found the Carrs objecting heatedly to the general distribution of passes which bring only a 25c service charge at the b.o. Show plans to stick, if the cast is satisfied, with its little take, until June 10.

Estimates for Last Week

'Business Before Please,' Hollywood Playhouse (2d week) (C-1,152-$1.65). Not strong at $1,600, with the landlord taking out the first $1,150. Show, however, plans to plug along till June 10, providing the cast doesn't walk.

'Counsellor-at-Law,' El Capitan (7th week) (CD-1,571-$1.65). Most popular show locally, and holding up well at $6,000. Getting both a good draw mats and night.

'Nine O'Clock Revue,' Music Box (1st week) (R-965-$1.65). Eddie Lambert show received only lukewarm treatment at the hands of the cricks, but despite that did $2,300. May hang on more than two weeks because of the co-op plans.

HEAT, EXPO, SLUMP SENDS 'ANGEL' OUT

Chicago, May 5.

'Alien Corn' at the Harris and 'Hats Off' at the Studebaker bow in this week to replace the exiting group headed by 'Angel,' a one-week's hardship at the Grand. Heat and the World's Fair have depressed grosses notably.

Critic-historian Lloyd Lewis has delved into the archives of the 1893 Fair and his census of July of that epochal year showed 23 legit attractions in town. Of course, there was no cinema then, but the comparison is interesting.

Estimates for Last Week

'Angel' Grand (D-1,207; $2.20) (1st, final week). Lenore Ulric show did a floppo here, although notices fair. Couldn't buck expo, heat, and indifference, a fatal combination. Headed for Manhattan. Not $6,000.

'Family Upstairs' Cort (C-1,100; $2.20) (23d week). Around $3,000.

'On the Make,' Garrick (F-1,276; $2.20) (7th week). Farce lost its running mate, 'Shuffle Along,' in the 'special courtesy pass' handicap when latter folded at Illinois.

'Piccoli' Erlanger (1,318; $2.20) (3d week). Closed Saturday. Show sought to have the union musicians cut from 9 to 5 men. They refused and attraction bowed out.

Future Plays

low Out the Stars,' comedy by Irving K. Douglas, has been acquired by Wee & Leventhal for fall production.

ittle Men,' Louisa Alcott's continuation of 'Little Women, has been dramatized by John D. Ravold, with fall production planned by Geo. H. Brennan.

idnight Dance,' from the French of Charles Mere, will be tried out this summer for fall production by the Shuberts.

'Thunder Left,' Henry Forbes' production, slated for Fall. Based on Christopher Morley's novel of same name, dramatized by Jean Ferguson Black.

Jezebel,' by Owen Davis, is being read by Katharine Cornell. Story of frontier life.

'Mad Man' readying for N. Y., probably at the Lyric, some time in July. Leon Da Costa, who authored, is making his own venture. A. H. Van Buren will stage. Play's about a dictator in a mythical country.

Fair $4,600 in Seattle For Pauline Frederick

Seattle, June 5.

Richard Tucker returned to L.A., and is succeeded by Tom Chatterton in the Pauline Frederick company presenting 'Amber' and 'Her Majesty, the Widow.'

Miss Frederick and company at Metropolitan for six performances last week, did nice, but not exceptional biz. Estimated gross, $4,600.

From Seattle, four days played in Vancouver, then some one-night stands in Yakima, Walla Walla, Spokane, en route to Salt Lake, June 16- , then Denver June 19 for a week.

FRISCO 'DINNER $19,500 2D WK., IN FOR MONTH

San Francisco, June 3.

As 'Dinner at Eight' continues neatly in its second week at the Curran, 'Only Girl,' a musical, bows in at the Columbia tonight and ought to get a pretty good two weeks locally. House has been dark for a fortnight since Pauline Frederick.

The Belasco & Curran production of 'Dinner' doing as big as in first week and piece with some well liked people, is a cinch for at least another month and probably longer. About $19,500 is the figure, equaling first stanza.

Alcazar and Geary [illegible] rk, with nothing looming.

Porter's Summer Co.

Paul Porter, formerly associated with Fox film and with Arthur Hopkins, has formed the Hudson Players Group and will fill the summer season at the Beechwood theatre, summer house at Scarborough-on-Hudson, N. Y.

Shuberts

(Continued from page 50)

to but a fraction of the objective.

Original plan was for 100,000 shares of preferred, non-cumulative six percent stock at $10 per share and 1,000,000 shares of common stock at no par, although a nominal value of 10 cents per share was fixed for tax purposes. According to statements issued Monday 200,000 shares of common stock were issued to Lee Shubert after the assets were purchased. He now proposes to give 100,000 shares of the common to the creditors.

Exchange Terms

Latter may exchange each $1,000 'gold debenture bond' for 10 shares of common stock; one share of common for each $100 of indebtedness is offered to general creditors; one share of common for each 10 shares of stock of the defunct Shubert Theatre Corporation. The Shuberts state they still hold one-third of the defunct corporation stock, total issue of which was 218,160 shares, also about 10% of the bond issue which totaled $6,450,000.

When the Shuberts sought to reorganize, units of stock were offered —one share of preferred and eight shares of common at $12.50 the unit. With few takers among the creditors, latter are now offered 10 shares on each $1,000 of indebtedness and need not subscribe to the preferred stock. Preferred stock will go only to those who invest new capital in the Select company. Obligations set forth when the reorganization was attempted were topped by $300,000 in receiver certificates to which $100,000 was added, that sum making up the $400,000 set as the minimum bid for the Shubert assets; $6,350,000 in bonds; allowed claims of general creditors, $1,171,255; other claims not allowed $1,550,000 (no provision made in new set-up) and the common stock.

Select corporation is to be recapitalized. Authorized capital will be $400,000 of six per cent preferred, non-cumulative, and may be issued up to the full amount paid for the properties ($400,000). Total common issue is to be 200,000 shares of nominal or no par value, which creditors may have.

After stating that he and his brother (J. J.) had suffered financial loss along with other investors in the Shubert enterprise, Lee Shubert said: 'We hope the depression is over, that the investors in Select Theatres will soon find that they have bought at the bottom of the market and that in a few years they will have a property that is producing large earnings.'

In passing on half the common stock in the new company alloted to him, it appears that the common stock which the creditors refused to consider last spring, is again offered.

Tearle Out of 'Dinner' Plans N.Y. Repertoire

Equity ruled that all run-of-the-play contracts which stipulated the season, expired June 1, which took in the first half of last week. 'Dinner at Eight,' however, was unable to hold Conway Tearle in the cast for show in Boston.

Sam H. Harris proposed using Tearle for the final three days of his contract, with the idea of strengthening 'Dinner's name draw and the Hub reviews. The actor demurred and the matter was placed before Equity. Tearle contended that as Crane Wilbur, his successor in the cast, had been billed in Boston, he should not be forced to make an appearance there. Equity ruled in his favor.

Tearle is reputed to have rejected a Hollywood offer, preferring to remain in New York. He plans forming repertoire company, somewhat along the lines of the Civic Rep. While in pictures Tearle put much of his earnings in California realty, his total investment being nearly $300,000.

CORNELL GETS PHILA. $17,000

Philadelphia, June 5.

There's a chance that Philly won't have any complete intermission in its legit season during the summer months despite moaning that marked the regular 1932-33 year.

'Yoshe Kalb' proved so strong at the Chestnut that it has been held over for a second week with a third not unlikely for the Maurice Schwartz Yiddish drama. Start was a little weak, but the build-up was steady even in the orchestra where seats were scaled to $2.50.

Katharine Cornell's trouble at the Forrest where she appeared for a single week in 'Alien Corn' was selling the $3 orchestra seats. It was the first show in some time to attempt this scale. Upstairs was virtual capacity all week, but downstairs was never more than two-thirds filled and often less. Due to higher scale and balcony sell-outs, $17,000 was reached.

Next booking is musical try-out, 'Shady Lady,' now put back to June 19. House is the Chestnut and not Forrest as first rumored. On or about the same date, the Broad will relight with a repertory company giving, for the most part, plays that never toured or at least never appeared here. 'Bride the Sun Shines On' is first. Plan to give four matinees, Tuesday, Wednesday, Thursday and Friday.

Fairly definite rumor has two musicals listed to make bows here in late July or August. 'While Thousands Cheer' is one.

Current Road Shows

Week June 5

'Alien Corn,' Harris, Chicago.
'Angel,' Majestic, Brooklyn.
'Business Before Pleasure,' house, Los Angeles.
'Counsellor at Law,' itan, Los Angeles.
'Dinner at 8,' , Boston.
'Dinner at 8,' Curran, Frisco.
'Family Upstairs,' Cort, Chicago.
'Hats Off,' Studebaker, Chicago.
'9 o'Clock Revue,' Music Box, Los Angeles.
'On the ,' Garrick, icago.
'Only Girl,' Columbia, San Francisco.
'The Piccoli,' Erlanger, Chicago.
'Yoshe Kalb,' Chestnut, Philadelphia.

Engagements

Francine Larrimore, Barry O'Neill, Lee Patrick, R. C. Fischer, Henry O'Neill, Cora Witherspoon, Sam Goldenberg, Geo. Houston, Robert Gleckler, Edith Shayne, Roland Drew, Violet Barney, Vincent Yorke, Beverly Stigreaves, Frank Wilcox, Helen Crane, Oliver Barbour, Philip Van Zandt, Joseph Downing, George Cowell, Van Lowe, Walter Baldwin, Scott Moore, Mme. Engel-Sumner, Mary Alice Collins, Gilbert Squarrey. 'Shooting Star' (complete cast).

Barbara Wilson, Tonite, Baby.'

Fay Bainter, 'Life Wants Padding.'

All-Star 'Tom' Tops B'way Dramas With $22,000; Holiday Rain Helps Rest of List; 6 Exit This Week

That 'Uncle Tom's Cabin' should lead Broadway's dramas was the surprising climax last week. It grossed nearly $22,000 at the Alvin at $2.50 top, playing to virtual capacity at all performances. Gross included a special program but that netted a small percentage of the take.

The 'Tom' revival was no ordinary affair, it being an all-star presentation by the Players Club, which is holding over ror a second week. It stands high among the club's annual benefit performances in gross, considering the scale. Higher grosses have been drawn in the past but only when the scale was $10 top.

Only one attraction topped 'Tom,' it being 'Strike Me Pink,' holding over this (final) week at the Majestic. It jumped nearly $6,000 and the gross approximated $30,000. Shows gambled with the weather by giving Memorial Day matinees and won, most matinees being capacity. Grosses advanced $2,000 and more on the week for some attractions. All were ahead up to Friday, but Saturday's rising temperature killed off the rallies.

'Tattle Tales' opened uncertainly at the Broadhurst at a Thursday premiere. 'Fly by Night,' at the Belmont, opened Friday and continuance Monday was in doubt up to press time.

Six shows will take the air this Saturday and with four new attractions carded for next week, total number of shows should be 15. Included is the repeat date of 'Of Thee I Sing,' announced to stay on indefinitely.

Due out: 'Both Your Houses,' Barrymore; 'Strike Me Pink,' Majestic; 'The Mask and the Face,' Guild; 'Tom,' Alvin; 'June Moon,' Ambassador; 'It's a Wise Child,' Hudson. Due in: 'Shooting Star,' Selwyn; 'Angel,' Times Square; 'The Ghost Whiter, 'Masque; 'The Climax' (revival) Bijou.

Estimates for Last Week

'Best Sellers,' Morosco (6th week) (C-830-$3.30). Will complete June, after which another play due with the same leads; business better last week with field; over $5,000.

'Biography,' Avon (26th week) (C-830-$3.30). Memorial Day trade helped shoot gross up around $9,000; ends sixth month Saturday and date indefinite; London reports denied.

'Fly by Night,' Belmont (2d week) (C-500-$2.20). Opened late last week; little more than cut rater indicated; doubtful of staying this week.

'Gay Divorce,' Shubert (28th week) (M-1,395-$3.30. Perked up early last week, about $11,000; another three weeks here and then Chicago.

'Goodbye Again,' Plymouth (34th week) (C-1,042-$3.30). Also aimed for the loop after this month; topped $5,000 last week; Osgood Perkins and Sally Bates replaced by Bert Lytell and Lora Baxter.

'Mask and the Face,' Guild (5th week) (C-914-$3.30). Final week; put on to complete subscription schedule; money only from that source; about $7,500.

'Music in the Air,' 44th St. (29th week) (M-1,395-$3.30). One of few assured summer holdovers; probably going to Chicago in August; but $11,000 last week.

'One Sunday Afternoon,' 48th St. (16th week) (F-969-$3.30). Best gross to date last week, $8,000; set for summer continuance.

'Run Little Chillun,' (Lyric (15th week)-(D-1,406-$2.20). Holding over instead of closing; at $6,000 last week nearly double previous week.

'Strike Me Pink,' Majestic (14th week) (R-1,700-$3.85). Holding over this week; announcement of closing and holiday sent gross to $30,000; doubled business of any other show; stops Saturday (10).

'Take a Chance,' Apollo (28th week) (M-1,720-$3.30). New leads, Olsen and Johnson, entered show Monday; if trade holds up will stay through summer; about $16,000 last week. Jack Haley and Sid Silvers out.

'Tattle Tales,' Broadhurst (2d week) (R-1,118-$3.30). Opened late last week; first night disappointment with reviews generally unfavorable.

'Uncle Tom's Cabin,' Alvin. Biggest thing among dramas; agencies found good thing; prices doubled the box-office scale; 2d and final week.

'Of Thee I Sing,' Imperial. Repeat date indefinite with trade holding up; Harriette Lake replaced Lois Moran.

'Both Your Houses,' Barrymore. Third and final week for prize winner's repeat.

'June Moon,' Ambassador; vival. Closing Saturday (10).

'Another Language,' 'Waldorf; revival.

'It's a Wise Child,' revival. Final week.

Philly Summer Stock To Stage Revivals of Plays Town Never Saw

Philadelphia,

The Broad Street theatre will reopen about June 19 for a summer repertory season. Outfit will be known as Metropolitan Players, with William Brooker supervising and directing. Brooker was in Philly late last week and signed the contract.

Shows which didn't tour or at least never got to Philadelphia will feature program of new group. 'Bride the Sun Shines On,' 'Church Mouse,' 'Animal Kingdom,' 'Blessed Event,' 'Second Man,' 'Criminal at Large,' 'Good Fairy,' and 'Great Moment' listed.

Novelty is to be four matinees. Tuesday, Wednesday, Thursday and Saturday being the days for afternoon shows. Popular prices, though no scale mentioned so far.

Choice of Broad for movement is surprise. Summer company had formerly been pretty definitely reported for the Garrick.

'DINNER' BACKS CHICAGO FOR BOSTON HOLDOVER

Boston, June 5.

'Dinner at Eight' proving there is biz for good shows. Legit show came in for two weeks, and finds reception so good it is going to stay three.

Sam Harris now postponing his opening in Chicago from 12th to 19th to permit extra stay here. Play doing great at Shubert. Only legit show in town, and last scheduled of season.

Theatre Union Picks 2 Plays for Autumn

The Theatre Union is completing its castings for three plays to be put into rehearsal this summer at Martha Washington College, Abingdon, Va.

'Peace on Earth,' by George Sklar and Albert Maltz, authors of 'Merry-Go-Round,' will be directed by H. C. Potter, and will be the opening production of the Theatre Union's Broadway season next fall.

The second play will be 'Mutiny in the Fleet,' translated from the German 'Sailors of Cattaro,' European success by Friedrich Wolf. It will be directed by Michael Blankfort. The third play, not yet definitely selected, will probably be a dramatization of Grace Lumpkin's novel of Southern mill towns, 'To Make My Bread.' Plans are not for a summer theatre in the usual sense but for a summer rehearsal camp where the company will prepare the three plays with a view to production immediately on returning from Virginia.

The Theatre Union is of a non-profit-making nature, and whatever money is made will be shared with the company on a bonus arrangement over and above salaries. Among the sponsors of the project are Arthur J. Beckhard, Sidney Howard, John Howard Lawson, Rose McClendon, Paul Muni, Lynn Riggs, Morris Ryskind, Cleon Throckmorton and Blanche Yurka.

Brunk Resuming Stock

Los Angeles, June 5.

Glen D. Brunk will open a season of dramatic stock at the Avenue, Ventura. Opening set for June 12.

Brunk has been producing stock in tents and halls hereabouts for several years.

Hitlerism Transfers World's Music Capital From Berlin to Milan, Paris

Milan, May 25.

Hitlerism has sounded the knell of Berlin's finish as the center of Europe's musical activity. This has been transferred to Milan and Paris instead. Leading impresarios have transferred the capital to these two cities. Milan for opera talent and Paris for the concert artists.

Opera stars for Europe, for the Metropolitan in New York, for the Teatro Colon in Buenos Aires, for the Kursaal, Cairo, and elsewhere, will be booked through managers and agents in Milan. Ferone agency, pioneer in the field here, is getting the cream of the business.

Italian and French opera singers are getting first call all over Europe. There's a thumbs-down sentiment everywhere against German singers because managers are afraid of audience reaction against anything German.

In the concert , the talent scouts for the NBC and Columbia Broadcasting Systems are passing up Berlin and concentrating all their attention on Paris, as most of the best attractions are booked by the radio chains during May and June.

NBC-CBS Bookings

F. Coppicus, New York concert manager, also with a CBS affiliation, is in Paris now looking over the Serge Lifar ballet and the Kurt Joos ballet which he will present in America next season. Lifar is of the old Russian ballet school and is reviving 'L'Apre Midi d'un Faun,' which served as Nijinksky's greatest vehicle 20 years ago. Joos is a German, from Essen, whose outstanding number is 'The Green Table,' a dance travesty on the League of Nations.

S. Hurok of NBC is due in Paris soon to look at Marie Talbot, a salon dancer of the Mary Wigman type, and Spadellini, young Italian male dancer who is working with Josephine Baker in the Casino de Paris revue.

Very little demand in Europe for German concert singers, pianists or violinists.

Outstanding names booked for America next seasons are Conchita Supervia, Spanish soprano (NBC), and Jose Iturbi, Spanish pianist (CBS). Iturbi outdrew Rachmaninoff in many of the key cities in America this season. Valmalete, Delgrange, Dandelot, Kiesgen, Ysaye, the leading concert managers in Paris, are enjoying bullish bookings.

Most of the German Jewish opera and concert artists are flocking to Vienna and Budapest, where engagements are frequent but salaries very low. There has been an exodus of music students from Berlin to Vienna.

Berlin, June 5.

Wolf and Sachs, long the most eminent Berlin concert bureau, hasn't had its license renewed from the governmental authorities, a new Nazi procedure. That eliminates them from activity.

Fritz Horowitz heads the Wolf-Sachs agency, former being dead and Sachs having become rather inactive.

2 New Czech Musicals

Prague, April 24.

The Velke theatre saw the premiere of a tuneful operetta, 'The Circus of Life,' music by Rudolf Kubin, book by Milos Kares, dealing with life of a Slovak emigrant at home and in America. While in the United States he joins a circus. The new operetta contains a scene with a picturesque Slovak wedding and native dances. The American acts present jazz music and Mexican dances.

At the New German theatre also occurred the premiere of an opera, 'Engagement in a Dream,' by the talented young Prague composer Hans Krasa, based on a novel by Dostojewski; text written by Rudolf Fuchs and Rudolf Thomas.

ENGLISH CO. IN PARIS

Paris, May 27.

English Players of Paris, direction Edward Sterling and Frank Reynolds, is back from a tour and will again start its 10th Paris summer season at the Albert Premier, late in June.

Sterling is to play leading male roles. Mrs. Sterling, (Margaret Vaughan) is now recuperating in the American hospital after an operation.

'SALLY WHO' LIGHTWEIGHT

Jessi Matthews' Provincial cess Unlikely for London

London, June 5.

'Sally Who?' opening at the Strand, May 30, turned out to be lightweight for metropolitan tastes.

Piece, featuring Jessie Matthews, musical comedy star, is a sentimental comedy framed along the lines of 'Peg o' My Heart.' It toured the provinces and made money.

Premiere audience was kind to it, but the play not of West End calibre.

CUT SCALES AND CUSTOMS

London, May 27.

Fred Duprez is dickering with several managements with a view to producing a show in the West End under different conditions than exist at present.

His plan is to change $2 top, instead of $3.50 and to include in the price of admission a free program, free cloakroom, and drinks at the bar at popular prices.

The charge of the equivalent of a dime for programs has annoyed theatre-goers here for generations.

The London difficulty is that the bars, programs and cloakrooms are concessions under contract. Fred's argument is that if the man with the program concession can distribute five or six times as many of these, he would be entitled to ask higher rates from the advertisers. The bars would do considerably more business at popular prices.

One or two managements have taken the matter under advisement, but are finding difficulty in overcoming existing contracts.

Nazis Organizing Aid For Indie Production

Berlin, May 26.

In his last speech, Dr. Goebbels, cabinet minister, launched an eloquent appeal to film producers, with a view to give a much needed impulse to production activity, a little of which is slowly beginning to be felt.

Most important one of the minister's recent announcements was the assurance that the government is contemplating a scheme for giving financial support to indie producers. Scheme would probably work much along the lines of the old 'Spio plan' which provided for a film bank guarantee ordinary bank loans to productions properly checked up and considered deserving.

Dr. Goebbels also emphatically denied any intention of the government to interfere with free production activity. As to the question of Jewish help in production (especially writers and composers), latitude seems to be increasing.

Late Show Penalties

Mexico City, June 1.

All local stage theatres must start on the dot of advertised time. Several houses have been fined for being late.

Other theatres were mulcted for failing to present star performers they had advertised for particular shows, while other legit houses and some cinemas were assessed for selling tickets to a number in excess of their seating capacities. Fines varied from about $50 to $100.

Louis Schnitzler

The Hague, May 25.

Death at age of 63 here of Louis Schnitzler, one of Holland's best pianists and a composer whose works were frequently on programs here.

He went on tour several times to accompany Mischa Elman in London and Germany. Bulk of his compositions were serious songs.

Molnar's Play Recalls 'Liliom' Heaven Scene

Budapest, May 28.

Rumors of two new plays which are bound to command much interest in the coming season have leaked out so far. One is Molnar's new play, which has no title as yet.

No sparkling comedy of manners this time, Molnar goes exploring depths of emotion. It appears he has gone further in religious symbolism than he started in the celestial scene of 'Liliom', in 'The Red Mill' and his little war play, 'The White Cloud'. The figure of Christ appears in the play.

Other projected Hungarian play is Abraham's new musical, 'The White Swan'. Book is by Imre Foldes, Gruenwald and Beda. It deals with the life of Pavlova, the Russian ballet dancer.

Since Berlin, where Abraham's last plays were first produced, is out of the question, world premiere of 'The White Swan' will probably be either in Paris or in London, Max Reinhardt directing. Date will probably be February, 1934. Book and music being almost completed, it might go on before, but Abraham's 'Ball at the Savoy' coming out in London in August and in Paris in September, no earlier date for the new Abraham production could be set.

Australia

By Eric Gorrick

Sydney, May 9.

When Hoyts first announced their intention of merging for five years with Greater Union, the outcry against such a move was loud and long.

Hoyts joined with Greater Union at a time when both were losing heavily and the bankers forcing the issue. How successful the move has been may be judged by the fact that at the end of the financial year a profit will be shown. When the trouble between G. T. and the distribs began the trade figured that G. T. would be the first to give way. But such was not the case. G. T. got what they set out after—lower priced and better pictures. And the man who stuck out for what he deemed fair was Charles Munro, co-director of G. T.

Ever since the trouble ended between G. T. and the distribs, trade in all the ace houses has increased above expectations. Both Munro and Doyle put this down to the excellent fare now being offered by the American producers for Australian consumption.

At one stage of the 'battle' English producers very nearly captured the Australian market. But just now there has been decided falling off in English pictures due mainly to the excellent material coming in from America.

Despite the fact that G. T. have all the big theatres sewn up, the outstanding feature is that business is now bigger than it has been for many a long day. The distribs are no doubt cashing in on this.

Legit Looks Bright

Owing to the uplift in the legit trade, W-T will go still further ahead by bringing to Australia the current attractions from overseas.

New shows booked include 'Another Language,' 'When Ladies Meet,' and 'The Improper Duchess.' Isobel Elsom, George Barraud, Frank Sale, Sylvia Welling and Frank Harboard engaged to appear here at an early date.

Taking 'While Parents Sleep,' 'Our Miss Gibbs,' 'Escape,' 'Waltzes from Vienna' and Clarkson Rose Coy, in conjunction with the next attractions already listed, Australia is well set in legit fare.

Current Attractions

Trade remains at a nice level with 'Cavalcade' (3d week), 'Sign of Cross' (6th week), 'Rasputin' (1st week), 'Bring 'Em Back Alive' (4th week), 'Sleepless Nights' (2d week), 'Jack's the Boy' (5th month), 'Smilin' Through' (3d week), 'Grand Hotel' (3d week).

Weekly change trade is high with 'Hot Pepper' and 'Blonde Venus.'

Legit is solid with 'Waltzes from Vienna,' 'Our Miss Gibbs,' 'While Parents Sleep,' Clarkson Rose revue, Jim Gerald revue, Roy Rene revue, and Ernest Rolls' 'Honi Soit.'

Old Mex. House Topples

Mexico City, May 26.

Two actors, four actresses, and three pit men were more or less seriously injured when the stage of the Teatro Iturbide, ancient local playhouse, collapsed during a musical comedy.

Promptor escaped injury as he was thrown with his box into the orchestra.

Straight Men in Comedy Roles For London's 'Music'; Ellis a Surprise

Made-in-Germany Names

Berlin, May 26.

Official quarters here are said to be disapproving of the fact that, almost invariably, German vaude artists used to pick Latin or Anglo-Saxon names, for their professional careers.

Tendency now is, either to use real name or, in the case of a professional name being adopted, to pick one with a marked German flavor.

In many cases, it is said, artists with well established professional names are considering a change according to the present trend.

WYNYARD GETS COCHRAN PLAY

London, June 5.

Diana Wynyard is taking over the management of 'Wild Decembers,' the new C. B. Cochran play at the Apollo, that producer having withdrawn from the venture Saturday (3).

It is understood the principals have agreed to go on under a profit-sharing arrangement, the theatre acquiescing in a compromise to take the stipulated rental only when the attraction shows a week on the profit side.

Play was received with mild approval on its opening May 29, but the theatre regulars looked for no great success, holding the piece inferior to another current play on the same subject.

Piece is a dignified biographical treatment of the life of Charlotte Bronte, English novelist of a bygone day. Cochran found little encouragement in the piece's reception and had decided to close it Saturday, the Wynyard arrangement being a compromise with that intention.

Alexei Tolstoy, Author, Moscow Hit as Actor

Moscow, May 22.

Alexei Tolstoy, one of Russia's foremost dramatists and novelists, appeared here in a lead role in the revival of one of his own comedies, providing Moscow's literary world and the public at large with a theatrical sensation.

It was Tolstoy's first appearance in Moscow as an actor, after more than a score of years of playwrighting. A few weeks earlier he had been induced to make the same experiments in Leningrad, his home town, and the success of the venture made a repetition in the capital almost obligatory.

The vehicle was 'Darling' ('Kasatka'), first produced in old St. Petersburg in 1916. It is a sparkling four-act comedy, as fresh and stimulating today as it was 17 years ago. Why someone in all these years hasn't picked up this gem of humor, intrigue and social satire for Broadway is a mystery. It is quite Molnaresque in substance. Subtly done as a character play of pre-Lenin high society it ought to win a foreign audience.

It was an all-star cast which surrounded the eminent author, including players like Radin, Blumenthal-Tamarin and Khokhlov. But he went through the lines of his own play like a seasoned actor. The Music Hall, one of Moscow's largest theatres, was used for the occasion.

QUARTET STAYS OVER

The Four Musketeers (Ray Covert, Paul Davin, Marshall Reed and Henry Swain), securing labor permits to remain in England, will remain over there through September. It appeared the quartet would not be able to accept engagements following expiration of their original permit.

Mabel Pearl, arranger for the American quartet, is now on this side but sails for London June 21.

London, May 26.

In 'Music in the Air,' which Charles Cochran has just produced at His Majesty's, there are half a dozen comedy roles played by straight actors of real merit.

It was not known to the general public here that Mary Ellis could sing. After straining her voice in America she came over here in legit parts, with no mention of her ever having been a prima donna. Theatre-goers on the opening night were astounded. Miss Ellis is more attractive in this show than in anything she has yet offered on this side.

Ellington's Foreign Dates

Duke Ellington having postponed his Palladium opening from June 5 to June 12, means the management will hold over the 'Crazy' season another week. Ellington plays the Palladium for a fortnight, followed by a week each at Liverpool and Edinburgh.

He will play other big English towns as one-night stands, with some two days. Jack Hylton also has several offers for Ellington for the Continent.

Megger for MacDonald

Sam Taylor has been selected to direct 'The Queen,' the new British & Dominions picture starring Jeanette MacDonald.

Eddie Cronjager is due here week of May 22 to handle the camera work.

Only newcomers at Leicester Square theatre, May 22, are Slate brothers, back after continental tour; Beth Beri, and Lya Ostrow. Latter is a Leicester Square discovery. Plays piano with perfect technique, but lacks personality, and is certainly no adjunct to modern vaudeville. Beth Beri can still toe-step with the best of them, but she is getting hefty. With the Six Lucky Boys and Nice, Florio and Lubow on the bill, entire show looked like over run with comedy knock-about acts. Heat wave played havoc with afternoon show here, with just a handful present. And those that were in were too tired to use their hands.

Joe Fenton, assisted by man and woman, made his London debut, after several weeks' provincial tour, at the Holborn Empire, week of May 22. Joe has pleasing trapeze offering, with last trick of sandbag and spring-board balance always sure applause getter.

New at Pavilion

Only important newcomers at the London Pavilion, week of May 22, are Chick Endor and Charlie Farrel. Boys played this house for several weeks last year, doubling from the Cafe de Paris, and were great favorites at both places. Opening here was slow, with some of their new numbers not registering. Digging into some old ones, the boys fared better.

Last minute change is decision of General Theatres to keep the Holborn Empire open throughout the summer. G. T. originally intended to include this house in the 23 they are closing till Aug. 7.

Sally Ellers, Fox player who came over on a holiday and was to have made a picture for Gaumont-British, whose connection with Fox is now admitted, suddenly signed with British International, who stepped in and offered a higher figure, and who have been trying lately to corner everything American around London.

Signature caused surprise in film circles here, it being argued that the girl would automatically sign with G.-B., especially as they were trying to get a labor permit for her.

Player Salaries Fall

Marked tendency here for players' salaries to fall. Stage players with quite good names in the West End are taking $75 a day for a picture part, undercutting the regular film people and ruffling some tempers. Picture leads are now being accepted at $1,500 for a film.

On the other hand, Gracie Fields gets $125,000 for her current Radio release. That salary is the highest ever paid for a film this side.

Milos Indicted

Berlin, May 26.

Joseph Milos, for many years secretary of the Vaude Managers Association and recently expelled, has published a brochure to exonerate himself.

Even his enemies admit Milos, in spite of his laxity in money matters, has achieved a lot for the association by his tireless energy.

Meanwhile, he has been indicted on a charge of fraud, and 180,000 R.M. of his has been seized by the authorities.

Old Mags for New

A new racket that seems to miss few who would bite, is springing up around New York in the sale of old magazines at dirt-cheap prices under pretense they are new. Slickness of the thing seems not to be in the actual practice of any open pretense, but in the failure of the average person to check dates.

Selling is mostly on subway trains, with vendors of mags that may be a year old or more, handing out their 'bargains' principally during the rush hours. They get on a jammed train and before anybody has a chance to check on the dates of the mags or realize the subject matter is old, they're off at the next station waiting for another trainload of suckers.

Just in case some fast eye notes they're getting old reading material, the out is not so difficult. Along with all the aged mags carried, sellers are smart enough to carry a current mag or two for protection. By the time they've explained they themselves must have been given an old mag by mistake, they're out of reach.

In majority of cases a couple mags are offered for the 5c.

Where the racketeers are getting the old magazines is another question, but it is understood the News Dealers' Association is trying to get a closer check on the practice. Not so long ago hucksters were selling old mags from trucks, but there was no general deception on dates of issue.

Chanced and Won

Caxton Printers, that small mid-West publishing house which took a chance on Vardis Fisher's book, 'In Tragic Life,' after most of the first-line publishers turned it down, has had its faith justified. Doubleday, Doran has taken the book from Caxton for republication, to a nice profit for Caxton and a swell opportunity for Fisher to get into the first ranks of scribblers.

Publication of 'In Tragic Life' went practically unnoticed, as did the few previous Fisher books. After a time reviews began to appear, and they were so glowing that others took a peek at the book. Its reputation grew until they are now talking of Fisher as another Faulkner.

Under the Hammer

All efforts to keep Brentano's going as a complete concern failing, the world's biggest single book concern will go under the hammer today (June 6). Sale was ordered by the Irving Trust Co., trustee in bankruptcy, upon creditor demands for settlement.

Sale, to be conducted in New York, will be for the complete stock, goodwill and all other assets of the concern's four New York stores and one each in Washington, Chicago, Cleveland, Philadelphia and Pittsburgh. Because of the huge size of the organization, bids will be accepted for parts.

Reported that the employees of the 47th street store, by far the biggest of the branches, will offer a proposition by which they hope to keep that establishment going as is. No plans made by the others, as far as is known.

Publisher Opines

Comment of George Oppenheimer, partner in the Viking Press and now one of the writers on the Eddie Cantor story at United Artists, is that few eastern publishers know what kind of material the studios want.

Average publisher thinks that studios want only books with a man, woman and menace, and this is the kind of material which they have called to producers' attention, according to Oppenheimer. Keeping a representative in Hollywood to get the right slant is too expensive for most publishers, he opines.

Oppenheimer is in Hollywood on a five weeks contract, with options to keep him until 'Roman Scandals' is completed. He took the picture assignment instead of a vacation.

Book-Week Flop

Holland book-week, held in first week of May was a bad flop. It had to propagate Dutch books. Dutch are however good linguists and read foreign books in original language, while lower classes only take translations, bulk of it consisting of thrillers, mostly Edgar Wallace and similar literature. Home-made article does not flourish and while this book week with a dollar-purchase a small gift was thrown in —collection of short biographies of Dutch authors—this was no success as it did not stimulate buying.

Depression only partly responsible for failure. Dutch publishers offered prizes for best window displays of Dutch books only and one bookseller in Amsterdam who got first prize, changed his display directly after announcement, as during his all-Dutch display, his sales dropped 80% which proves that home-made article not popular.

Best Sellers

est Sellers for the week ending June 3, as reported by the American News Co., Inc.

Fiction

'Zest' ($2.00) ..... By Charles G. Norris
'Album, The ($2.00) ..... By Mary Roberts Rinehart
'As the Earth Turns' ($2.50) ..... By Gladys Hasty Carroll
'Grand Canary' ($2.50) ..... By A. J. Cronin
'White Collar Girl' ($2.00) ..... By Faith Baldwin
'American Girl Mystery' ($2.00) ..... By Ellery Queen

Non-Fiction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' ($3.00) ..... By Nora Waln
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'British Agent' ($2.75) ..... By Bruce Lockhart
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Looking Forward' ($2.50) ..... By Franklin D. Roosevelt

'World' Windfalls

Two former chiefs of the Washington bureau of the old New York 'World' are in charge of press arrangements for the American delegation to the World Economic Conference in London. Charles Michelson, left the 'World' after the presidential campaign of 1928 to establish a permanent publicity bureau for the National Democratic Committee and recently had been detailed as press contact man for Secretary of the Treasury William H. Woodin. Elliott Thurston, who succeeded Michelson as head of the 'World's' Washington staff, recently served as Washington correspondent for a Philadelphia paper.

Editor Becomes Priest

William F. O'Neill, one-time news editor of the 'Knickerbocker Press' of Albany and later an editor of the Springfield (Mass.) 'Union,' will be ordained a priest in the Cloistered Passionate Order, at Baltimore, June 15. Following his ordination, he will be known as the Rev. Joseph Patrick, C. P. Tom O'Neill, a brother, formerly was a sports writer on Albany and Springfield papers.

Intermittent Mag

New poetry mags still come, the latest to be projected that of a couple of Buffalo enthusiasts who will call their mag 'Tone.' Pair are Adele Japhy and Robert O. Erisman, and are prudent. No regular publication date for 'Tone,' but will get out each issue only when and if they get a sufficient number of poetry pieces that are worthwhile.

Jack Tennant Dead

John Hunter Tennant, managing editor of the N. Y. 'Evening World' practically from its early days to its demise in 1931, died in St. Vincent's hospital June 1 from complications following an operation for appendectomy.

Tennant was passed over from the morning to the evening edition of the 'World' in 1904, and held that position until the paper ceased. The evening sheet had been a loser and the appointment was made by Jos. Pulitzer with the intimation that if Tennant could not swing it the paper would be discontinued.

'Digest' Is 'Fan-Fare'

'Radio Digest,' one of the oldest of the radio fan mags, has undergone a complete renovation from title to makeup. New title is 'Radio Fan-Fare,' subtitled 'Combining Radio Digest.' Quite likely that the 'Radio Digest' appellation will be dropped altogether within a few more issues.

The Bills, Edward Lyman and Raymond, still publishing 'Radio Fan-Fare.'

Now It's 'Dr.'

It'll be Dr. Harvey Gaul after Wednesday (7) for the music and drama critic of the Pittsburgh 'Post-Gazette.' He's to get an honorary degree of Doctor of Music from the University of Pittsburgh at the annual commencement exercises.

Dr. Gaul has been with the 'Post-Gazette' in his present capacity for four years. Before that he was with the 'Press.' He also covers books and art for the morning daily and, on the side, writes books, is a church organist, composes, conducts choral societies and teaches music.

Just a loafer, that's all.

High Cost of Denial

Geo. MacKinnon, Boston columnist, is minus one buck, cost of wiring Ed Wynn denial that chap seeking Fire Chief financial aid was George's nevvy, as claimed by said chiseler.

2 Films of Bonfils

Paramount and Metro, each planning a story around the late F. G. Bonfils, may have something to iron out between themselves unless the two proposed scenarios are so dissimilar neither will care. Metro is said to have registered the idea of such a picture with the Hays organization first.

Gene Fowler, with a contract from Metro for three pictures at $100,000 for the trio, is to do a story of Bonfils as his first, following completion of the Maurice Chevalier yarn for Par on which he's now working. What Fowler will turn in no one knows, but that it will differ from the Lou Goldberg novel bought by Par in many respects is believed certain.

There was enough in Bonfils' life and newspaper publishing activities to leave room for additional stories. Fowler worked on the Denver 'Post' for six years and has collected much data, it is said.

The Goldberg novel, 'The Great I Am,' was bought by Par for $10,000. It is to have Frederic March and Claudette Colbert paired and is already in the 1933-34 Par year book.

Now Truly Rural

Chesla C. Sherlock, recently resigned managing editor of the 'Ladies' Home Journal,' has bought a half-interest in a newspaper at Marshalltown, Iowa. The paper had been published by his father, Wallace E. Sherlock, and in the partnership Chesla Sherlock will be editor and business manager.

Before going to the 'Ladies' Home Journal' in 1927, Sherlock was editor of 'Better Homes and Gardens,' published by the Meredith Publishing Co. of Des Moines, and is known as a free lance writer and publisher of several books, the best known being 'Homes of Famous Americans'.

McIntyre on the Up

In these days of rather dull syndication times the big pile of newspapers using the O. O. McIntyre daily column is steadily going up, according to his syndicators. McIntyre, now so far ahead of any other syndicated columnists there can't commence to be a comparison picked up 11 new dailies in one week during May. Not uncommon for the McIntyre list to be added to every week, but the 11 figure was startling for these times.

Though McIntyre frequently comments on Broadway with its people he does not rate as a Broadway columnist. His stuff is strictly all New York or wherever he may be hibernating.

Cartoonists Join Writers

Cartoonist Club of Los Angeles, with 40 members, is negotiating a merger with the Writers' Club of Hollywood similar to the affiliation between the latter and the Wampas, whereby the crayon artists will hold membership in the scribes' organization without losing their own identity.

Union is expected to be effected Thursday (8) at a dinner, with Bert Levy chairmaning the cartoonists and Lee Shippey the writers.

Wants It All

Ely Culbertson is suing E. Hall Downes for his book on bridge based on the Culbertson method. Culbertson declares that Downes has no right to cash in on the popular appeal of his name. Downes retorts that he is only a bridge teacher. In other words, a grand slam.

Editor Escapes Death

Riding in the front seat with his wife, Paul D. Gormley, assistant city editor of the Schenectady 'Union-Star,' escaped with bruises and cuts while she was killed instantly when Gormley's car skidded on wet gravel and turned over twice on the St. Andre Road, six miles north of the American-Canadian border. Mrs. Gormley was driving, the couple having passed Memorial Day in Montreal. By a last minute decision, their only child was left at home with her grandfather, in Schenectady, instead of making the trip.

Gormley is a nephew of Theodore Dreiser, the novelist, and of the late Paul Dresser, composer of 'On the Banks of the Wabash.'

Just Another Filmer

First edition of 'Exhibitors' Journal,' a strictly picture reviewing sheet, is being distributed on the coast. Four-pager is a copy of Pete Harrison's 'Reports,' both in the nature of its text and make-up.

Masthead carries the information that it is published by the Exhibitors' Journal Publishing Company, subsidy of Newspaper Correspondents' Syndicate, Hollywood, but carries no names of publisher, editor or business staff.

Front page of the first copy is devoted to panning the Hays' office for endeavoring to stop its publication.

New Mag Idea

New Chicago publishing house, calling itself the Consolidated Book Publishers, has a new idea which combines book, magazine, prose and cartoon strip in one. Idea is employed in the form of a book in mag size, with half the story told in cartoon strip, and finished up in prose. If all that doesn't get the readers, there are cash prizes for solution of the detective story employed.

Hearst and Horses

Hearst newspapers on the Coast are waging a bitter campaign against legalized race-track betting in California and are running daily interviews with opponents in an attempt to sway public influence against a favorable vote at the June 27 election. Radio talks sponsored by the Hearst papers are also a part of the campaign against legalization.

More Dirt

Joe Harvey, who has been interested in 'The Tattler,' will get out his own monthly sheet, patterned after the other, and probably bearing the title of 'Scandal.' Harvey now lining up a staff, with one of his first appointments that of Noel Meadow to do a Broadway column under the head of '42nd Street.'

Another Park Ave.

Albert W. Gardiner, who used to publish 'The Clubfellow,' has a new class society mag, 'Park Avenue Merry-Go-Round.' Different from the new 'American Mayfair' in that it leans more to the satirical and witty, and best described as a sort of modified 'Town Topics' and 'Tatler.' Gardiner, who got his start on the old 'Telegraph,' also editing 'Park Avenue Merry-Go-Round.'

Just a Gag

That recently-announced boat trip of Joan Lowell's, which so intrigued the columnists, and which landed Miss Lowell in Jamaica Bay, was a publicity stunt. Joan has a new book coming next month, called 'Gal Reporter.'

Not 'Maedchen'

Farrar & Rinehart has commissioned Agnes Neill Scott to do the translation of 'Maedchen in Uniform.' It will be a summer job for Miss Scott, with the book down for a late August publication date. The book may undergo a change in title to 'The Child, Manuela.'

Trying Out

Jimmy Durante's daily filler in the N. Y. 'Mirror' and written by Dan Parker, sports editor of the paper, is on trial. No one, including Durante, will receive any return for matter for two months.

If by that time there is a syndication demand, the column will continue and also by Parker. In that case Durante and Parker will thereafter split their share of the syndication, probably 50% of the gross return.

Meanwhile it's easy publicity for the Smeller.

Author Shifts

Two more name scribblers have changed publishers. P. G. Wodehouse, who has been on the Doubleday, Doran list for years, will have his new book, 'Heavy Weather,' issued by Little, Brown. And Hendrik Willem van Loon, who has been one of Simon & Schuster's best bets, has placed his 'An Indiscreet Itinerary' with Harcourt, Brace.

Staid 'Chronicle' After Biz

San Francisco's staid daily, the 'Chronicle,' is out after the business.

Execs have been in chamber sessions the past two weeks, laying out a campaign figured to build-up circulation and advertising. To date they've added four new men to the editorial staff, including Lynn Fox, city editor; Pat Casey, copy man; Jack Robinson and Clifford Fox, reporters.

It's said a new radio affiliation is under consideration, replacing the one previously had with KPO when the 'Chronicle' owned part of that station. KPO is tied up with Hearst's 'Call-Bulletin.'

Local dailies are building up their radio sections more than ever, taking the formerly neglected step-children off the garden pages, augmenting them, and using chatter stuff as well as regular announcement of programs. 'Chronic' will follow suit, possibly affiliating with KOO or KYA.

Al Fresco Books

The great metropolis is to have an open-air market where books will be sold just like bananas and pots and pans. Five pushcarts will shortly make their jaunty appearance on Madison Square under the management of Mary McRae McLucas, formerly of John Day Company. Pushcarts will be manned by two women in gaily colored costumes and books will be sold for twenty-five cents or thereabouts. Maybe it pays to be an author. Maybe.

Book Beauty Contest

A series of book exhibits at the Chicago Fair. Supposed to be the best looking books of the year, the book committee selecting or rejecting according to typography and binding. Publishers submitting are charged three dollars for each entry and have no say in the matter. This has piqued the publishers, who feel that it would be more intelligent to have an exhibition of the best sellers of the past ten years rather than a beauty contest of books.

No Like Editorial

E. H. Gauvreau is said to have been called before a Washington committee because of an editorial by him in the N. Y. Daily 'Mirror' adverse to dirigibles.

Called upon to furnish data for his editorial comment, Gauvereau is reported to have supplied the committee with plenty of the information he based the editorial upon.

Stoddart's 'Poison'

Dayton Stoddart has placed his novel, 'Slow Poison,' with Farrar & Rinehart. It'll be on the fall lists, and Stoddart is now rushing some last-minute revisions. Stoddart, Broadway press agent and legit manager, was dramatic editor of the 'New York Sun' years ago before joining the legit parade.

Chatter

As a result of that trip abroad, Knopf will get a new novel from John Rathbone Oliver.

Took William McFee six years to complete that new novel of his.

Most prolific of the book translators are Eden and Cedar Paul, who always work as a team.

Alan Villiers comes back to New York this summer.

Cass Canfield and Ben Huebsch will represent the American publishers at the international publishers' conference in Brussels this month.

Charles Edward Russell has completed his autobiog.

Thomas N. Jenkins about to embark as a publisher with a mag to be called 'Forecast.' Not to be confused with the similarly titled publications, 'Forecast Magazine' and 'Fashion Forecast.' Starting date not set.

Wilbur S. Spencer, 60, retired publisher of the 'Oceanside Blade,' died May 30 in Oceanside, Calif. He suffered a heart attack while judging a bicycle race during a memorial day celebration. There are no known survivors.

Raymond McCaw, night managing editor of the 'New York Times,' off to Europe. Same boat, 'Bremen,' carries Cass Canfied, president of Harper's.

'Edison, the Youth and His Times,' by E. Wise, is the June selection of the Junior Literary Guild.

Putnam sold out to its manager, Frank Magel.

Julian Messner, formerly with Liveright, going into business on his own. Like Daniel, right into the cage with the lions.

NIGHT CLUB REVIEWS

MAYFAIR GARDENS

(Beer Garden)

Baltimore, June 2.

Reputedly the first beer garden to open since 3.2 has come into a place in the American language, the Mayfair Gardens represents an experiment, a hope and an entrance into show business by a local contractor, one Tom Mullin, who is the big angel behind this venture. Actual operation responsibility rests on the shoulders of Howard Berman, who has been around, having done backstage work in legit, and more recently an indie theatrical p. a. about town.

Berman went up to New York to get some ideas about running a beer garden, but reports that when he told the Broadway boys he was going to open a drink and dance spot that they wanted info themselves on how to go about it. Mayfair Gardens has several advantages and disadvantages, nearly all due to the newness of the venture and the resultant hazy approach to the problem.

As far as Baltimore is concerned, the Mayfair Gardens has an excellent location to garner the after-theatre trade, being spotted in the north side loop, the central district of the amusement money in town for after-theatre spending. Physically it's located in the Sports Arena, a stadium recently opened, but which has found little money in sports. Did okay at the opening last year with ice-skating, but since then has slipped away. On that score it was comparatively simple to get the arena at a moderate rental for the summer.

Total expense chip on the place is estimated at $1,800, which includes rent, help, a 14-piece orchestra and three to four standard vaude turns for the floor show.

Band is under Bob Iula, who is a local name and something of a fav. Oke to dance to, and satisfactory. This is weak praise and on that account there's no sock punch to the band to draw 'em. Which discounts Bob Iula as box-office for the Mayfair.

Acts are handled through the Arthur Fisher office in New York and are in for free beer and pretzels. It'll take plenty of competitive bidding among beer gardens and vaude houses to jump the salaries above the present low level. Acts here the first week are Bob Nelson, the m. c.; McIntyre, McNeece and Ruth, a hoofing trio; Rosemary and Frazer, a vocalizing duo, and a line of 10 girls. Acts do two shows nightly, doing one-half the routine at the opening show, second half for the closing. Which makes it easy work, but nowadays with acts ready to do 12 shows a day there's little consolation in that. Acts themselves are okay, though there's little use for the girls. Clash with the beer garden atmosphere. A good solid flash act would cost less, give as much femme display and still leave enough left over for performance and specialties.

Price of admish to the Mayfair Gardens varies as to the nearness to the ringside; two prices, 25c and 40c, as couvert. For 40c a person one gets four acts of vaude and a chance to dance. At a theatre, for the same money, they get vaude and a picture. Which is a fair exchange.

But that's where the Mayfair makes its first mistake. After making that equal display for the equal money, which is the way the public figures, the Mayfair's food prices are low when compared to nite club figures, but this is a beer garden, which is something entirely different. These extra nickels and dimes for sandwiches mean something to the people who will come to the beer garden.

Other than its novelty, the Mayfair Gardens has an advantage at the box office in its mammoth size. It has tiers of seats around the side, enough for 2,000 spectators, which is a decided advantage if and when the Mayfair decides to play name bands and name attractions. Those spectator seats are going to mean money.

Size of the place, however, is an atmospheric disadvantage in the resultant killing of all intimacy. Acts on the floor are half a block way from the tables. A p. a. system is imperative. Lack of intimacy makes the place look empty, though there may be 500 people inside. It has a dampening effect on the enthusiasm.

And enthusiasm brings us to the main weakness of the beer garden as presently arranged. There are too many lulls, too many waits. There are dull spots. Just having an accordionist wander about pushing the box aimlessly is not keeping the show moving. Something should be doing all the time. This is a beer garden, which should mean something louder, noisier and more good-fellowship. At present it's too cut and dried.

On that account the Mayfair Gardens is going to have a tough time getting established. Everything is there for it; it has the makings. But it needs more life. It's got to get into the spirit of the thing. Being just a sit-and-drink spot will kill it off as soon as the novelty is gone.

HAWAIIAN ROOM

(Congress Hotel)

Chicago, June 3.

is the former Louis XVI Room, the smallest of the three dining places in the Congress hotel. With scarcely 250 capacity, a prediction, not too rash, can be made that Leo Reisman may quickly outgrow its size. Reisman is new to Chicago, but his luxurious rhythm and rich melody are certain to penetrate and demolish any local resistance to a stranger.

Reisman's musicianship stands out on first glance, and his philharmonic appearance in piquant combination with intermittent bursts of hotcha is amusing. That dance floor is altogether too small to take care of the numbers who succumb to the invitation of the Reisman cadences, and the habit of putting tables to further contract an already limited area should be discontinued as bad policy in a place getting $2.50 per head for dinner. It's pennysqueezing out of harmony with the ritzy environment.

As a matter of fact, the room is over-tabled, which fact is registered on ribs and elbows when all tables are occupied. Thinning out the tables wouldn't hurt the gross a lot and would enhance the patrons' pleasure immeasurably. Food and service is excellent.

Not quite clear why the hotel spots a swell bet like Reisman in this small room while the Pompeilian Grill is available. Possibly the Merry-Go-Round-bar located in the latter room (but with a separate entrance) had something to do with it. Or it may be that they didn't want Vincent Lopez in the Urban room and Reisman next door in the Pompeilan. Too competitive.

There's a floor show of three acts that plays both Urban and Hawaiian rooms. Incidentally four Honolulu gents with guitars are the only visible explanation of the new title for this room.

Reisman will be heard over NBC here. It's a pipe he'll make himself and his organization felt even amidst the numerous encampment now in Chicago of name bands. Fact that Reisman isn't presently as well known in this burg as some of the others may help him, as thereby natives as well as visitors may discover him for themselves. That follows a well-known quirk of mob psychology that often is most effective. In other words, a slow start, a fast finish. *Land.*

RED MILL, L. A.

Los Angeles, May 31.

This is Los Angeles' first straight beer garden with floor show, now in its second week, with biz so far warranting the several hundred weekly talent expenditure. Garden is operated by Charles Alphin, former Coast exhib, who seems to have hit upon a pop-priced revue-eatery idea that should be a winner.

Policy is for a noon-day matinee and two shows nightly, with orchestra music more or less continuous, depending on trade. For second week music, and much caroling, are provided by Claudia and her Creoles, four femme instrumentalists, who replaced the Ernest Fredericks combo used for the initial stanza.

Revue is put on with expert showmanship, and what it lacks in talent is more than made up for in enthusiasm. Seven more or less attractive femmes constitute the floor setup, with five of these soloing at intervals during the 45 to 50-minute routine. Girls make three complete wardrobe changes and also change for the specialty numbers.

Specialty girls are Babe Allen, June Mitchell, Texas McGuire, Helena Maria and Betty Duval. Marie Allen is responsible for the staging, under Alphin's supervision. Program is the usual routine of ensembles, worked on floor and steps leading to orchestra platform, interspersed numbers by the femme musicians, and the old-time cafe custom of singing at individual tables.

As a surprise number Alphin rings in a singing bus boy who uncovers an exceptionally clear tenor voice which he knows how to handle. Show is strictly small-time entertainment, but plenty diverting for the Garden's customers. There is no admission or couvert, with sandwiches, meals and beer retailed at low prices, in the hope of catching the downtown businessmen's trade.

Specialties by June Mitchell, attractive blues singer; Babe Allen, a soubret of the coon-shouter type, and Helena Maria, soprano, are outstanding, with the latter showing promise of getting places. The two other specialty girls are not so forte, but manage to get by okay.

Garden gets its best play late at night, ith noon biz very meagre so far. *Edwa.*

WILLOWS, PTSBG.

(DAVE RUBINOFF)

Pittsburgh, June 5.

For the third week of its current season the Willows brought in Rubinoff and his band for six days at $5,000 and a 50-50 split over the first five grand. There was no split.

Despite Rubinoff's air rep, his combo is no great buy for a night club. Band is a brassy blaring outfit of 16 pieces, playing between Rubinoff's muted violin numbers. For the young folks the leader's stuff is no go. Following a dance number, without interruption, he goes into a moaning solo of 'Trees' or some other such piece, which disrupts the dancing. The old folks flock around him, but the hotcha mob yell for the band. Result is a chaotic condition on the floor.

Possibly due to their leader's rep, band is without deportment. Personnel clowns and kid during their playing, with little attention paid to the stick waving. Boys seem to feel that their combination is too big shot for orthodox behavior, and sometimes it looks as if the band is leading Rubinoff. While he is resting, Leon Leonardi holds the baton.

For the local engagement Willows went haywire on prices. Tony Conforti stuck a $1.50 admission price over the usual $1.50 minimum. Rather steep for Pittsburgh. He admits it was a mistake and will stick to the old minimum for Warring's Pennsylvanians, Johnny Johnson, Ben Bernie, Isham Jones and Guy Lombardo combinations slated to come in at intervals during the summer. *Call.*

CENTURY, BALTO.

(Continued from page 48)

trunk. One of the better illusions, and at a pace in keeping with the demand for speed.

Flicker was 'Ex-Lady' (WB) and Metrotone news clips. Business fair at the afternoon performance opening day.

LOEW'S MONTREAL

Montreal, June 2.

For once, in a way, they cut out stepping in the vaude bill and, barring one stooge who does a spot of tapping in the fourth act, the balance are all comics, acrobatics and blues singers. The crowd didn't mind, since they've had plenty of hoofing the last few weeks.

Three St. John Bros. open with tumbling and strong arm stuff, clever and new here, going over big with continual applause all through from start to stop. They team up well, working smoothly and fast, without apparent effort, but audience realizes it's tough going. Finish with pyramid effect worked from ground up and ending with the three walking off standing on each other's shoulders. It got a call and deserved it.

May Joyce deuced. She is easy to look at, but sings blues with just a fair voice. Piano accompanist has easy time since Eddie Sanborn carries her with the orchestra. Cookie Bowers, third, has plenty. He comes on with a snap that sets him with the crowd and turns on a line of patter, imitations and comedy, stopping the act for salvos of applause throughout. Dialect, instruments, farm stock, little genre studies, one after the other, had the crowd rolling.

Fourth is Larry Rich and Co. Introduced by stooge made up as Mephisto. Rich is an expert trouper knowing how to get and hold the customers. He hadn't anything particularly new in his act, but put it over with skill. Two femme stooges, one stepping and working hard; the other foiling well and singing fairly. Sanborn and the house ork again helped build up act, which went well from start to finish and took good hand and call.

Final spot held Irene Vermillion, trick tumbler, accompanied by three girls, well dressed, who sang blues. She tossed herself through the 'Rhapsody in Blue' and threw a few trick cartwheels, ending with splits jumping from piano, which got her a hand.

Feature is 'Phantom (Mono).

Hannah Williams Set

Hannah Williams begins an engagement at the Pelham Gardens, June 7.

Music is dispensed by Joe Candullo's band. Hal Hixon also in show.

Be Nonchalant

Hollywood, June 5.

When Sam Coslow began a Coast commercial for Phillip Morris that company started sending him a carton of cigarets a week, but the singer had switched brands. After five weeks the free smokes stopped.

Coslow is wondering.

Cutting Opposition

(Continued from page 43)

heads, they don't get the act. Capitol theatre up the street gets it.

Because they practically booking everybody else's shows without having complete say in their own affairs, the bookers have stopped being individuals altogether. With everybody sharing in the booking of every show, every show now looks alike. Nobody seems to sense it—except the audiences.

The spirit of good fellowship in and between the booking offices not only influences the booker's feelings over salary matters, but extends to their attitude toward competitive theatre operation. The new rules say that there is no such thing as opposition. The bookers' sentiment is that if an act does well for a theatre one week, what's to prevent the same act doing just as well for a theatre the street a week later?

The fact that downtown theatres no longer have their own clientele or any large percentage of trade exclusively and that theatre patrons shop for their entertainment now more than ever, haven't entered into the matter as yet. That a potential customer, having caught a headliner at the Paramount last week, will say 'Oh, I saw him last week' when seeing the same headliner billed at the Capitol this week, hasn't been considered at all. Despite the odds being high against that person's going to the Capitol for a second portion of the same thing.

40 Acts and Spots

Because of the new belief that there is no such a thing as opposition, about 40 select acts are getting all the select spots and the rest of the practically dormant variety material source gets an opening only now and then, when one of the 40 bookers' favs isn't available and the booker is stuck. While their drawing ability has diminished through constant playing and repeating, the 40 acts are still dependable enough as entertainment and the bookers don't care to chance anything that hasn't been tried or isn't as ripe. On every page of vaudevile history it is written that an old star never made a new star, but the bookers aren't doing much reading.

Meanwhile the salary and booking pact continues, and the circuit heads contend vaude cannot survive without it. The idea is that without a pact the circuits, in spite of themselves, don't know how to keep the high salaries from mounting by individual effort and that the only sure way is to have each circuit act as a policeman over the other circuits.

Doesn't Work Out

So far the real purpose of the agreement—cutting the higher salaries—hasn't been served. Unable to obtain the names at cuts, the circuits aren't playing names at all. Instead of booking acts on an economical basis, they have stopped booking altogether. And the little acts whose salaries had already been cut to a point where further cutting was hardly possible are taking both the rap and the cut. They are paying the penalty for the circuits' seven-year salary bender, in which they shared but little or not at all.

Vaudeville theatre grosses, instead of improving, have decreased still more. The little in bill costs that has been cut by the agreement isn't sufficient to equal the drop in attendance. The public doesn't know what has happened and is happening in the booking offices, but there are results by which the public may judge. The public's judgment seems to be dictating a mass decision to stay away. The shows show it.

Strauss at OCA

Edward I. Fishman has brought Dave Strauss into the Orchestra Corp. of America to direct publicity in behalf of name bands.

Strauss was formerly film editor on the N. Y. 'Morning Telegraph' and for the 'Billboard.'

32 NITE CLUBS OPERATING IN CHI

Chicago, June 5.

Some 32 major nite clubs, cafes, and beer gardens employing orchestral and specialty talent are listed in this week's 'cabaret bills' in VARIETY. Possibly never before could the Windy City show a list of anything like the same size. And certainly not with the name headliners and costly floor attractions now current.

Individual headliners now in Chicago cafes include: Wade Booth, Deane Janis (Blackhawk); Collette Sisters, Doris Robbins, Harry Richman (Chez Paree); Joe Frisco, Jack Waldron, Nelle Nelson (Club Royale); Leo Reisman, Robert Royce (Congress hotel); Ben Bernie, Buddy Rogers, Tom Gerun, Jackie Heller (College Inn); Mark Fisher (Edgewater Beach); Charlie Crafts (Frolics); Earl Rickard (100 Club); Charles Kaley, Johnny Hamp (Lasalle Roof); Ted Weems, 5 Marcellos (Lincoln Tavern); Veloz and Yolanda (Palmer House); Joe Lewis (Sky High); Evelyn Nesbit (Club Alabam); Joe Wallace, Bee Jackson (Vanity Fair); Harry Rose, Walter O'Keefe, Dora Maughan (225 Club).

Rosenberg Minus Pansies, But Gets Beer Permit

San Francisco, June 5.

Joe Rosenberg decided his pansy floor show wasn't worth the police trouble it brought to his Tait's cafe, so has ditched the impersonators in favor of a girl show which the Blake & Amber agency has booked in.

Business isn't what it was for the 'boys will be girls' but the city gave Rosenberg his beer permit back, after he said he was sorry about the pinches.

Nat'l Plugs to Help Par's 'College Humor' Picture

Hollywood, June 5.

Eddie Janis, coast representative for Famous Music, has arranged two national broadcasts from here on 'College Humor,' forthcoming Paramount picture.

In addition to Bing Crosby over 'California Melodies' (CBS), Tuesday night (6), with the first airing of the film's tunes, the entire cast will take up the 'Hollywood on the Air' time next Monday night (12).

From Fla. Intact

Last season's floor show of the Miami Biltmore hotel is being brought intact to the Hotel Biltmore Cascades in New York.

Troupe is headed by Ann Pennington, and includes Tito Coral, Caperton and Biddle, Stone and Vernon, Barry Devine, the Hernandez Brothers and a marimba band.

Guinan in Expo Cafe?

Chicago, June 5.

Texas Guinan and her gang may become an attraction at the 'Streets of Paris' concession at the World's Fair. They would work in one of the two big restaurants. A second possibility for Tex at the Fair is reported to be the Dance Ship.

Meanwhile Guinan tribe has added the Uptown, Marbro, and possibly the Chicago from Balaban & Katz.

Exploiteers of Road Spots

Lee Posner, partnered by Harry Sobol, has become the 'Voice of Westchester' by his own designation. Posner did a lot to put the Harlemaniac entertainment on the map in a publicity way.

In Westchester Posner and Sobol handle publicity on the Glen Island Casino, Boston Post Lodge and Pelham Gardens.

Bouquet's New Band

Hollywood, June 5.

Max Bouquet, former arranger and pianist for Jay Whidden's orchestra, has quit and formed a new band. Combo booked into the Del Mar, Cal., hotel June 3 by David Hillman.

Bouquet has five former members of Whidden's band with him.

Hail the Waltz King
Here's a Bow to
WAYNE KING
and His Orchestra
Sensational Chicago aggregation now at the Aragon Ballroom and broadcasting via WGN and NBC. Incidentally, Wayne, thanks for featuring:
"Hold Me"
"Love Songs of the Nile"
"Sweetheart Darlin'"
"I'm Thru Saying I'm Thru"
"Hold Your Man"
"Let's Make Up"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

FILM WRITERS' GUILD WANTS TUNESTERS

Hollywood, June 5.

Following a special meeting held May 31 at the Ambassador, Coast members of the Songwriters Protective Association were inclined to favor entrance as a body into the Screen Writers' Guild, to which they have been extended an invitation to join. Guild is attempting to solidify the stand of all scribblers for the screen.

John Schulman, attorney for the SPA, flew here from New York to attend the meeting, explain the organization's eastern activities and ascertain the Hollywood problems of local members. He took back with him the recommendation of the members here that they join the Screen Writers' Guild as a body.

Guild had originally approached individual songwriters and on learning of their association, made the group bid. Ditty-devisers have had but scant attention from the Academy of Motion Picture Arts and Sciences.

Two Committees

A committee to contact the Guild in the future was appointed, consisting of Kalmar and Ruby and Edward Eliscu. At the same time, a grievance committee was named to contact studios and songwriters involved in disputes or alleged abuses and to attempt conciliation in such instances. L. Wolfe Gilbert, Harry Warren, Joe Burke, Kalmar and Ruby, Albert von Tilzer and Charles Daniels are on the latter committee.

A new standard motion picture songwriting contract was taken up with Attorney Schulman at the meeting. Agreement will cover synchronization rights for songs in pictures other than the one for which they were originally written. Inclusion of scorers and thematic music composers in the ASCAP was also recommended by the group because of the formers' current competition with members.

Future SPA meetings will be held monthly with different members presiding. Larry Hart will chairman the next meet. Gilbert presided at the last gathering.

Guild intends to draw up a code of practice to protect the rights of song writers in their activities at the studio. Sub-committee comprising Harry Ruby, Lorenz Hart and Edward Eliscu has been appointed to draw up the code.

KING COTTON SPURTS DISK SALES IN SOUTH

Phonograph companies, notably RCA Victor, have encountered a substantial increase in record sales through the southern states. Perking up of business in this area is attributed to the boosting that the price of cotton has taken.

As a result of the brightening of the southern picture Victor has decided to jack up its output of hillbilly and race records. Company is also experimenting with a new flexible record with pictures which it figures on eventually putting out at 75c a copy.

Robin Tunes 'Weakness'

Hollywood, June 5.

Leo Robin has been borrowed from Paramount by Fox to write the lyrics of 'My Weakness,' Lillian Harvey's next, which Buddy De Sylva will produce.

Music will be written by Richard Whiting.

Vogel's 2 Suits

An article in 'Metronome,' musical monthly, is regarded as libelous in a $50,000 damage suit by Jerry Vogel, formerly of the Plaza Music Co. O'Brien, Driscoll & Raferty are representing Vogel.

Another suit for 50 grand by Vogel is against a tin pan alleyite who is charged with having written a scurrilous letter to C. J. Kronberg, president of the Plaza Music Co., Vogel's former employer. Same attorneys for Vogel in this action.

For 25 years with Plaza, or until Richmond-Mayer took over its pop jobbing business, Vogel is going into the music business independently.

Rip Van Winkle

Los Angeles, June 5.

Coast rep for a publisher called his assistant one day and told him that he had heard Donald Novis over KFWB the evening before and wanted the assistant to rush right out and get the singer to lug one of his numbers.

It was tough explaining the boss that Novis had been in New York for a year and what he had heard was an electrical transcription made two years ago.

COAST'S BANDS IN BOOM; 13 SHIFTING

Los Angeles, June 5.

Shifting of bands around town has put 13 combos into new spots, several of the places taking on music after a long absence.

Jay Whidden's band opens at the Miramar hotel, Santa Monica, June 7, with Loyce Whiteman as soloist. He has been replaced at the Roosevelt hotel, Hollywood, by a new orchestra headed by Ray West and Irving Adams.

The Art Kassel combo arrives from Chicago to open the Marigold Gardens, formerly Frolics cafe, in Culver City, on June 15.

Biltmore ballroom has C. Sharp Minor playing the organ and leading a 12-piece orchestra. Jesse Kirkpatrick and his 12-piece band, formerly in the Garden room there, have left for Chicago.

Sherwood Beasley is at the Club Ballyhoo, replacing the Earl Burtnett band, which has gone to the Gunther hotel, San Antonio. Bob Holman's aggregation is at the new Tivoli cafe; Gordon Carper's orchestra, with Herbert Hall crooning, moved into the Lighthouse ballroom, Compton, and Eda Eson's band is at Leightons', under Loew's State.

Jimmy Biddick opened at the Jonathan club, Santa Monica, May 27, and George Dolbier's band at the Cafe de Paree for tea-time music. Yascha Borowsky is at the Hollywood Country club with a nine-man combo; Phil Fischer is at the Rathskeller, formerly Coffee Dan's, and a colored union orchestra has replaced the non-union band at Solomon's ballroom.

Phil Harris' band, which left Cocoanut Grove June 1, opens the summer season at the Hollywood club, Galveston, June 14, where he stays for four weeks, then going to the College Inn, Chicago, booked by MCA. Radio (pictures) failed to take up Harris' option for additional shorts.

Adinsel Disking Tunes For RKO's Lederer Pic

Hollywood, June 5.

Richard Adinsel, who wrote the musical background for the current N. Y. stage production of 'Alice-in Wonderland,' is here to write the tunes for 'Romance in Manhattan,' Radio musical for Francis Lederer.

Harry Akst and Edward Eliscu have been assigned to the score of 'My Gal Sal' at the same studio.

Max Steiner, head of the music department there, is doing full-length symphonic treatment on 'Morning Glory,' next Katharine Hepburn flicker.

Circusing Symphs

Boston, June 5.

ven Boston Pops, historic summer musicals by Symphony players, had to go expleitation to get biz.

Twice this week Pops had special nights, one gypsy, other stein. Patrons invited to wear odd costumes, etc., with result that such nights are sellouts.

Freed-Brown Theme

Hollywood, June 5.

Arthur Freed and Nacio Herb Brown have written 'Hold Your Man' for the Metro picture of the same name. Picture, formerly known as 'Black Orange Blossoms,' will have Jean Harlow warbling the tune.

Same duo of song scribblers are doing the tunes for 'Dancing Lady.'

H'WOOD BAND FINED FOR UNDER-SCALING

Los Angeles, June 5.

All 11 members of the Club New Yorker orchestra have been convicted of working at the now-defunct Hollywood cafe under scale and have been fined $25 a piece, except Joseph Watson, contractor, who was given a $50 assessment.

Scale-cutting was admitted by the men, who testified that Barnett Hyman, the proprietor, came to them two months ago and said they would have to cut two men out of the band because of bad business. Instead the men were retained and the whole combo took a drop in pay from $30 to $25 in order that they all remain working.

Rochester, N. Y.,

Rochester musicians' union slapped a $5,000 fine on Bus Blum, leader of orchestra that finished a six-weeks' engagement at the Regent theatre Friday (2). lum was charged with working for less than the union scale. It's a third offense in that direction.

Member of the orchestra said to have spilled the dope to the union. Blum has been playing in restaurants and dance spots in the city for the past year.

$250,000 DUE SONG PUBS FROM ERPI

ERPI has proceeded to work out an advance settlement of the synchronization fees still due the publishers on foreign versions in connection with the old contract and to close down its offices abroad. As a preliminary step in this direction the electric has asked all its picture producer licenses to furnish it with detailed info relative to the films made up to Sept. 5, 1932, that they have yet to release in foreign climes.

John G. Paine, trustee for the Music Publishers Protective Association, estimates that the royalties due from these films outstanding will come to around $250,000, this including the money now held in escrow in Australia. In the final settlement it is anticipated that this amount will be cut down to around two-thirds.

Harms Handling Two Songs from L.A. Revue

Hollywood, June 6.

Lucky Wilbur, coast Harms representative, has taken two of the songs from 'Second 9 o'Clock Revue,' now at the Music Box, for publication by his company.

Tunes are 'Pale Moonlight' and 'Sing a Little Jingle.' Bud L. Cooper and Eddie Lambert did the lyrics and Jean Talbot the music.

Heidt's 16 Men for RKO, Subject to Union's Okay

Los Angeles, June 5.

Horace Heidt will head a 16-piece band when the Hill Street returns to vaudeville policy of five acts and stage band June 16.

In meantime the local union here insists that Heidt employ 10 men from local union for a pit and stage combination and only bring on six of his own, with theatre agreeable to the plan.

HERE AND THERE

Newcomer to the list of tunes inspired by the Chicago Exposition is 'I'm Gonna Go to the World's Fair in Chicago.' Authored by Bob Levy and Norman Goldblatt of Kansas City.

Jack Alpin's NBC orchestra at Charlie's Inn, formerly Fisherman's Rest, on Burden Lake, outside of Troy, N. Y.

Musical Fiddlers, of New York, now playing at Newman's on Saratoga Lake, N. Y.

Highland Park Casino night club, Birmingham, opened Saturday (3) by Grant Swisher and Ned R. McDavid. Dunk Rendelman's orch installed, and local talent for floor show.

Average Cheap Disk Sells 50,000

So $1,500 Guaranty Out—So Is a Royalty Cut, Unless—

There will be no modification of the regulation royalty of 2c a side for the cheaper records unless the phonograph companies agree to give the publishers a minimum guarantee or substantial advance. So the publishers have agreed among themselves and announced to the phonograph men through John G. Paine, trustee for the MPPA.

Firms making the lower scaled stencillings have in recent weeks been making the approach direct to individual publishers, asking that the fee be reduced to 1¼ a side. After this method had failed to bring any appreciable accord, the phonograph men took the matter direct to the MPPA, where it was agreed at a meeting of the board of directors last week to let the current royalty figure stand as is unless the recorders were amenable to putting up a guarantee.

Although there was nothing definitely determined as to what the guarantee or advance should be, preponderant sentiment among the publishers present favored cutting the royalty down to 1c provided the recorder laid $1,500 on the line.

Phonograph men say that any such guarantee is beyond consideration. To cover the advance alone they would have to dispose of 150,000 copies of a master. The average cheap record, they say, now sells at around 50,000 copies.

COSTLY FLOOR SHOW

Fanni Duchin Ork and in Roadhouse

A high-priced floor show headed by Fannie Brice will open Ross Fenton Farms at Asbury Park, N. J., June 23. Along with Miss Brice those set so far, all through Lou Irwin, are Eddie Duchin's orchestra and Medrano and Donna.

Ralph Maurice is the road spot's new operator. He spent about $20,000 fixing it up.

SPA Would Cancel 10-Year Renewals With the Society

reliminary tally of applications received by the American Society of Composers, Authors and Publishers shows the membership of the Songwriters Protective Association - whelmingly in favor of canceling the 10-year extension agreements signatured with ASCAP. igmund Romberg, SPA prez, had counseled this action among the writers on the grounds that he saw no reason why the members of his association should obligate themselves when none of the important publishers had come through with similar agreements.

It was shortly after the society had consummated its contract with radio that the ASCAP board of directors passed a resolution calling upon the membership to signature agreements extending their alliance for 10 years beyond the present contract's expiration date, Dec. 31, 1934. As a result of Romberg's appeal practically every member of his association had by the end of January last okayed the 10-year renewal proposition.

In his letter urging that the writers ask the society to tear up the 10-year extensions Romberg explained that he did not want to have the responsibility on his shoulders of having led them into something that later may prove embarrassing. Publisher members of the society's board say there was nothing for Romberg to be concerned about since the writers' agreements were not binding until a major portion of the publishers had also agreed to an extension.

This, say several of these directors, they will not do until they have been assured that the society is possessed of an efficient business administration.

Col. Phono's New Sales Mgr. Has New Sales Ideas

Latest change the Columbia Phonograph Co. has E. J. Stevens, Jr., as general manager of the sales, recording and advertising divisions, with E. B. Shidell, formerly in charge of sales, assigned to supervise the plant in Bridgeport. Stevens comes from Brunswick Record Corp., where he served as v.p. in charge of sales for 12 years. Ben Selvin continues as general recording director for Columbia.

As his initial policy move Stevens has called off the turning out of a definite listing each month. It's Stevens' plan not only to make the number of releases each month non-uniform but to increase the list from month to month.

HARLEM'S NEW BAND

Instead of putting in the Blue Rhythm band minus batonier Baron Lee, Irving Mills changed his mind and last Wednesday (31) gave the Cotton Club, Harlem, assignment to a newly organized combination which he has dubbed the Mills Musical Playboys.

Eddie Mallory has been put in as leader and they stay until Duke Ellington returns from his European trip.

ASCAP RENEWS WITH TEUTON SOC. FOR 3 YRS.

Reciprocal agreement between the American Society of Composers, Authors and Publishers and the G.E.M.A., German performing rights society, has been renewed for another three years. Contract with the German society's signature arrived here while the copy bearing the ASCAP seal was on its way abroad last week.

There had been some discussion among the Society's board of directors about deferring the renewal until the Nazi opposition to Jewish composers and publishers had subsided, but it was finally decided to okay the agreement.

Pubs Grab New Brass Ring At Roof-Roadhouses

Flock of hotel roof and roadhouse openings has the song pluggers on a merry-go-round again.

Rudy Vallee's now at the Pennsylvania hotel roof to a no-couvert policy (there's a $2 supper menu as a minimum check), playing at dinner and supper, and Reggie Childs, from the El Cortez, San Diego, inducted the new Hendrick Hudson room of the hotel Roosevelt, which serves as that hostelry's summer garden. Both Childs and Vallee's openings opposed each other Thursday (1).

Jack Denny returned to the Waldorf-Astoria roof Saturday (3). Don Bestor switches from the Hotel Lexington to the New Yorker roof, Ernie Holst succeeding him at the Lex. Bestor displaced Ozzie Nelson, who goes to Handel's Inn, Lynbrook, L. I., which has NTG and the Paradise restaurant bunch financially interested. Eli Danzig, who, because officiating at the White House ceremonies, now bills himself as the Inauguration Band, is at the St. George, Brooklyn. Sam Robbins is up on the McAlpin hotel roof and Emil Coleman is taking over the Art Coogan unit as a nucleus for an enlarged combo for Marden's Riviera at Englewood, N. J. Coogan headed the smaller combo.

Harold Stern's 'formal' debut on the Hotel Biltmore's Cascades roof is tomorrow (7).

"Variety"
FOR SUMMER
Place a subscription for 'Variety' over the summer. From now until Labor Day + + + $1.50
Mail remittance with name and summer address.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Daughter of the late Lya de Putti reported to be engaged to a Dutch planter who vainly wooed her mother.

Emil Boreo's bail set at $250 in the breach suit brought by Constance Claxton, actress, who says she did considerable traveling with him on his promise to marry her.

James Melton, radio tenor, went overhoard when Capt. Wm. Klee fell off the Klee yacht in Long Island sound. He got his man, but the captain was dead from heart attack.

Four relatives of the late Joe Leblang protest in Surrogate's court against the acceptance of the report of the executrix, the former Mrs. Tillie Leblang, that he died insolvent. Two sisters, a brother and an adopted brother of the deceased claim there are funds from which their legacies should be paid.

Richmond Harris, concert manager, suing Jose Iturbi, Spanish pianist, for $5,000 for alleged repudiation of a contract.

Secretary Woodin has completed a symphony which he has dedicated to Emil Velazco of the Taft hotel organ. Velazco will play it at Westport this summer. Suite is entitled 'The Gallant Tin Soldier.' Based on an old fairy tale.

Harry Dibble, who was held for Special Sessions because two revolvers were found in his baggage when he came up from British Guiana lately, turned loose. Court figured a motion picture man needed something like that in the jungle. He had been making an animal film.

Helen Kane changes lawyers in her suit against Paramount and Fleischer studios. She's suing because she claims Betty Boop's singing is a copycat.

Federal Judge Caffey will hold a meeting June 13 to deoide whether or not to continue operations at the Roxy. Receiver Cullman reported a loss of $71,235 from Dec. 16 to May 4, not including provision for funded indebtedness and compensation to receivers and their attorney. If adverse decision is arrived at, house will close June 15.

Supreme Court confirms decision of Equity arbitrators requiring Managers Protective assn. to pay an award of $23,979 to Equity on salary claims mostly arising from the Shubert bankruptcy.

Yale Puppeteers will close the season June 17, to resume in Sept. Meanwhile will take their doll actors to Franconia, N. H. Opened here last Dec.

Harry D. Kline gets a job as booking manager of the Mecca Auditorium. Post originally held by Harry C. Arthur, Sr., dad of the circuit exec, but no regular booker for the past couple of seasons.

Ban on newspaper stories about sweepstakes winners lifted by Postmaster Gen. Farley. Ruling never has been enforced.

Crosby Gaige announces formation of National Theatregoers Ass'n, Inc., of which he will be prexy. Idea is to create a banking institution to finance theatrical production on a large scale. Wants $6,000,000 capital. To stake many productions and trust to law of averages.

Washington 'Post' sold for $825,000. Identity of buyer not revealed, several persons being credited.

Cast of 'Best Sellers' rehearsing a new play for a tryout production. Script reputed to be by one of the players.

Racketeers off booze are turning attention to forged stocks. Same counterfeiters who used to make labels now turning out certificates. Feds gathered in a Phila plant last week with about $2,000,000, face value, of fake shares.

Maurice Henessy, present head of the famous brandy firm, here looking over business prospects if repeal passes.

Joe Weber in Mt. Sinai hospital with a broken ankle and other injuries sustained in a taxicab crash last Friday (2). Mrs. Weber also bruised and possible fracture of the thigh.

Barkers, buzzers and loudspeakers out on Atlantic City boardwalk. Strange quiet amazes visitors.

Theatre Union, new production unit, will leave for Abingdon, Va., next week (17) to spend 10 weeks rehearsing for fall productions. Hopes to produce three plays.

Steeplechase, Coney Island, puts in a free circus to fight Luna.

Donald R. Richburg, lawyer, added to the president's collection of songwriters. He used to write college glees. Now he's to help draft recovery bill.

Circus agent crashes the Morgan congressional investigation and sits girl midget in the banker's lap while cameras click. Photogs warned if they use the pics they'd not be allowed in again. But they did. Morgan begged them off.

Olga Petrova arrives from Europe and again denies rumor of her intended divorce. No stage work, she says.

Will of the late Florenz Ziegfeld finally probated in White Plains, N. Y., Wed. (31). County treasurer appointed special administrator. Estate not expected to exceed $5,000.

Jack Benny has leased a three-room terrace apartment on the 19th floor of Essex house, overlooking Central Park.

Barron Collier seeks moratorium on his personal obligations under the recent Federal act. Says none of his companies are involved. He's largely interested in Luna Park, now in receivership, along other things.

Harriet F. Berend, former showgirl, obtains a divorce from Frank H. Behrend in a Jersey court. Claims he cut her with a razor blade and scratched her back with a nail file.

True York is going to head her own act with Beatrice Bindlin to help. Has been in the York and King act.

Mitzi Downs, former dancer, accused of the murder of a chiropodist, but released from that charge though held on other counts, is at last free of the toils of the law. All charges against her are dropped.

'Angel,' Lenore Ulric play which was to have tried for run in Chi., opens at the Times Sq. June 19. Only one week at the fair.

John J. Bruckner, who described himself as a vaude actor, professionally known as Jack Williams, held for trial on a forgery charge. Alleged he used the name of Arthur M. Kraus, booking agent, to letters on which he obtained merchandise charged to Kraus's account.

'Biography' gets the whiskers as the oldest B'way run.

N. Y. Aquarium gets all the alligators that outgrow the family bathtub. Got 58 last year, but swapped them with European aquaria for other specimens, so 'gators are always welcome.

'Shooting Star' to open cold.

Open air opera starts at George Washington stadium, July 3, with 'Giaconda.'

Decoration Day cruisers held up by fog and all come in late in spite of the 'in time for business' promise.

Coney Island took a lickin' Memorial Day, but weather helped B'way shows.

Henry Forbes has acquired the rights to 'Thunder on the Left' and will make it into a play for next season.

Buddy poppy sale a disappointment this year. Only 500,000 disposed of, with an average take of 6c.

Cologero Migliore, janitor of an East Side apartment, suing his wife for divorce, naming Jack La Rue, film actor. He asserts that Mrs. Migliore deserted him in 1917 and went on the stage, using the names of Anetta Leau and Drene Beach. In 1927 she had La Rue arrested for beating her. Migliore asserts. At that time she said she was Mrs. La Rue, but he denied that fact in court. Case was not contested, but referee reserves his decision.

Hope Hampton goes to Montreal grand opera co.

Hope Williams will spend her vacation in Cody, Wyo., after she's had a trip to Europe.

Chi op at the Hipp drops daily mat. Only Sat. afternoon but every night.

Peggy Joyce in City court about that stock she gave Mfgs. Trust as collateral for a loan. It shrunk and she claims bank should have sold before the drop.

Olga Petrova strong for modern style of dress she tells lunchers because it forces the girls to keep in physical trim.

Barbara Mae Smith gets her divorce from Oscar Levant, composer. Showgirl will return to stage.

Lee Shubert says if the corp. makes money it will pay off the old stockholders.

Equity votes a ban on alien members at its meeting Friday. Only exception those who had already played here 75 weeks as of June 1.

Frank Damrosch, brother of Walter, drops post in Institute of Musical Art after 28 years. Wants to find time for writing.

Billy Rose cutting 'Crazy Quilt' to pint size for picture houses. Smith and Dale and Charles King head the tab. Opens in Troy June 24.

Present plans of John Golden will bring Vicki Baum's 'Life Goes On' to B'way early in August. Will break in at Atlantic City. That and Golden's four other prospects will get tryouts at Dennis, Mass.

Brown & Henderson may add a couple of straight dramas to their intended musical production. Nothing picked yet, but they're reading.

Bobby Connolly and Ned Wayburn to help stage the new 'Ziegfeld Follies.'

Wilda Bennett (musical comedy) served in divorce suit brought by Anthony Wettach, her third hitch. Suit in Trenton, N. J. court, alleges cruelty, in that she beat him with her fists.

Freeport (L. I.) lodge of Moose raided Thursday (1) and police arrest three men charged with showing of an alleged indecent picture. Trio held for the grand jury.

Duncan sisters rehearsing a revival of 'Topsy and Eva' for a road tour, then Chicago.

Coast

Furniture, books and works of art of Rene Adoree, actress, placed on the auction block in Los Angeles.

Robert Chung sentenced to life imprisonment after an L. A. Superior court jury found him guilty of the murder of Yuck Ming Ung, Oriental film actor.

Luther G. Hoobyar, singer, who abandoned his musical career more than a year ago to work with the State Food administration in Los Angeles, will return to his former profession when he opens a singing concert tour at the World's Fair, Chicago. Following this engagement he is billed for engagements in New York and other eastern cities.

Members of the film colony who reside in Malibu were isolated from Hollywood for one day because of a landslide near the settlement.

Percy Higginson, film lab technician, injured when an auto driven by Fay Webb Vallee, wife of Rudy Vallee, collided with one in which he was riding in Hollywood.

Two bandits stole jewelry valued at more than $30,000 from the Hollywood apartments of Zeppo Marx, after forcing the actor and his wife to reveal the hiding place.

Albert Holland, committed to the Arizona State hospital several months ago after allegedly annoying Bebe Daniels, is at liberty again. According to a Phoenix, Ariz., sheriff's report, he slipped away from guards while he and other patients were on a walk.

Announcement of the separation of Lillian Torrence and Ernest Torrence, Jr., son of the late actor, made by the husband.

Dolores Del Rio and her husband, Cedric Gibbons, art director, returned to Los Angeles after a vacation in Honolulu.

Matty King, actor, injured when his car overturned at a Hollywood intersection.

Frank Reis, Hollywood photographer, sentenced to serve 90 days in jail after found guilty in L. A. of allegedly attempting to send obscene pictures and literature through the mail. An additional sentence of two years was suspended providing the defendant pays a $500 fine.

Announcement of the separation of Sue Carol, actress, and her husband, Nick Stuart, made the former.

Caroline Johns, wife of Orrick Johns, author, found by police wandering about the streets of Seal Beach (Calif.) three days after she was reported to have disappeared from the Carmel (Calif.) railroad station. Mrs. Johns stated that she had no recollection of what occurred after she left the station.

Attempt to extort $500 from Eric Pedley, polo player, by threatening to throw acid in the faces of his children, was thwarted when L. A. police arrested E. T. Von Beulow as a suspect. Beulow was nabbed near the location where the ransom was placed.

Mae Brightman Lang granted a divorce from Freeman Lang, radio announcer, in L. A. Charged her husband with having a violent temper.

William H. Jobelman, former Los Angeles p.a., who figured as a defense-witness in the Alexander Pantages-Eunice Pringle case, booked in San Francisco on charges of passing phony checks.

Midwest

David Albin, known as 'Cock-Eyed Mulligan,' died in St. Edward's hospital, New Albany, Ind., from natural causes. Long identified with nite clubs and Chicago rackets, he had escaped several attempts on his life. Club Epicure, Club Algiers and Maison Ritz were some of his promotions. Federal agents closed them all.

Tracy Drake, known to show business for his temporary management of the Blackstone hotel, is associated with other members of his family in a suit to compel receivers of the Drake hotel, Chicago, to give them free rent and board, as per contract. Drake family no longer controls the property, but has continued to enjoy its privileges, which receivers now wish to terminate.

Samuel Miller and Louis King were assessed $100 fines for attempting to scalp World's Fair tickets. They were grabbed the first day outside the grounds.

Manhattan, Kan., high school, with $300 to spend for dance music, wrote a famous orchestra a letter of inquiry. In reply the orchestra said for $300 they could send one piccolo player.

Otto Petrick, 36, headwaiter at the Old Heildelberg Inn, dropped dead from a heart attack. His was the first death at the exposition since opening, although a couple of workmen were killed during construction.

Dixie Hat Passing

Birmingham, June 5.

Baseball attendance in the Dixie League at Jackson, Miss., has reached such a low amount that in order to try to make ends meet officials of the club two or three times a week are throwing open the gates to the public, and between innings the hat is passed around.

Club has also gone two-a-day, thus affording theatres still more competition. Occasionally one game is played in the afternoon and another at night on the same day.

MARRIAGES

Peggy Kent to Bud Dowell, last Easter. Bride, who is only 15, is daughter of Sidney R. Kent. Groom, with Fox Films, is 17.

Yukona Cameron to Al Trahan, Easton, Md., May 27.

Paul Benjamin (National Screen Service) and Lucille MacCollum, in New York, June 10.

Cleora Woods, opera singer, to Orson Adams, Jr., Paris, June 2.

Harry Fish, 29, and Mariska Summers, 25, both midgets, with Jack Fine's midget village at the World's Fair, will be married June 10 in Chicago.

Margaret Morton McKay, press agent, to Al Rice, of the Maple City Four, radio quartet, in Chicago, June 1.

BIRTHS

Mr. and Mrs. Freddie Morgan, daughter, June 1, at Lake Shore Chateau, White Lake, N. Y. Father is of Morgan and Stone (vaude).

Bike 'Comeback' Day Draws 25,000 Gallery At Cal. Beach Fete

Hollywood, June 5.

It used to be that you could ride a bicycle or straddle a horse without an audience. But with showmanship rampant today you have to take your exercise with a gallery.

Although bike riding became a fad in these parts some months ago, with merchants providing parking stations for the two-wheelers, the pedal motorization of the nineties has just reached the height of its twenties with half a dozen towns in southern California proclaiming bicycle days.

Santa Monica, down on the ocean front, held its 'come-back' day for the bike a week ago, with 25,000 persons watching the events on the pier. Entrants in the events took the thing seriously, with 500 registered.

Fight Ticket Demand Late Getting Start

Expected spurt in demand for tickets for the Schmeling-Baer fight, slated for the Yankee Stadium, Thursday (8), was not in evidence Monday. Looks like Jack Dempsey's debut fistic promotion in the East, however, will be a financial success. Estimates of the gate put the gross around $225,000, as against $300,000 which was the high mark predicted. Last summer, when the Schmeling-Sharkey fight looked like a bust, ticket sale on the last two days speeded the show to capacity.

Whether that will occur for this match is a guess. Some opposition has been voiced over support for an event in which a German is the principal. Chance of the Jewish Baer defeating the foreigner, may turn the tide in favor of a larger crowd. Highest prediction on attendance is 75% of capacity. Apparently the popularity of Dempsey is as strong a factor in the tickets sales as the fight itself.

The fight may not be broadcast. Asking price was $20,000. No advertising sponsor was secured and NBC refused to buy the rights, although willing to take the show on sustaining for $5,000. The Schmeling-Sharkey match for the title last year brought $15,000 from radio, Lucky Strikes sponsoring.

Moreau-Norris

The engagement has been announced of Allee Norris, of Pine Bluff, Ark., and Armand J. Moreau, of Portland, Me., with Paramount-Publix as district manager in Me., N. H., and Vermont. The wedding is to take place here in July.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'way at 47th
JANET GAYNOR
in "ADORABLE"
Plus RKO Vaudeville

RKO 86th ST. at Lex. Ave.
Wed. to Fri., June 7 to 9
"SO THIS IS AFRICA"
and
"HUMANITY"

RKO 81st ST. on B'way.
Wed. to Fri., June 7 to 9
WHEELER & WOOLSEY
in 'So This Is Africa'

B'WAY & 50th ST. CAPITOL
—On the Screen—
First Time at Popular Prices!
"HELL BELOW"
ROBT. MONTGOMERY
"SCHNOZZOLA" DURANTE
On the Stage
Undersea Ballet
Maria Gambarelli
Wm. Hall

LOEW'S B'WAY at 45th ST. STATE 25¢ MON. to FRI. 10 A.M. to NOON
—On Screen—
HELEN HAYES, CLARK GABLE
in "THE WHITE SISTER"
Stage—SMITH and DALE, BUCK and BUBBLES, and Others

4% BEER BLASTS MEXICO

RITZ CALIENTE'S DIME ROULETTE

America's 3.2 Thirst Quencher Throws the Wrench in Below-the-Border Resorts

HUNGER PAINS

Tia Juana,

in the States, opening up of gambli in Los Angeles, plus the general shortage of tourists, have put the damper on Tia Juana and Agua Caliente to such an extent that both resorts are showing less activity than a morgue. Last week the San Francisco, one of the oldest bars here, closed its doors for good. Charlie Goldie, manager for years and one of 'Saloon Rows' characters, said he's itting the business—broke.

Eire of supposed i iary origin broke out in the Tunnel Bar, Wednesday (17), and before it was under control, it had destroyed the Log Cabin and Tivoli bars. Owners said that none of the three would be rebuilt. In the past 30 days, 70 saloons have folded. That means 75% of the town is behind the eight ball.

Class Caliente casino is now permitting women to play roulette in the afternoon for 10c per chip. It was hoped the dime gambling would attract, but it didn't work. Males can play for two bits. Week-day trade has fallen off so much that it looks as if the resort is being operated for the help.

Screwy Dealers

At Tia Juana, gambling is nil. Dealers are going screwy talking to themselves. Some of them have forgotten the field numbers. No longer does the merry tinkle of the slot machines sound like sweet music to the bar owners. Any time a dime drops in the slot, it wakes them from peaceful slumber. Beer that once sold for 25c per glass, 50c per bottle and $1 per pitcher, is now 5, 10 and 25c, with no buyers.

The sidewalk madonnas are taking the hurdles in bad shape. The neon sign on the Moulin Rouge windmill, where the boys were wont to stray, has been extinguished. The windmill is stilled. The girls are packing their bags, tucking their name plates in their bags, locking their cribs and taking a well-earned rest, or moving to greener pastures, if any. The Chinese owner of the joint is bewailing the injustice of it all. Beer drinking in the States has ruined any kind of drinking in Tia Juana, and without it any willingness to spend money is minimized.

Caliente has been trying to stimulate week-end trade by advertising two-days' specials with room, meals and wine at the class resort for a $5 bill. Considering the fact that Caliente used to get from $10 up for a room, the special is a bargain, but the takers are few, with Caliente adding a bathing beauty contest last week-end. It didn't help.

Take Hearst Seriously

Mexicalli, inland Mexican resort, is suffering the same brand of desertion by the Americans who have taken William Randolph Hearst's 'Buy American' campaign on the square. Imperial Valleyites who were wont to spend their week-ends at Mexicalli are sitting in the sun, swigging their own legal beer, Americans all!

Class Ensenada, with a new road from the border to the Playa Del Ensenada hotel, is suffering hunger pains. Steamship lines which specialized on week-end trips to the spot, have called them off. Only boat scheduled to make the trip will churn down there Decoration Day. If the trip doesn't pay the boat's expenses, the line will call off future trips.

Good beer in the U. S. A. is getting the blame. If there were no brew, Mexicans are confident that their towns would still be the oasis in the great American Sahara. One bright ray in the whole affair is the exporting of beer to the States, by local breweries, but that doesn't make up for the loss of gambling and bar trade. Not by a long shot.

CHI DUCATMEN STRIKE

Walkout on Washington Park Racetrack

Chicago, June 5.

Washington Park racetrack here precipitated a walkout of 13 members of the Treasurers' Union last week when deducting 15% from their pay. Total sum involved is only $16.20 a week, but boys didn't like the way it was done. Strike followed.

Treasurers' Union expects to place 16 members with the World's Fair, where girl cashiers are reported making a mess of the ticket-selling job. Treasurers were the only ones cut at Washington Park.

Caliente Primes To Recoup After Beer Trade Loss

Tia Juana, June 5.

Last bid for American trade and the final stand for the commercial existence of this town and Agua Caliente is a $100,000 promotion campaign to sell Southern California on the 24-hour open border, which went into effect last week, and year-round nightly dog racing.

San Diego and Los Angeles have cold-shouldered the hound meets, and the Mexican communities are set to put two plants into operation immediately. One will be the Agua Caliente Kennel club and the other, a new track, the Tia Juana Kennel club on the site of the old race track. Unless biz doesn't warrant, both tracks will operate simultaneously.

Pari-mutuel system and licensed bookies will handle bets at both tracks.

Both resorts are offering special inducements as come-ons for the tourists. Agua Caliente hotel has special week-end rates and has reduced bar prices. Possible that a name band from the states will be imported for the Casino there.

Prices of merchandise in this town have been lowered and a newspaper campaign calling attention to this, as well as the small cost of a good time, is being planted in California papers. Trade drive gets under way June 15.

Moves Cody's Birthplace

Le Claire, Ia., June 5.

A relic, much prized, the tiny home in which Cody (Buffalo Bill) was born in here, is being razed by a crew of Chicago, Burlington and Quincy railroad carpenters, for shipment to Cody, Wyoming, where it will be reassembled near a monument to the intrepid plainsman. The road purchased the house last year with razing just started and being undertaken with a great deal of care so that it may be preserved intact.

Hollywood, June 5.

Recent repeal of the Los Angeles Gandier (local liquor enforcement) law, and action by the city council in slashing beer license fees, plus the government's removal of stringent regulations covering the sale of whiskey and wine on prescription, have been a boon for Hollywood retail and wholesale distributors. Beer stores by the hundred have sprung up all over the screen colony, as well as in downtown Los Angeles, with Santa Monica boulevard in particular boasting more than 20 such establishments within two blocks.

In Culver City, within one block, virtually every establishment is advertising beer. Many wholesale 3.2 wine places have also been opened, and the bars are down for prescription whiskey and pre-war cordials.

New beer fee in Los Angeles is $10 yearly for holders of wholesale licenses, and $25 annually for retail permits. Brewers and distributors pay a 38c per barrel tax on beer.

When to Stop, Bus Problem But No R.R. Opposish

St. Louis, June 5.

There's little chance of bus travel replacing railroads on long hauls until some genius pops up who can properly space comfort stations to suit the collective needs of each bus load of passengers. As it is, the travel chariots stop every hour to allow passengers to stretch their legs, but the hourly stop is too much for one half of the load, too infrequent for the other half.

Drivers keep their eyes on their charges to detect restlessness. Individuals rarely request the driver to pull up. Mothers with a brood occasionally ask for a pause.

Due to the infrequence in train service throughout the middle west, busses have copped most of the short haul business. Bus lines cut the railroad tariff by about half. It's the popular mode of travel, but for long distances the comfort station is the major problem.

Large bus companies have made a study of stop problem, but have given it up as a bad job.

Suds Guzzlers Happy as Beer Price War's On

Los Angeles, June 5.

First beer price war of any importance since the legalizing of the brew has been launched here, with retailers and wholesalers participating in the slashes. Bottled brew only is affected by the cutting, with racketeers blamed for holding up prices, as well as for using gouge methods in the local handling of draught beer.

Hundreds of cafes are serving beer on draught, some of it for five cents the first glass (with meals) and 10c for subsequent glasses. The retailers are understood to be paying heavy tribute in order to speed allotments. They are forced to pay $8 for 'the loan of a barrel or keg,' which must be returned when empty; otherwise they are obliged to ante up for another 'loan.'

Certain Northern California brands of the amber are now selling at $2.35 for 24 pints, while more standard brands, including East Side, the only Los Angeles brew, have been cut in many spots from $2.80 to $2.60 per case. Several brands of less popular beer are advertised at $2.40 or $2.50 per two dozen bottles.

15c Off

Other standard northern brands have been slashed 15c per case to $2.75. Price of eastern beers varies, depending largely on supply and demand, with Mexican brew still drawing down fancy prices.

In some of the retail stores local beer is being sold in limited quantities at 10c or 11c per bottle, plus a two-and-one-half cent per bottle deposit. Most of the retailers ask 25c for two bottles of the local beer and 20c to 25c for the out of town brands.

Beer situation, which for the first month of brew legality was very acute here, due to a demand that could not easily be supplied, has eased materially.

Hundreds of cafes are serving beer on draught, with some of the downtown places charging a nickle for the first glass, when with a meal, and then 10c.

NO STEARN DIVORCE

Pittsburgh, June 5.

Bert Stearn, exchange manager for United Artists here, was refused a divorce last week from Myrtle Stearn, amateur golfer. Stearn charged mental cruelty and Mrs. Stearn contested the suit.

Judge Marshall, in handing down his decision, ruled that some of Mrs. Stearn's acts were uncalled for, but that Stearn was likewise at fault. Case was heard originally a couple of months ago, with court reserving decision until last week.

Late 'Diamond Billy' Left a Monument Of a Dead Romantic Age on Mo. 'Farm'

By GEORGE McCALL

Lancaster, Mo., June 3.

On a back road near here on the way to Keokuk is America's queerest farm. In the pasture, where on other farms the horses and cattle usually graze, 29 elephants restlessly weave about, 12 camels chew their cud, smelling pretty much like 12 camels should. Where on other farms harrows, ploughs and reapers are usually parked, here there are 100 assorted circus wagons, for this is the farm of the late William P. 'Diamond Billy' Hall, famed purchaser of bankrupt circuses.

'Diamond Billy' died a year ago, his passing was significant with the general decline of the American circus as popular entertainment. 'Diamond Billy' was one of the best-known horse traders in the west. At one time he had sales barns in England, Germany South Africa. He supplied the horses and mules for the British army during the Boer war, and introduced the Missouri mule to Europe.

During his career he supplied baggage horses to most of the American circuses. In the fall of 1904 the Nickle Plate Circus owed 'Diamond Billy' for a number of horses. Unable to pay, the sheriff grabbed the circus, and 'Diamond Billy' was in show business. He hauled the show from the southwest to his horse barns in Lancaster, and amazed the 500 natives of the whistle stop by parking the equipment on his farm. He had a spur built on the property to accommodate the 20-car train.

Profit

Several circus owners visited the farm that spring. When the tent season opened, 'Diamond Billy' had sold the show, piece by piece, and had made a good profit. From then on he became more interested in shows than horse-trading.

In the next 25 years, through foreclosure or outright buys, 'Diamond Billy' became owner of the Walter Main, Yankee Robinson, Campbell, Bailey and Hutchinson, Lemon Brothers, Robbins Brothers, Coulter Brothers, Buck Jones and other railroad and wagon outfits. Each purchase brought more circus paraphernalia to Lancaster.

There are wild tales about the town wherein drunkards are reported to have reformed upon seeing a troup of elephants stalking where only mules had trod before. The town band had to quit practicing near the barns. When they played certain numbers liberty horses would go into routines, elephants would snort and roar, lions would dash themselves against their cage bars, presumably affected by some tune which had been associated with their professional careers.

As Lancaster became the Caine of the circus world, the natives grew accustomed to the trainloads of queer freight which landed in their home town. 'Diamond Billy's' fame grew. As he stepped onto a circus lot performers and workers knew that their show was doomed, for 'Diamond Billy' was a harbinger of evil.

Pash for Ice

It was during his circus-buying days that Hall developed the passion for diamonds which gave him his name. If he heard of an unusually large stone he would set out to buy it with the same aggressiveness with which he bought horses and shows. He believed that 'them as has 'em wears 'em.' No stone he owned was under five carats. He wore them on his tie, in rings, in watches, on his vest, carried them loosely in his pockets. When he died he left his wife and three children a legacy of elephants, parade wagons and diamonds.

He always wore a high silk hat, a frock coat and carried a diamond-studded cane. He was reputed to be the fastest horse buyer in America. A look and a feel and the horse was bought. He used the same method in buying shows. He'd walk around the lot, make an offer, never change his price. It was take it or leave it. That he became owner of so many shows is evidence that his price was right or that the shows he bought were all in tough shape.

Sometimes he got shows for nothing more than a feed bill. That's what happened to the Buck Jones outfit. It came into Lancaster to winter three years ago. The horses and other animals ate so much during the winter that the show couldn't pay off in order to move in the spring. Billy got the show and the train. The wagons are still on the lot, the train on the spur.

There is a standard gag about a mugg who lost a bass drum. 'Diamond Billy' went that one better. He lost an elephant. It was leased to a show, Billy lost track of the outfit, never did locate his bull. It was a bitter episode in his life.

Yen im

The circus yen finally got him. He framed a show of his own, the William B. Hall Shows, a heterogeneous trick. Operated by a horse trader, made up of equipment from a dozen different animal, wild west and other outfits which had found their way into Hall's hands. One season was enough. He lost more than he had made on all his circus deals, but he satisfied an ambition to own a show.

Following the war 'Diamond Billy' sensed the start of the American circus' demise. He tried hard to unload his show properties, but was unsuccessful. In the past six years he only fell heir to two tent outfits, the Robbins and Jones shows. In both cases they were dumped in his yard for feed bills. Horses and mules were going the way of the shows, automobiles were replacing them. Hall indulged less in his passion for diamonds.

As death came to 'Diamond Billy,' the circus business was about washed up. Only three railroad shows remained. What small tricks continued traveled on trucks, hauled little. In their winter quarters were sufficient baggage stock to care for their needs for years. Railroad equipment was lying on their own sidings. Efficiency had reduced their needs for wagons, parades were relegated to the limbo of unnecessary expense.

In Hall's barn today are canvas-covered parade wagons, hand-carved and gilded, monuments to an era of American art which thrilled the yokelry of the country. Tableau wagons that should find their way into a museum as permanent exhibits of a romantic age in America which has been sadly neglected. They deserve a place of honor among the plush furniture, stuffed doves, china dogs and back houses of a native period.

Widow Carries On

Mrs. Sadie Hall, widow of 'Diamond Billy,' with her son William, Jr., and daughter Wilma, carry on the business. Of the elephants, they have five, three-bull acts which play winter circuses and fairs, but for the most part transportation of the bulls from Lancaster to the showing date and home again eats up the profit of the engagement. Every month some stranger visits the farm with great talk of framing a show. In each case it's only talk; the strangers are always promoters. Two weeks ago, Zack Miller came up from Oklahoma to purchase some elephants and other circus stock in trade, but left the town without making a buy. He said something about sending the 101 Ranch show out again.

Back in the barn yard the elephants weave about ceaselessly, carry their trunks in the air, trumpet and squeal continuously. Perhaps trying to get in communication with 'Diamond Billy' to protest their inactivity.

CHATTER

Broadway

Sam Ledner may go to the Philippines.

Lep Solomon back from Bermuda.

Sammy Shipman writing another play.

Jack Barry's been around town the past week.

Etna Kelly doing a Mickey Mouse yarn for 'Fortune.'

James D. Burbridge vacashing at Waynesville, N. C.

Wolf Kaufman picks Texas as his summer vacation spot.

They're skating on the Harlem Mall now, too—St. Nicholas avenue.

George V. Sheridan reading scripts preparatory to fall production.

Bernard Bergman is looking for a summer cottage near enough to water.

Harriett De Goff one of N. T. G.'s new exponents of prettiness at the Paradise.

J. Griffith is now managing the Black and White Grill in the Governor Clinton.

Peg (Publix) Mahoney now plays barber on bobs for her artist cousin, Alice Murphy.

Marjorie Moffett discussing Tuesdays at the Hotel Roosevelt, Herb Soman at piano.

Frank C. Walker ran down to Washington the other day to lunch with the President.

Gertner's eatery, next the Mayfair, goes Max's Busy Bee, but with certain refinements.

Harry Goldhart, assisting Harry Kline at the Manhattan and Mecca Temple management.

F. Ralph Gervers, last head of exploitation for Columbia Picts, now has his own ad agency.

Carl Bamford up from Asheville and twice his former size. The tailors must be delighted.

Jim Tully claimed to have again won H. L. Mencken's private beer drinking championship contest.

Marion Miller (Mrs. John Byram) is planning to go to Columbus to look in on that race track thing.

The George McCalls (VARIETY, Hollywood) back to the coast on their trans-continental auto tour.

The Charlie Einfelds have called in everybody but Byrd to find them a place up Hutchison River Parkway.

John Mason Brown's review of 'Uncle Tom's Cabin' mentioned the Avon theatre, but the Players are at the Alvin.

Frank, garcon of the Paramount chophouse, now takes out his regular tip from the reg customers when making change.

If Jimmie Gillespie will electrify his vest buttons with one more pound he'll looke like a roman candle as they pop.

Edward G. Robinson, who's something of an authority on it, has purchased two original charcoal drawings by Abe Birnbaum.

Broadway returners from the Riviera aver that 25,000 francs ($1,200) will rent a de luxe villa for a year on the Riviera. Rents way down.

Ed Perkins coastward after arranging Dept. of Labor details in Washington for the entry of several ballet troupes he is importing for next season.

Sadie McCarthy's Westchester racket is 'showers' for the new home. Everything in so far but a silver service, and that may come from the west.

AMPA and Nat'l Screen Service combining tonite (6) for bachelor dinner and stag at the MP club for Paul Benjamin, who will wed Lucille MacCollum, June 10.

Camel cigs are reported about ready to hit some new slant on an ad campaign, giving up the 'Fun to Be Fooled' magic thing, one of the most effective to date for any cig co.

Now that trustees have moved into Paramount, the elevator boys, guards, etc., have been given new uniforms. Only squawk is that they call for sti collars, despite the summer.

Club Osterman debuts 15th on site of former 5 o'Clock Club. Harry Deutsch angeling Jack Osterman, who's in on a split. Meantime comedian suffered a split lip in taxi accident.

Herb Harris, currently Europing, was bat boy for the Giants and the hero of his block back in the days of Larry Doyle, Red Murray, Josh Devore, etc. He may reminisce for a magazine.

George Coxey, theatrical insurance man recuperating at the Bloomingdale san in Westchester from nervous breakdown. He was pensioned recently by New York Life after 32 years' service.

Worcester

By Paul W. Larkin

Holiday weather terrible and open-air dance spots, beer gardens and amusements parks slumped.

Burley plew up again last week for second time this season. Censors not to blame this time. No biz.

Poll Elm Street goes dark Wednesday, with Manager Bob Portle returning to Palace as Ralph MacGowan's assistant. Doc Ryan, assistant at Palace, out. Passing of Doc will be regretted. Understood he could have remained on split stipend with Portle, but stepped out voluntarily in favor of Portle.

Though reports persist S. Z. Poli is negotiating to reclaim chain of New England theatres he sold Fox in 1928, no changes are believed imminent. Aldelmo Vanni, his nephew, recent manager of Fox interests here, took over New Haven and Hartford houses last week.

Wide Range sound equipment slated for Palace, Elm Street and Plymouth. Palace equipment practically set up, with operation scheduled to start Saturday (10). Plymouth contract calls for system to be ready by July 1, while Elm Street will reopen in August with W. E. new development.

Berlin

By Heinrich Fraenkel

Nora Mitja Nikisch.

Hans Lefebre is having his appendix out.

Clayton Sheehan expected for important confabs.

Paul Merzbach ; has a job in London.

Gustav Froelich got another year's ticket from Cinema Films.

Brigitte Helm off to Spain for exteriors on a new Ufa feature.

Adolph Lantz one of the few Jewish screen writers working.

Percy Raffael appointed Columbia sales manager for Scandinavia.

Lothar Mendes enjoying the London season and won't come to Berlin.

P. N. Brink introduced to his new Fox job by H. Kahn, his predecessor.

Paul Morgan and Willie Rosen off to Zurich, playing the Cabaret Mascotte.

'Lichtbildhuehne,' oldest German trade paper, celebrated 25th anniversary.

Pax Film in receivership. Sam Spiegel had been in charge, as long as it lasted.

Terra Films about to expand. Nominal capital to be raised from 300,000 marks to 700,000.

Ladislaus Fodor, collaborating with L. Lakatos, has finished a new comedy, called 'If You Please.'

Henny Porten, more than a year exclusively in legit (mostly on tour), plans a comeback in pix.

Charlie Chase taking his first bow to a Berlin audience. They seemed to like 'Sidewalks of New York.'

P. N. Brinck saying hello to countless old friends and plunging right into work at his new Fox job.

Sandra Ravel expected in town; she is a budding Italian film star and, incidentally, a niece of the Pope's.

Doubtful if Marlene Dietrich will come to the home town this trip. Friends here say she'll stay on the Riviera.

Sigrid Onegin, before embarking for U. S., is to sing Orpheus in Salzburg, with Bruno Walter wielding the baton.

Ludwig Bergen the only Jewish Ufa director at present. About to start megging 'Walzerkrieg' ('Waltz War'), Ufa super.

Life on a big transatlantic liner is the subject of an educational feature to which Wilhelm Prager has been assigned by Ufa.

Erich Waschneck is megging one for Ufa, 'Amel mit der Mundharmonika,' by Manfred Haussman, one of last year's best sellers.

Ufa reviving 'The Nibelungs,' great success 10 years ago. Musical score has been sychronized and picture is doing quite well.

Fritzi Massary off to Paris to play 'Eine Frau die weiss was sie will,' the latest Oscar Strauss operetta, big success here last year, but now vetoed.

Paramount staff, still under notice, anxiously expecting Gus Schaefer's return, with the hope that dissolution of company might be avoided.

Geza Bolvary has finished his new feature, called 'Nights at the Bosporus.' Gustav Froelich and Jarmila Novotna in the lead. Universal release.

The Deutsches theater is to be dark the better part of the summer. Uncertain yet, if young Dr. Duisberg is to keep it up during the next season.

Gus Schaefer, back from the States, just one busy day at the Paramount office and then off to Prague to attend meeting with the Czech government.

Dr. Seeger takes charge of the government committee dealing with all kontingent matters. Dr. Seeger has been attached to the film industry for many years; once was chief censor.

Scala to play through the whole summer. Jules Marx is definitely out, his former booking manager, Duisberg, the new boss. Will Meyer, a Hamburg journalist, has been hired as press agent.

Harwood's 'Man in Possession' is quite a success in the Komedie, with most of the critics under the misapprehension that the author's name is a nom de plume for some German writer and that the piece is not a translation but a faked original.

London

Gus Yorke sightseeing before rehearsals.

Billie ristow recuperating at Littlehampton.

Rosie Dolly worried about sister Jennie's health.

I. W. Schlesinger latest arrival to look things over.

Vaudeville theatre revue title to be 'After Dark.'

Dick Crean improving after major operation.

All American acts here getting the road show urge.

Al Samuels and wife (Marie Paull) in marital split.

Gaumont-British burning up the wires to get Paul Muni.

'Jolly Roger' transfering from Savoy to Lyceum June 5.

Sir George Tallis over here from Australia, looking around.

Jack Hylton raffling his racehorse, Bonanza, among his friends.

Walter Crisham and Iris Kirkwhite framing a new double act.

Edna Best and Herbert Marshall proud parents May 25—daughter.

Ivor Novello's new play 'Proscenium' comes to the Globe, June 14.

The Ely Culbertsons here arranging for the Anglo-U. S. tournament.

Ann Todd reported engaged to Victor Malcolm, son of a diplomat.

Henry Nathanson, general manager for Regal Films, Canada, still here.

Charles Landstone, Leon M. Lion's general manager, quit after two years.

Ewart Hodgson writing Charles Laughton's life for the 'Sunday Express.'

Mrs. Jeanne Comfort and daughter off to America on the 'Washington,' May 25.

Bernard Clifton replaced John Garrick in the singing lead in 'Wild Violets.'

Dusenberg offered Cardini six weeks, but card trickster prefers to go home.

Jack Taylor definitely vacating the Prince of Wales June 3, to take to the road.

P. T. Selbit, magician, known in America and England, is now a racing tipster.

Louise Brown and Nelson Keys to star in a new revue at the Vaudeville shortly.

Gaumont-British giving dance for the Prince of Wales at Shepherd's Bush studios.

Audrey Thacker launching out as agent, leaving Geoffrey Hope and Vivian Palmer.

Dennis King likely to stay over to play opposite Bebe Daniels in 'Southern Maid.'

British International working at top speed, even forced to use their Welwyn studios.

Cardini described on the Palladium program as 'Britain's foremost Prestidigitateur.'

Claude Hulbert's six-year-old daughter, Jill, making her stage debut in charity show.

Stanley Lupino talking it over with Jack Waller to star Thelma Todd in new musical.

Max Miller, 'cheeky chappie' of vaudeville, engaged by Gaumont-British for four films.

'Cash,' a London Film Productions, Limited, effort, razzed wholeheartedly at the Plaza.

Jack Buchanan and Garry Marsh off to Cap d'Antibes for 12 weeks for British & Dominion film.

Hope & Palmer will not renew their lease on the Vaudeville theatre. It expires Sept. 20.

Condos brothers in special charity show under patronage of Prince George at Dorchester hotel.

Gordon Ellis, general manager British Empire Films, Australia, still here digesting British films.

Max Miller signed for four pictures for Gaumont-British as result of bit in 'Good Companions.'

Mitty Golden (Rottenberg & Golden) doing new show at the Prince of Wales' with Charles Clore.

Richard Crean, Palladium conductor, taken ill eve of Command Performance, may have to lay off for weeks.

Murray's and Romano's clubs abandoning presentation for summer months, playing vaudeville acts instead.

'The Lake' transferred from Westminster to Piccadilly theatre May 29, instead of closing, as scheduled.

Arthur Dent in conference with T. H. Bostock for leasing the Cambridge for 'Morganrot,' pre-release in London.

William Mandel and one of the Ganjou brothers leaving Cafe Verrey abruptly, feeling insulted by the management.

Phil Hyams to do 'Crazy' week at his picture houses, with show to last one hour and the usual double-feature films.

Albert Voss just leased the Court theatre, Liverpool, for continuous vaudeville, with Harry Buxton to manage for him.

Jed Harris has acquired, 'The Green Bay Tree' and 'The Lake' for New York. Katherine Hepburn will star in the latter.

Reilly and Comfort having the unique experience of broadcasting three times in one week for the British Broadcasting Corporation.

'Proscenium,' new Ivor Novello show, with author and Fay Compton in leads, grossed $10,000 at Opera House, Manchester.

In addition to the successful dramatization of his novel 'Rat of Norway,' Keith Winter now author of a one-act play, 'The Whip Hand.'

Hermione Baddeley definitely going to Hollywood for Hal Roach, sailing end July, and will do two pictures in five months, with options.

Emlyn Williams taking over the role allotted to Brian Aherne in the Cochran production 'Wild Decembers,' necessitating short postponement.

Leon Morton's son is caliboy at the Comedy theatre, also understudying in the Charlot revue, with Charlot thinking boy has great prospects.

Joe Fenton out of Holborn Empire after one day, due to infected eye as result of missing a trick. Omar called from Palladium to double.

Jed Harris having bought American rights of 'Green Bay Tree' currently at St. Martin's theatre, off to the continent for a couple days, then sailing.

'Clear All Wires,' due Garrick first week in June, will transfer to another house if successful. Theatre wanted for Ernie Lotinga show early August.

Paramount now willing to play acts at their London Astorias on percentage, which with exception of Jack Hylton and Jack Payne, is something new.

Cincinnati

By Joe Kolling

Fannie Hurst in for quick visit.

Meyer 'Blackie' Lantz mending in Florida.

Dime freak show at 629 Vine street in third month.

Police and fire stations and churches are only places here not vending 3.2.

Danny McNatt says the Strand will continue vaudefilm through the summer.

Passing of Grand Central depot for new railway terminal forced folding of Grand hotel, town's oldest hospice.

For summer season Hotel Gibson has a strong quartet and Netherland Plaza is using Gene Burchell's local 12-piece orchestra.

Cinema lads and lassies swelled relief fund with proceeds from picnic; 200 paid $1 a head for eats, drinks and ball game between film peddlers and inside crew.

While Frank W. Rostock, prexy of the 'Post,' is on a brief holiday in Europe Joe Torbett, new m.e., gave the gate to Ann Phelan, conductor of the sheet's 'Mrs. Evans' feature since 1919, and Ruth Neely, who handled women's club chatter during the past decade.

Vienna

By Erich Glass

Ralph Benatzky here for premiere.

Rose Meller wrote new play in prison.

Stadt theatre than expected.

J. Reich 'School for Husbands.'

Max Pallenberg to play his major roles in U. S.

Author-archivist Otto Ernst laid up in hospital.

Pianist and composer Roderich Bass died at 59.

Karl Kyser and Hans Olden approached by Ufa.

Franz Lehar hoarse from too much telephoning.

Miksa Preger wants Ronacher's as musical comedy house.

Fritzi Massary to star in 'Mother of Pearl' at Zurich and Paris.

Herbert Furegg of Volks theatre appointed manager of Stadt theatre in Graz.

Robert Stolz here negotiating with Kiepura, who is to start in 'Venus in Silk.'

Oskar Straus collaborating with Albert Szirmay on 'Miss Mitzi and Her Lieutenant.'

Richard Duschinsky has resold American rights to 'Gallery Gods' to Group Theatre, Inc.

Volks theatre negotiating with Elisabeth Bergner for a repeat on screen of Claude Anet's 'Ariane' on stage.

Playwright Anthony Armstrong expected over for the opening of 'Women Do Dictate' at the Academic theatre.

Wired Scala likely to resume old name of Johann Strauss theatre as operetta stage under Berlin's ex-director Heinz Saltenburg.

Paris

By Beulah Livingstone

Ethel Watt Mumford several weeks.

Rip is writing a new comedy in collaboration with Birabeau.

Golda G. Antignac is handling the publicity for the Monte Carlo Ballets.

Ed Sayag has resigned from the general managership of the Alhambra.

Clayton Sheehan brought the Mrs. along and is showing her all the new nite emporiums.

Sacha Guitry is writing a new play, with Henry Garat in mind as the leading character.

Cecile Sorel definitely granted her release from the Comedie-Francaise to take effect June 20th.

Henry Garat, resting at Malmaison, has received a proposition to headline at the Casino de Paris.

Bill Veasy, elongated colored singer of plantation songs, at the Tower of Babel, is proving a real find.

Alfred Savoir is writing the book of an operetta destined for the Theatre Capucines, with music by Reynaldo Hahn.

The first establishment in France to introduce taxi-girls is the Coliseum, where each of the dancers has a large T. G. embroided on her bodice.

Olga Petrova sailed this week to visit her husband, Dr. John D. Stewart, in N. Y. C. They will return together to Cap Ferrat and Paris in the Fall.

United Artists has received word from the N. Y. C. exec. offices to remove names of Gloria Swanson and D. W. Griffith as member-owners from the French stationery.

Helen Gladys Tilden, erstwhile member of the Theatre Guild of N. Y. C., who has been ill at the American Hospital, is sufficiently recovered to return to her Left Bank apt. in a few days.

The new downstairs cabaret of Harry's N. Y. Bar is called 'The Front Page.' The walls, ceilings, and even the piano are entirely covered with newspapor headlines from the journals of almost every country in the world.

Armand Bernard, Albert Prejean and Andre Luguet, screen actors, turned bar men for a day and sold cocktails as fast as they could shake them up for the benefit of widows and orphans of French airmen, at the Equinoxe charity tombola.

German tourism agencies running flash ads in the local editions of the New York 'Herald' inviting foreign travel in Germany, captioned 'The new Germany welcomes you. . . . Regardless of creed or race, Germany extends a welcome to all Americans and to travelers of other countries.'

Galveston

By George A. Seel

Bill Roe in Valley promoting popularity trips to Chicago Fair.

Little Theatre, Alice Garwood, New York, directing, may or may not go another season.

Ted Shawn, after dancing at battle of flowers, San Antonio, did some fishing at Corpus Christi.

Henry Busse at Sul Jen. The old maestro expects great things from his new vocalist, Maxine Tappan.

Bettison's pier, three miles in gulf, Mrs. Agnes Chapman, manager, gets federal license to sell 3.2 beer. Many other cafes in city selling without permit.

Jimmie Hull and his tent players fold after playing here continuously for three months which is some sort of record for tent or any other kind of stock.

Cab Calloway, probably first major Negro attraction to play leading houses in Texas, went over stronger than any orchestra in recent years. Cab's only lament is that Texas hotels still draw the color line.

Syracuse

By Chester

Joseph Shure now handling RKO realty interests in the up-state area, headquarters here.

Sid Kallet's Regent, neighborhood, will be the first local theatre to install 'wide-range' sound; system goes in this week.

Former Sen. J. Henry Walters of the RKO legal staff in town last week for a meeting of the board of trustees of the New York State College of Forestry.

Harry F. Shaw of Loew's exploiting Sanabria Television, opening Friday, with a local contest, winner to get a week's engagement. Hearst's 'Journal-American' tied in.

Evelyn Brent's memory of Syracuse is still faulty. Last week, here to play the Paramount, Evelyn said she left her when three years old. But locals insist she attended Montgormery school and corresponded with girlhood friends after her departure.

CHATTER

Egypt

By Edward Aswad

'His Excellency Kish Kish Bey,' Arabic film, is being dubbed with dialog.

Two Egyptian films, 'The Victims' and 'The Abyss,' have been exhibited at Crystal Cinema at Beyrut.

Jose Mojica now in Cairo. Will leave for Palestine, then off to Italy, France and England and back to Hollywood in August.

Yussef Wahby has made ready a new play, entitled 'Over the Waves,' which will be performed on his own stage at Rameses City.

Aly Hassan has erected in Cairo a new cinema called Luna Park, containing 10,000 seats. It is the largest cinema in Egypt.

The Egyptian singer, Mohamed Abdel Wahab, has produced a sound film with Mohamed Kerim, entitled 'The White Flower,' with all-native cast.

The Egyptian talking film, 'When Woman Loves,' has scored. More than 50,000 people attended the first fortnight of its presentation in Cairo and Alexandria.

A new cinema has been inaugurated in Alexandria under the name of Radio. The first picture presented was 'What Price Hollywood,' featuring Constance Bennett.

Lito Baroukh, manager of Odeon Company, has been nominated as director of Misr Company. He will leave for Europe to examine Tobis sound apparatus before dispatching same to Egypt.

Egyptian films shown in Cairo and Alexandria are enjoying more popularity than European pictures. British International's 'Fires of Fate' did well employing many Egyptian locations.

The Ministry of Education has conducted a play contest. Mohamed Rachad Hafez won the first prize for his play, 'Samira,' the Ministry to put the Royal Opera House stage at his disposal for presentation of play at its own expense.

Rameses City, belonging to Yussef Wahby, an Egyptian artist, has inaugurated its new season, providing attractions of all kinds. It includes Wahby cinema, with 3,000 seats, a theatre assigned for Munira El Mahdia and her company, a Luna park, a music hall, bars and gardens.

A new Egyptian film company has been formed, having its headquarters in Paris, being financed by Mr. Emile Khury. The artistic management is held by Naguib Rihany and Mr. Edmond Euema has been appointed as producer of all films, which will be of the Franco-Arab type.

The Hague

By M. W. Etty-Leal

Charlotte Koehler, Dutch actress, going to Java shortly on tour.

Spring Fair in the Hague Zoo with Liliput-town crowded, taps legit and cinema these days.

Producer Pabst coming here when premiere of his film, 'Don Quichotte,' takes place with Chaliapin in it.

Tauber billed in Fritz Hirsch company for premiere Lehar's 'Paganini.' Sang already here for AVRO microphone.

Jack Payne and his boys billed here next week. Announcements make clear they don't broadcast, so who wants to hear them has to come personally.

Van Praag Legit Company, Amsterdam, bought rights of American radio plays, already produced here for AVRO microphone of 'Vivian Ware' and 'Dolores Divine' for stage.

Amsterdam Schouwtooneel legit company bust; a new 'Schouwtooneel' established on ruins of old. There are too many companies here; in Amsterdam alone there are 14, which is ridiculous.

In Amsterdam premiere at Tuschinsky of Par's 'Farewell to Arms' and in Odeon, the Hague of the first Eidophone film (a new Roman Catholic film producing company), 'Lied der schwarzen Berge,' was a bad flop, while 'King Kong' in Apollo here is in second week, packed to capacity.

Milwaukee

By Frank J. iller

Ball club giving -cent bargains once a week.

Police band giving concert June 6 at Auditorium.

Fred Reeths, Warner in California for three weeks.

Abe Nathan of the Warner forces taking a Wisconsin vacation.

Dave Miller leading the Badger Room band at the Wisconsin.

'Children of the Moon' season's last production by Drama League at the Playhouse.

The Riverside joined the ranks of closed theatres June 1, when the first warm days convinced Paul Horwitz.

Oscar O'Shea stock a hit at the Davidson. Stock fare offered here recently has been good, but in the wrong house. The Davidson has a good location.

The Wisconsin is housing its first stage show in some time with the White 'Scandals' featuring Willie and Eugene Howard. No opposition is offered in stage entertainment by the Alhambra.

A brand-new use for a theatre lobby has been discovered by a men's furnishing merchant, who staged a demonstration in the lobby of the Majestic, dark since the demise of the last stock company.

'Tickets for Three,' a new play by Thomas McQuillen, was presented at the Art Institute's theatre by a cast that included McQuillen, Conan Eaton, Cynthia Wells, Ben Slater, Edouard Franz and Howard Barr.

Saranac Lake

By Happy Benway

Joe Wallace of the N. Y. 'Daily Mirror,' ogled the lodge.

George Minor reported on the up and up side. Looks like the Big street soon.

William Lee and Tom Kirby, (N.V.A. Fund) Saranaced it for an inspection tour of the lodge.

Are you writing to those you know in Saranac Lake and elsewhere who are sick?

Olga Gaier now up after a successful operation, putting on weight and looking the picture of good health.

Jack Casey, I. A. T. S. E. local No. 1, New York, is a new arrival at the lodge. More a run down system than anything else.

Mr. and Mrs. Joe Mack stopped off for a hello to every one at the lodge here. Motoring from Hollywood to New York.

Charley Bordley, who mastered a ten-year mess of sure-fire curing only to have a serious relapse, is now hospitaling in Plattsburg.

Patrick H. Galvin, orator and humorist of Rochester, N. Y., just shot in a mess of jiggers and magazines for our library. Thanks.

Danny Murphy, dutch comique deluxe and writer of real material, gets the big okay. Danny now walking downtown, a mile of exercise.

John Montalese weathered an operation like an old veteran, three days of hospitaling and then back to the lodge looking better than ever.

Millie Jasper, who did a two-year run of ozoning here, left for a siege of Illinois farming. Received the Mayer okay to try the home treatment.

Dr. Edgar Mayer, medico-in-chief of the N. V. A. lodge, is now on his summer run of vacashing at his Camp-Two-To-Four on Lake Algonquin.

Andrew Molony, ex-actor, will be the Saranac columnist of the new N. V. A. News. Molony at one time was a New York 'World' mugg. His health is much on the improved side.

Freeman Bernstein, globe-trotter and ex-vaudeville booker, Saranaced it for a short vacash look over. Now believes that there is a cough in a carload, but liked the cure city and promised a return date.

Madge Keating, formerly cashier Mark-Strand and Capitol theatres, is a new arrival at 9 Church St. Her mother, who is bedsiding her, ogled the lodge renewing hellos with Gladys Palmer and Tommy Abbott.

The resuming of the N. V. A. bus, taking the patients to the local show-shop once a week was a big God-send to all here, many who were unable to get to town to see a talker now are enjoying that privilege.

Don't forget folks, jig-saw puzzles are always welcome here, you may if you wish, send them to me and I will see that the jig-saw lovers get them. Address, Happy Benway, care of N. V. A. Lodge, Saranac Lake, N. Y.

Arthur J. Ainsley, who has been on the flat of his back for the past three years at the Tranquille Sanatorium, Tranquille, British Columbia, Canada, would like to pick up a correspondence with some one to talk and write 'shop.'

Leo Massimo, musician, is a newcomer at the lodge. For 15 years he was the solo trombonist with Joe Ali, Hurtig & Seamon's orchestra leader. Before his recent breakdown he was with the Fox City theatre orchestra. Incipient case.

Joe Reilly, I. A. T. S. E., New York local boy, left this hilltop city to enter the U. S. Vets' hospital, Tupper Lake, N. Y., he is one of the many that the government has shot there via the hospitalization route. Joe is much on the sick list.

Fred 'Bones' Bachman must be getting better, here's what he did in one week; caught up on his reading of the Chicago 'Examiner,' went to a talker, visited the s.a. department twice, read the 'VARIETY' from page to page and almost drank a bottle of 3.2 beer, all in one week, what a man!

It's nice to note the fighting spirit of George Harman, Harry Namba, Fred Bachman, Louis Rheingold, Angela Papulis, Elsie Johnson, Fred Buck, John Montalese, Ethel Clouds, Nellie Queally, Katharine Vogelle, Marion Cannon, Lillian Morgan, Al Jocker, Marya Blake, a few of the strictly bed patients.

Loop

Nate Blumberg gone to Omaha.

Will Rogers visiting some of his pals.

William R. Hearst, Jr., at College Inn opening.

Frank Libuse summering at his place in Alconquin.

Burns and Allen broadcast for CBS from the World's Fair.

Anne Jesselson has started chatter column in 'North Loop News.'

Lloyd Lewis graduated just 20 years ago from Swarthmore College.

Howard Vincent O'Brien back from his junket to Washington, D.C.

Convict ship that was here three years ago is back in the Chicago river.

Military show at World's Fair postponed until out-of-towners start arriving.

Bill Plummer, 22 years with RKO, is janitor for Jack Fine at the Midget Village.

Cinema Art, now 25 cents, operated by Streeterville Cinema and Charles Stern.

Aaron Jones announced his acquisition of State-Lake in a pithy four-line statement.

Abe Shapiro, formerly of Shapiro and O'Malley in vaude, is back in Chicago as an agent.

Autograph hounds cornered Ethel Barrymore at Pabst Blue Ribbon Casino at World's Fair.

Phil Baker wowed 'em at Ben Bernie's opening with a stooge dressed up like Adolph Hitler.

Hazel Flynn back from Bermuda reports Frankie James, ex-censor, writing a book on the subject.

Marshall Field store compelled all employes to take their vacations during May because of the World's Fair.

Leo Reisman has added Gypsy Markoff, girl accordionist, to his orchestra at the Congress Hawaiian Room.

Telephone operators have to answer in full: 'Balaban & Katz Greater World's Fair theatres — Good afternoon.'

Prince Charles of Sweden and Prince Spada Veralli di Potenziani of Italy visited the World's Fair and classed things up.

State-Lake theatre box office became a window display for strawberries when nearby fruit store expanded its sidewalk ballyhoo.

Eddie Elkort, who has been with Tony Shane in the Paramount Artists Bureau, New York, is now with the Leo Salkin office here.

S. S. Millard's name does not appear in publicity for the concession, 'Old Mexico,' at the World's Fair. T. O'Brien and Samuel Levine are mentioned.

Dan Roche observed the busts of Bach, Brahms, Mozart, Beethoven on Orchestra Hall directly above the new electric sign 'Forgotten Men' and perceived an ironic connection.

Sylvia Paulay, one of the two 'personality girls' employed by B&K at Chicago, is a student of international affairs under Prof. Harold Lasswell at the University of Chicago. Her side kick, Ruth Percival, is an ex-social service worker.

Minneapolis

By Les Rees

Metropolitan legit road show season most successful in two years.

Joe Podoloff, Fox booker, on vacation trip to Schenectady, N. Y., visiting parents.

Sam Segal of Northern Theatre Equipment Co. a traffic court visitor for parking overtime.

Harry Hirsch, veteran burley manager, staging 'Hot Cha Cha' for Gymel Doled, local Jewish club.

A. H. 'Randy' Merriman has sold out his interest in Club Ballyhoo to his partners, the Oakley Brothers.

George Guise, 'Star' city editor, on leave of absence to handle publicity for 'Buzz' Bainbridge's mayoralty campaign.

Joe Garrison, formerly local Universal exchange manager and now in charge of St. Louis office, here over Decoration Day.

Bill Sharten of local Universal sales staff leads entire nation in news reel sales contest, with European trip as first prize.

Gordon Greene spotted Jack Malerick-Jule Madesen orchestra into State theatre this week, along with Joan Blondell in person.

For second successive week no theatre closings in territory were reported to Film Board here, while two dark houses were announced as reopening.

William Hamm, receiver for Minnesota Amusement Co., to sign lease this week for 4,200-seat Minnesota theatre, giving the house to Publix Northwest.

John Dilson, Bainbridge dramatic stock stage director and actor, authoring and playing in new radio presetnation, 'Horatius at the Bridge Table.'

Bill Ronning, Columbia office manager, back from his honeymoon trip to Chicago. Presented with silver service by fellow employees as wedding gift. Wed Lenore Anderson, non-professional.

Jack Lorentz, Fox exchange manager, called to Chicago by death of his sister, Mrs. Clyde Eckhardt, wife of Fox district manager, killed in automobile accident.

Coney Island

teeplechase went dark for one nite, June 1.

Official opening week has 'Story Weather' for theme song.

Old Vienna new indoor beer garden features nice-looking waitresses.

Feltman's Alpine and Maple gardens have Eddy-Burtston ork set for season.

Hot-Cha on Surf ave., has six Oriental coochers from burlesque that stop traffic.

Johnny Hughes and Frank Montrose, veteran vaude and minstrel men, have character reading stand on Surf ave.

Mgr. Jackson of New Brighton theatre says he's satisfied with opening week's biz, picts and six acts of vaude.

Half Moon hotel had dinner and awarding of prizes Sunday (4) for winners of Women's Air Meet, held at Floyd Bennet Field.

Turkish bath houses are using showmen exploitation ideas to get business, send a bus down to station with barkers; customers get a free ride.

Fugazy Bowl, after postponing first bout, due to weather, opened season Friday (2) with Ben Jeby, middleweight champ battling Al Rossi.

Mgr. Bob Ungerfold and staff of RKO Tilyou had a beefsteak blowout in Clam Bar restaurant. Theatre won $100 prize for best spurt in biz for N. Y. division.

Luna Park has Geo. 'Red' Haeffley and his orch in main ballroom on WMCA wire four times weekly. Willow Grove has singing waiters, Neapolitan trio, Marie Esmerelda Valen, soprano, and Melani trio. Will Hill and society circus opened.

Boston

ibbey

Closing of Boston throws 45 out of work.

Barney Rapp signed three weeks' stage feature at Keith's.

Thad Barrows, chief projectionist at the Met, planning three months' tour of Europe.

Vaude booker Paul Cavoy proud of his 14-months-old 'Boots' as expert acrobatic dancer.

Nicholas Young, dramatic reviewer and former agent, ordered by physicians to take three weeks' rest.

Pierre de Reeder, music director at the folded Copley, has organized band of 25 for hotel and park work this summer.

Al Goodwin, manager closed Boston, retained to pinch hit through summer for vacationing RKO managers in New England.

Mary Hildegarde Healey, former p.a. and latterly secretary for Bill Raynor, gets summer vacash without pay in RKO economy-slash.

'42d Street' doing well in the smaller houses about town and a holdover. Causing talk, it's the best ballyhoo for coming 'Gold Diggers.'

Harry Goldstein has given up his Franklin Park theatre venture to go again with Publix. Is now manager of the Shawmut, where he presided years ago.

Ted Richmond, assistant manager Scollay, pinned under falling sign at house, received abdominal injury which sent him to Forest Hills hospital. Under ether Wednesday; doing well after operation.

Rochester

By Don Record

No summer stock in sight.

Liquor business on rocks since beer flows.

Sam B. Dill's circus did excellent business in two-day stand.

Ann Drucker, violinist, to wed Harry Slick, Buffalo theatre orchestra conductor.

Regent theatre declined to let Pickens Sisters show at police charity performance.

Truman Brizee quits theatre for business partnership with new window-polish product.

Monroe theatre, operated by Elmer Loriz, goes under Fenyvessy Bros.' banner, making four.

With $2 ticket books offered for $1, the Strand showed three separate features on single program.

William A. Krause and F. E. Roberts stopped at home port with Pirate muselm ship on way to Chicago Expo.

Sea Breeze park opens season, but using no newspaper advertising and outlook not so hot. Free acts are postered on trolley cars since traction company owns the park.

Hollywood

Arch Fritz, organist, selling cars.

Anna Sten will dance the can-can in 'Nana.'

Robert Young vacationing at Yosemite.

Sofas of all writers at Warners reupolstered.

Al Boasberg still likes to talk shop with jewelry salesmen.

C. B. DeMille has gone back to the traditional puttees.

Rodgers and Hart have a bigger and better office at Metro.

Mel Hulling, now with Majestic in 'Frisco, here for a few days.

You can still get a fin that Alexander Pantages doesn't re-enter vaude.

Wallace Beery will move up on the trout in Silver Lake later in the month.

Ernest Pascal began his 40-week writing contract on the Warner lot Thursday.

Mari Colman, on Par's contract list from legit, gets a name change to Judith Allen.

Latest film writer to get chesty over crashing 'Vanity Fair' with an article is Allen Rivkin.

Henry Goldenberg down from 'Frisco to discuss next season's film buys with Joe Leo.

Bud Lollier back after a week on assessment and tax matters for F-WC in northern Calif.

George Chandler is taking a brief vacation in his home town, Chicago, to ogle World's Fair.

Loretta Young will point her sisters, Pollyanna and Sally Blaine, in Europe during the summer.

Harry Bailey home from 'Frisco after four weeks there in charge of the annual Press Club show.

Agnes Christine Johnson gives residents of Brentwood a Sunday afternoon bike pedaling exhibition.

Martin Brown, finishing his work on the script of 'Berkeley Square,' is off the Jesse Lasky payroll at Fox.

Richard Barthelmess passing up his European trip to come here from New York for 'Shanghai Orchid.'

Fanchon Royer and Jack Gallagher returned from New York to find the kids down with whooping cough.

Edgar Carter, formerly in the New York office of Dr. Edmond Pauker, European play broker, here to stay.

Stanley Mack and Al Klein, formerly of the Klein Bros., have formed a vaude act and break it in next week.

Robert Greig, after appearing in 24 pictures in two years, has gone to England, his home, for a six weeks' vacation.

Capt. John Peters is around on crutches following knee injuries suffered when pulled from a horse during a Metro mob scene.

Mabel Jaffe, sec to Al Lewis, made a quick exit from her bedroom the other night as a burglar started in through the window.

Bert Levy's hands got in Paramount's 'Her Body Guard.' Mitts were doubling for those of Edmund Lowe in a sketching scene.

Ernest B. Schoedsack, W. S. Van Dyke, Stuart Walker, Edward L. Cahn are new members of the Academy's directors' branch.

In lieu of vacations this sum-

(Continued on page 62)

Westport

By Humphrey Doulens

Don Herold has leased a shore cottage.

Vivienne Osborne due from Hollywood.

Kenneth Loane now real estate operator.

Roton Point opened on a wet Memorial Day.

Mrs. Roy Howard visiting the Harry Archers.

Kathleen Comegys has turned writer on the side.

Theresa Helburn has purchased a house at Weston.

James Thatcher will open Bridgeport stock company in fall.

Cecil Holm engaged for Clodhoppers' at White Plains.

New Canaan called 'only town in Connecticut without a summer stock.'

Richard Barthelmess stops off en route to class reunion at Trinity College.

Harriet Carling sailed on Kungsholm Saturday (3) to visit relatives in Sweden.

'Merry Merry' revived at Regent theatre with Mabel Miller Downs in Marie Saxon's role.

Mary Kemble Minor, society actress, to wed Jeffrey Armbrister i New Canaan, June 15.

Irene Rich, Fania Marinoff, Hugh O'Connell, Arnold Korff and Mme. Yurka recent visitors.

Grace Moore and her husband, Valentin Perrera, weekending at Pat Powers' Longshore club.

Langner opens Country Playhouse July 3, with Otis Skinner in 'The Nobel Prize.' Subscription reported good.

'Whistling in the Dark' current at Regent, Norwalk, with Thelma Paige, Gavin Muir and Horace McMahon. Wainwright Players.

Strand, Stamford, reopens with summer stock June 19 with J. C. and Ruth Nugent, Alan Tower, Camilla Crume and Amelia Gardner.

OBITUARY

WILLIAM MULDOON

William Muldoon, 88, died at his home in Purchase, N. Y., June 3 after a long illness. For many years prior to his death he had been boxing commissioner of New York state, and for a long time he had conducted a health farm where leading lights of the stage and business worlds went to profit by his rigorous, if skillful training.

He was once the champion wrestler, and in the '80's and early '90's he was in demand for Shakesperean repertoire as Charles the Wrestler in 'As You Like It.' John Drew threw him nightly for many weeks in the Daly presentation, and he was also opposite Maurice Barrymore and lesser stars of that day. He also essayed dramatic roles, but with less success in those days when Sullivan, Fitzsimmons, Corbett and others wore the buskin.

WILLIAM B. GROSS

William B. ('Bill') Gross, 74, retired theatrical manager, died at his home in San Diego, Cal., May 24, after a short illness.

Born in Pennsylvania, he entered the theatrical field as a young man and for many years managed Robert Mantell in Shakespearean plays and James H. Hearne in 'Shore Acres' and 'Sag Harbor.' He went to San Diego in 1900 and was active there in many fields. Grossmont, an altitudinous suburb of San Diego, was named for him, and in the last years of his life he completed a book, 'The Conquest of California.' He wrote two other books—'An Economic Trip to Europe' and '144 Epigrams.'

IN MEMORY
EDWIN BOOTH
NOV. 13 1833 — JUNE 7 1893
GENE WILDER

DAVID DE GROOT

David De Groot, 52, for many years conductor of the Piccadilly hotel orchestra, and famous as a violinist on the music hall stage and picture theatres, died in London, May 22, of heart failure, following his retirement a month ago due to illness.

Born in Holland, de Groot was naturalized in England 20 years ago and became generally popular through his solos at the Piccadilly hotel, stage performances and broadcasting. He played a brief engagement in New York five years ago. Survived by wife, son and two daughters.

HARRY ROBERTS

Harry (Tim) Roberts, 55, one of the best known Ohio theatre executives, died at his home in Mansfield, O., Tuesday, May 30, following a short illness. Identified with theatre management for more than 15 years, Roberts at the time of his death was manager of the Madison theatre here. He was once a candidate for mayor of Mansfield and had long been active in affairs of the Masonics and Grotto. His widow and two sons survive.

JOHN C. RICE
In Loving and Devoted Memory
SALLY COHEN-RICE
GLADYS RICE

LOUIS LA RONDELLE

Louis La Rondelle, 62, violinist and member of musicians' local 47, Los Angeles, died at his home there May 17.

Funeral services were held May 20 in the Church of the Angelos, and interment was at the Grand View cemetery, Burbank, Calif.

DAN O'LEARY

Dan O'Leary, 92, sportsman, died May 29 in Los Angeles from hardening of the arteries. Born in Ireland, O'Leary came to this country at 16, and since had gained world fame for his long distance hikes. Two records of note were his hike to every state capital at the age of 80, and his 1,000-mile walk in 1,000 hours. He was 66 when he completed the latter feat, done to win a wager. Deceased is survived by his two daughters.

GERALDINE ROSE

Geraldine Rose, 21, former dancer in Earl Carroll's 'Vanities,' died in Batavia, N. Y., Friday (2), after a month's illness.

She was chosen in 1929 for a place in 'Fioretta,' when the show played the Lyceum theatre here, then went to the 'Vanities' and later danced with the American Rockets.

In 1931 she married Johannes Herfort, dancer, and they lived in Rochester.

GEORGE D. BAKER

George D. Baker, 65, film director, died June 2 in Los Angeles, following a brief illness. Deceased started his directorial career in 1913 with Vitagraph and until his retirement eight years ago had directed many important screen players. He was director of the screen comedy team, John Bunny and Flora Finch, for two years. A sister and brother survive.

ERDMAN W. KING

Erdman W. King, 37, violin and banjo player of Los Angeles, died suddenly while at Big Bear lake, Calif., May 14.

He was a member of musicians' local 47, Los Angeles. Interment was at Forest Lawn cemetery.

WILLIAM A. McILLWAIN

William A. McIllwain, 70, stage and screen actor, died May 27 in the Los Angeles General hospital following a heart attack. Deceased is survived by three children.

THE FAMILY OF THE LATE
DAVID DE GROOT
thanks all those who sent such beautiful flowers and messages. They hope to acknowledge them all personally in time.

MARY SMELKER

Mary Smelker, 24, screen actress, died June 2, when the auto in which she was riding, overturned, near Tucson, Ariz. Deceased is survived by her father.

ELSIE STORROW

Elsie Storrow, trapezist and aeronaut, was killed while making a parachute jump at the Welland Airport opening, Toronto. A news dispatch gives the details elsewhere.

SALLY HAHN

Sally Hahn, 25, Chinese film actress, died in Los Angeles, June 2.

Ida, , wife of Robert Gumbiner, Los Angeles theatre operator, died May 31 in Cedars of Lebanon hospital, Hollywood, following a two-months' illness with cancer. Her husband and one daughter survive.

Mother, of Kenneth Harlan, stage and pictures, died in Los Angeles May 31 after an illness of five months.

Father, 67, of Howard and Allan Schnebbe died May 21 at Freehold, N. J., of complication. Survived by his widow, two sons and a sister.

LETTERS

When Sending for Mail to VARIETY Address Mail Clerk.
POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED
LETTERS ADVERTISED IN ONE ISSUE ONLY

Brown Russ	Messinger E J
Coleman Mary	Niemeyer Joe
De Rose Marjorie	Paull Frances
Horner S C	Sodato Charles
Labarre Gay	Ward Will J
Lido Ladies	White Robert

William Morris

Chatter

(Continued from page 61)

mer, Fox-West Coast h.o. employes will be allowed alternate Saturdays off until the end of September.

Rex Bell's horse kicked a piece of cactus into the cowboy's eye on the Bell ranch, resulting in a two-day postponement of 'The Fugitive.'

Keith Johnson resigned as ticket and pass auditor for F-WC to become associated with the American Smelting & Refining Co. at Parral, Mex.

Clarence Brown and bride, Alice Joyce, will take that honeymoon on completion of Metro's 'Night Flight.' Picture and honeymoon will be both air affairs.

Joe McDonough, assistant director at U, and Betty Baker, who has appeared in a number of pictures, will sign a termer June 7. It's their wedding day.

That unbilled tenor who sang 'Sweetheart Darlin'' in Metro's 'Peg o' My Heart' is Jeffry Gill, who has been singing in coast picture houses for two years.

Ernst Laemmle refused to shave during the 15 days he spent in the Lincoln Heights jail for traffic violations. He was sprung Saturday (3) at midnight.

Dr. Arthur Rodzinski, conductor of the late L. A. Philharmonic orchestra and a champion of modern music, leaves after four years here to conduct the Cleveland Symphony.

William R. Lasky, 12-year-old son of Jesse L. Lasky, made his talker debut in 'Berkeley Square,' the pic his father is making for Fox. Part was a very impressive walk-through.

Hollywood is to have its first fish show this fall, with screen folk entering everything from a flounder to a guppy. Show will be staged by the L. A. Aquarium society, organized Monday (29).

Mr. and Mrs. Lucky Wilber celebrate 16 years together in the music business without an argument. He's in charge of the Harms catalog for the coast and she's with Witmark-Remick.

Des Moines

By R. W. Moorhead

Mrs. E. G. Branham getting along nicely.

Why doesn't Herbie Koch postcard from London?

'42d St.' did almost as well on its second run as on its first.

Francis Asbury Robinson of the Little Theatre associated with WHO.

'Georgia Minstrels' stage attraction at Paramount for three days opening June 13.

Ben Bernie, featured in Riverview opening, went to the hospital to visit Lees Phillips.

Ben Bernie and his 'lads' a tremendous draw for the opening of the Riverview ballroom.

Larry Roach's Roosevelt Club has new floor show. Practically all the old Paramount band there.

Paul Ash in 'Hold Me Tight' at the Paramount and Thurston at the Orpheum. And both doing well.

Harry Burton, who managed the old Orpheum here years ago, in town as manager of Bill Robinson's show.

Paul Ash and his 'Merry Mad Gang' opening at the Paramount for three days June 4. Manager Bob Gary had the town plastered three weeks in advance with 300 three-sheets and 500 window cards.

Pittsburgh

By Hal Cohen

'Gold Diggers' billing the biggest splurge for a single picture in years.

Dave Rubinoff expected home for vacation after he finishes his tour.

Don Shoup joins Don Pedro's orchestra at the Hotel Morrison, Chicago.

Warner theatre back to a Friday opening after a month of Thursdays.

Al Butler around scouting site to pitch the Ringling show on the Fourth.

Harry Kalmine has taken a house in Mt. Lebanon; moving family here from Newark.

Eddie Klein, the former nite club impresario, in and out of beer business all in a month.

Sydelle Epstein and Murray Prager, leads in Yiddish stock company here, married.

Harold Lund new chairman of house committee at Variety Club, succeeding Morty Henderson.

One more X-ray picture and Hazel Cullen figures she'll have enough for a seven-reel feature.

Mort Blumenstock in town for a short time to map the 'Gold Diggers' campaign with Joe Feldman.

George Curry, musicker, a secret bridegroom since February. Mrs. Curry No. 2 was Thelma Hackius, local non-pro.

Maybe Jim Hays, ex-announcer, isn't superstitious, but when the family became three Mrs. Hays had hospital room 711.

'CRANK' SUES EXPO

25% of Net Too Little, Say Lillian Koehler

Chicago, June 5.

A local judge has taken 'under advisement' a petition for an injunction against the World's Fair and the South Park Commission filed by Attorney Max Marine on behalf of Lillian Koehler, a taxpayer. She alleges the taxpayers are getting an unsatisfactory financial return from the World's Fair, which occupies public land free.

Setion 19 of the enabling ordinance between exposition and South Park commission provides that if there is a surplus after the exposition liquidates in November 25% of the net residue shall go to the commission. Koehler action says 'taint enuff. Attorney Marine stresses the unconstitutional aspect of the contract.

World's Fair regards action as 'crank' legislation and has declined to file an answer to the Koehler suit. Motion for a temporary injunction is privately expected to be heard from again about Nov. 10, 1933. The exposition ends Nov. 1.

FREE ACTS BOOKED AS COAST BEACH LURE

Los Angeles, June 5.

Beach resorts adjacent to Los Angeles are making a try for a biz comeback by booking 'free acts' for two and three weeks at a time.

Although last season brought aerialists, high divers and other outdoor acts a few pennies in the way of compensation, indications are that the current summer will find the pickings more lucrative for them, through the resorts making a bid for increased attendance from Los Angeles, Hollywood and other inland towns.

Ocean Park and Venice are competing in the free act display. Currently, Ocean Park has the Jack Schaller high perch act for two weeks, with the Human Arrow slated to follow. Venice pier is featuring the High Double Loop, with other similar acts being lined up.

Circus stuff at the beaches is proving somewhat of a draw, according to reports, and although the rides, shows and grifts have been hard hit so far this summer, the various pier managements believe the free acts will attract the mobs, and help the concession men overcome some of their early season losses.

FOLDS ON EXPO MIDWAY

Carter Magic Show Trade Bad—May Reopen

Chicago, June 5.

Carter the Great, operating a magic show on the World's Fair Midway, closed Saturday (3) due to bad business.

Carter may rebuild to get more attractive front and reopen.

COL. ZACK'S PARTNER

Oklahoma City, June 5.

Sale of 'approximately half' of the stock of the '101 Ranch' Wild West Show to C. A. Gordon, superintendent of schools of Neosho Falls, Kan., has been consummated by Col. Zack Miller.

The show has been incorporated, it was learned, but the amount involved and the amount paid by Gordon was not made public.

The show is now showing at the Chicago world's fair as a concession, but Miller will continue as managing director after the Chicago run closes.

READING EMBRACES 3,2

Reading, Pa., June 5.

After first deciding the Reading Fair should remain dry, the fair management has changed its mind. It voted to apply to county authorities for a permit and license to sell beer, and will have its taproom operating not only in Fair Week, Sept 11-16, but at the time of all special races and athletic meets at the track, under commercial auspices.

Allentown Fair, Reading's principal rival in this district, decided some time ago to get a beer license.

Midwest Parks Opening; Business Off, Coin Low, But Operators Hopeful

Canton,

A dozen Eastern Ohio amusement parks, including several whose status six months ago was most dubious, inaugurated the 1933 season over Decoration Day, with business reported as spotty, despite the fact that weather was favorable.

Meyers Lake Park here and Idora Park at Youngstown, two largest of the group, attracted large crowds, and according to operators, patrons spent more freely than at any time in the past two years. Few of the spots extended themselves to provide added features for the opening, being content to launch the season with the setup the same as when they close last Fall.

Little has been done in the way of construction, and in some of the parks a little painting has been undertaken. Many of the parks have dismantled obsolete rides and have eliminated from the midways concessions that have been a flop in recent years.

Dance pavilions at majority of the parks are begging for patronage despite the fact that some of the best known name bands in this territory are being offered. Dancers are taking to the night club spots and beer gardens, of which there are a couple of hundred hereabouts.

Idora, at Youngstown, got away to a good start with some 20,000 people on the grounds the opening day. Patronage at the dance pavilion set a new record, with some 4,000 reported paying to dance to the tunes of 'Red' Nicholds and his Pennies. Charles Deibel will continue to plug with name bands, regardless of the cost.

In practically all of the parks beer gardens have sprung up and all are doing a brisk business. Music of some type is being offered and in many free dancing along with some mediocre entertainment. Such spots are taking many of the regular ballroom patrons, park executives said, and for this reason none are looking for a big ballroom business this summer.

Summit Beach Park at Akron, where two factions are involved, there has been no end of trouble, and even at this late date many of the rides and concessions are inactive because the two owners can not agree on a policy of operation. Beer Garden is grinding next door to a spacious ballroom, which has been compelled to slash its admission to a dime, and at that, patronage has been slim since the opening.

Outlook for amusement parks in this district is none too rosy park operators admit, but most of them will see the season through, they said.

Rival Parks in Easton Using Free Vaudfilm

Easton, Pa., June 5.

Free vaude Sunday nights is the new policy of Dorney Park, the first performance featuring the Bonnie Laddies and Jeanne Lang, of NBC fame.

The outdoor theatre has been enlarged and now has seating capacity of 4,000. Free pictures will be shown every night. Name orchestras are being booked for the dance hall, which has also been enlarged.

Central Park will also have free vaude Sunday nights and is booking name orchestras. The two parks are near each other and both seek the patronage of the Lehigh Valley, using newspaper advertising freely.

DOROTHEA ANTEL
226 W. 72d St., New York City
My New Assortment of GREETING CARDS Is Now Ready. 21 Beautiful CARDS and FOLDERS, Boxed, Postpaid, for
One Dollar

FREE BOOKLET ON HOW TO MAKE UP
STEIN'S MAKE UPS
M. Stein Cosmetic Co. Inc. N.Y.
PURITY UNQUESTIONED FOR HALF A CENTURY

I. MILLER
INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

California Climate Licks Beaches; Fogs Kill Memorial Day Takings

Los Angeles, June 5.

Southern California beach concessionaires took it on the chin aplenty Memorial Day. Coupled with lean pickings during the few weeks preceding the formal opening of the summer season, this setback has most of the outfits already heavily in the red. Dense early morning fog, with a resultant chill for the most of the day, kept the usual holiday mob away from the local beaches. With only one more holiday, July 4, in which to recoup losses, it's beginning to look pretty dismal for the show and ride operators.

With the exception of Long Beach, the holiday mob at the beach resorts adjacent to L. A. was the smallest in years. Those who did brave the chill largely patronized the numerous gambling places, of which the several beaches are now well jammed.

Just Sit and Fish

Santa Monica pier was virtually deserted during the afternoon, cepting for several hundred fishermen on the extreme ocean end, who didn't give the few concessions so much as a tumble. Only joints operating were a merry-go-round and a shooting gallery.

Venice, which advertised a monster Memorial Day celebration, was hard hit. Rides and shows did practically nothing, with the games getting a heavy play, particularly from the femmes. The Fun House and merry-go-round drew a little kid patronage, but otherwise it was a case of blues for the concessions. Many of the shows were shuttered throughout the day.

At Lick pier, adjoining Ocean Park pier, the only sign of activity was an astrologist, who drew a good daily crowd, but few customers. Big lure at Ocean Park, aside from the numerous roulette, tango, keno and kindred places, was a free aerial exhibition by the Four Jacks, and a night fireworks display. Here, also, most of the shows and rides were shuttered. The big chutes slashed its ride price to a dime for adults and a jit for the yungsters, but even this low scale didn't mean much revenue. Toonerville had a few of the curious. Several of the rides at Ocean Park pier eliminated their cashiers during the day, and fares were collected inside the gates.

Break for Wei

Huntington Palisades, with its free auto parking, got a heavy play from the motorists, with the hot dog and hamburger stands in that vicinity managing to keep busy.

At the Long Beach Pike attendance was above normal, but aside from the games of chance there was little coin released. Roulette is getting the big play at the beaches, with the various joints paying off as high as 35 to 1 on the numbers down to 23 for 1.

Most of the shows at Venice and Ocean Park are operating on a percentage, but the rides, most of which are on a straight rental basis, are particularly hard hit. Yet concessionaires say that unless they get a terrific play on July the Fourth their season's efforts are sunk.

Expo Cashiers Rotate

Chicago, June 5.

To make gypping difficult and collusion unlikely cashiers and ticket-takers at the World's Fair are given different stations every day. This scrambling-up process is designed to keep the money-handlers from getting smart to any angles.

Widely circulated among working girls in Chicago, but apparently not an official ruling, is a report that cashiers (all girls) must be redheads or blondes.

MISSED THE PARADE

Hartford, Conn., June 5.

Six thousand school children missed the circus parade—the first in this town in more than ten years. Downey Brothers mustered their forces for a street parade at 10 o'clock. Newspapers announced the parade would reach downtown at 11:30. The parade had returned to its ground and was all over when the majority of schools declared a recess for the kiddies, who hastened downtown to find that the parade was over and that they would have to wait a long time before another came by.

DROPS 30 FEET

Iron Jaw Act on Dill Circus Sustain Fracture

Geneva, N. Y., June 5.

Her grip loosened by what is believed to have been a sudden jerk on line, Lillian Burslem, 23, of Chicago, aerial iron jaw performer with the Sam Dill Circus, plunged 30 feet to the ground at the matinee performance here Friday. She suffered a broken right leg, broken right wrist, and possible internal injuries.

According to the aerialist's husband, Jack Burslem, concessionaire with the circus, it was the third accident of its kind to befall her. In the previous instances, however, she had escaped injury.

ONE-WAY CASH FLOW IN EXPO ROULETTE

Chicago, June 5.

Full roulette, chuck-a-luck and dice layouts is one of the concessions at the World's Fair. But official Exposition rules won't let them pay off in cash. Few players on those terms.

Tokens for use on the premises didn't appeal widely as a possible return on a cash investment.

Carnivals Are Taboo At Iowa State Fair

Marshalltown, Ia., June 5.

The Central Iowa Fair association will present a closed gate to carnivals for the 1933 event, directors having voted thumbs down on the usual midway splurge after having received a basketful of petitions from various women's organizations and others interested in the welfare of the event.

Directors have left themselves open, however, to engage several rides and independent shows of a known character. Harness racing and automobile racing and some free acts will substitute for the carnival attractions.

Jam has been brewing for several years when carnival 'play' fell off and climaxed at the 1932 event when an aggregation came to the fair under difficulties and made things other than merry for those connected with the fair.

EXHIBITS CO-OPPING

Eldora, Ia., June 5.

Exhibitors and others will get a break this year at the Hardin county fair provided receipts top a mark of $4,500. In that event premiums will be paid in full. If otherwise, all premiums, contracts and other expense nuts will be paid in proportion to the deficit. The fair of 1932 came out of the red, but directors are spending the surplus in making improvements to the grounds and remodelling several of the exhibit halls. Practically all are willing to go more than half way with directors to make the 1933 event a success.

CIRCUSES

(For Current Week-Week June 5)

Al G. Barnes

June 5, Fruitvale, Cal.; 6, Marysville; 7, Chico; 8, Colfax; 9, Reno; 10, Winnemucca, Nev.; 11, Elko, Nev. (Mat only).

Hagenbeck-Wallace

June 5, Harrisburg; 6, Hagerstown, Md.; 7, York; 8, Lebanon; 9, Reading; 10, Lancaster.

ingling Bros. & B. & B.

June, 5-6, Newark; 7, Patterson; 8, Scranton; 9, Oneonta; 10, Albany.

CARNIVALS

(For Current Week-Week June 5)

Big Four: Knightstown.
Bloom's Gold Medal: Centrelia.
Bremer Midway Att: Montevideo.
Cal's Expo: Central City.
Castle, Ehrlich & H.: Omaha.
Conklin's All Can.: Kinkland Lake.
Copping, Harry: Olean, N. Y.
Curl, W. S.: Marysville.
Edward, J. R.: Galion.
Famous Dixie: Elkville.
Friendly City: Martinsville.
Hughey Bros.: Illiopolis, Ill.
Keystone Attrs.: Somerset.
Landis, J. L.: McPherson.
Mohawk Valley: Gloversville.
Monarch Expo.: Huntington.
Pacific States: Ogden.
Royal Amer.: St. Louis.
Sol's Liberty: Wabash.
Westchester: Yonkers.
Willard, Lexington.
Wolf Greater: Minneapolis.
Zeiger, C. .: Denver.

Park and Gulp

Los Angeles, June 5.

Free beer with auto parking is the tipoff on bad business at several of the nearby beach resorts this summer. At Ocean Park and Venice, with parking charges already slashed to 15c. and a dime, several of the lots advertise a mug of the amber gratis for all patrons.

EXPO CLOCKS NICE GROSS 1ST WEEK

icago, June 5.

Attendance figures for the first days of the first week of the World's Fair suggest unmistakably that until schools are dismissed and summer vacations begin the paid admissions will be nominal but will not reach 350,000 a day or any of the other optimistic totals.

Opening day registered 175,000 payees or about $85,000 in admissions at the rate of 50 cents for adults, 25 for kids. Sunday got $21,500 from 55,000 visitors. Monday was light, but Tuesday (Memorial Day) the turnstiles clocked better than 100,000.

In general, these figures are encouraging for the prospects to come. It must be remembered that the Fair was scheduled to open June 1, and the early opening on May 27 probably wasn't known to much of the population. Evidence strongly supported the contention that the overwhelming bulk of the first holiday week-end were Chicagoans or from nearby areas. There were yokels enough to be conspicuous, but the influx from the tall grass has yet to begin.

Gate receipts have a $10,000,000 bond issue to pay off. This is divided about 70-30 between the Dawes-Rosenwald-Insull syndicate that originally financed the bond issue and the contractors who accepted bonds in lieu of cash for buildings. In 150 days an average attendance of 133,000 or better is needed to liquidate these bonds.

Buck Handles All But Nick on 12-Mile Ship

Los Angeles, June 5.

Nightly six-hour ocean cruises to nowhere have been inaugurated out of Santa Monica (L. A.'s beach playground), with the SS City of Panama pressed into service for the excursions. This, in reality, means 'the freedom of the seas' so far as gambling, drinking, dancing and dining are concerned.

Several vessels conducted similar 'cruises' out of Long Beach and Wilmington last season, making no secret of the open gaming and imbibing once the 12-mile limit had been passed.

Tariff for the City of Panama cruise is a buck, which covers the boat trip, taxi from dock to steamer, and auto parking. After that, it's a case of nick for everything except the stroll on the promenade decks.

Midway Looks Better in 2nd Week And by Nite—Prices Too High?

Chicago, June 5.

As the work of finally getting the World's Fair finished progressed it begins to look as if the exposition will improve with acquaintance. Belgian village is sufficiently far advanced to permit visitors to stroll through its commodious area and it is apparent that this is a gem of many-faceted charms which in itself will reflect a great deal of credit on the fair as a whole.

So wide in extent, so varied architecture, entirely paved with cobble stones, and preserving such excellent taste throughout, the Belgian village will be a high point of the exposition. To Alford De Rydt of Antwerp a salute of recognition for his splendid conception is due.

Considerable progress has been made since the opening but as yet many concessions are unready. That first guess that three weeks after the official opening might see a completed fair is still valid. Offhand it seemed last week as it did the week before that among the smaller concessions the only one doing a landoffice business is venerable 'Guess Your Weight' appeal. Incidentally this is allowed to operate without cashiers, the men handling their own cash.

Rickshaws drawn by white lads in orange shorts and jerseys made their appearance on the grounds beside the more conventional wheel chairs.

Prices Lowered

Several of the shows seem to have clipped their prices already among them the Gorilla Villa down to 10 cents. Thursday night the spieler got a nasty nip on the hand from one of the monks here while putting on a ballyhoo.

E. W. McConnell had a busy sidewalk whoopla under way for his 'Battle of Gettysburg' panorama. He had one of the two Lincoln impersonators on the lot plus a four-piece juvenile orchestra and the crowds were arrested in their passage. Plantation, Negro show, was also aggressive with the sidewalk entertainment. Midway by night with considerable neon tubing and other illumination began to show some sparkle. Trade wasn't so hot in many quarters, however. Prices are blamed.

DODGES OPPOSITION

Dill Circus Blows Syracuse Date When Mai Show Books

Syracuse, June 5.

Rather than give battle here to the Walter L. Main Circus this week, the Sam B. Dill Circus hastily scratched its booking for the 8th and 9th. Dill date was first set, with the Main outfit penciling in Syracuse for the 7th and 8th last week.

Another factor in the retreat of the Dill show was the high license fee set by the city when the circus management selected a site other than the accepted circus grounds, Lemoyne Park, a municipal playground.

AMERICAN GIRL KILLED IN CANADIAN AIR JUMP

5.

Elsie Storrow, former trapeze artist, lost her life at the official opening of the Welland Airport when her parachute refused to open. Noted attraction at various air meets, the 25-year-old girl had made many parachute jumps, but her final death-dive sent her head and shoulders into the muskeg when her 'chute opened less than 50 feet from the ground. Efforts to locate relatives have been unavailing, and she will be buried in the Roman Catholic cemetery at Welland, the Aero Club making all arrangements.

It is known that the girl came from the United States four years ago, but had been educated in a western Canada convent before going into circus work south of the boundary.

Hideaway Luncheon for Hitler Envoy to Chi

Chicago, June 5.

Hans Weidemann, special envoy from Adolph Hitler to the Century of Progress Exposition, arrived here last week and was tendered a luncheon in the Horticultural Building. However, Sir Robert Garrin, solicitor-general of Australia, shared the honor guestship in what was admittedly a ticklish situation for the Fair.

Weidemann speaks no English. Apparently he will not stay long in Chicago. There was an anti-Hitler demonstration one day, but it was quickly dispersed and little publicity resulted to increase the embarrassment.

Exposition split hairs pretty fine in explaining that Weidemann was only unofficially official envoy and was received simply as a 'distinguished student of political science.'

As a matter of fact, Germany isn't represented by an exhibit in the exposition, so a special ambassador was a bit superfluous. High command of the exposition as well as local politicians ducked Weidemann. Germans and Australians divided the luncheon.

Nickel Admish All Over For Kids on Fridays

Chicago, June 5.

As an experiment the Century of Progress Exposition will admit all children this Friday (9) on a nickel basis. In other words kids can go anywhere for a jitney. That let's them into the grounds and into any concession. Regular general admission for juniors is 25 cents and concessions average 10 or 15 cents.

If results are deemed good every Friday will be nickel day for kids throughout the run of the fair.

Expo Press Bldg. May Rise in New Form

Chicago, June 5.

Press Building and specifically the so-called Publishers Club may be salvaged at the World's Fair by Promoter Leslie Wheeler-Reid. There will be no Press Building as such but a deal is pending to use the Polish Pavillion on the island, which has plenty of space available. In that case the Publishers Club will meet in the shadow of 'Golgotha,' gigantic oil painting panorama, which is installed there.

Leslie Wheeler-Reid is the former publisher of 'Hollywood Life.'

SHORTAGE OF COCKROACHES

Several amusement parks which had contracted with the International Mutoscope Reel Company of New York City for a supply of cockroaches may be forced to call of plans for insect-racing, due to a mishap to the reel concern's 'stock.' Escaping gas recently killed 5,000 roaches stored in the basement, and J. C. Phillips, head of Mutoscope, has notified park men that he may not be able to obtain sufficient roaches to fill the orders on hand.

Skyride, Hollywood, Midgets, Paris Concessions Get 1,000,000-Ducat Buys

Chicago, June 5.

Reuben H. Donnelly printing company is expected to start the huge job of printing a million or more World's Fair coupon books for the Palmer House this week. Job has been delayed while the hotel's representatives have dickered with various concessions at the exposition over the wholesale price.

Probable set-up, as reported, will be a coupon book retailing to the public at $3.50, but containing $4.50, or better, in admissions. Tentative list of concessions to be included in the coupon book is: General admission to grounds, Skyride, Fort Dearborn, Ripley-Pyle Odditorium, Pantheon de la Guerre, Seminole Indian Alligator show, Midget Village, Lagoon Boat Ride, Streets of Paris, Lion Airdrome, 'Life,' Battle of Gettysburg, and Hollywood-at-the-Fair.

ig Buys

Hollywood, not yet open, was the last important haggling point, it is understood. It is to be noted that an effort to get a varied selection has been made, and, further, to include only those concessions with large capacities, Skyride, Odditorium, Pantheon de la Guerre, and probably Hollywood, are 40-cent concessions, while others average 25 cents.

Skyride, Streets of Paris, Hollywood, and Midget Village are understood to be the only concessions getting a million ticket 'buy.' Other buys range from 100,000 up.

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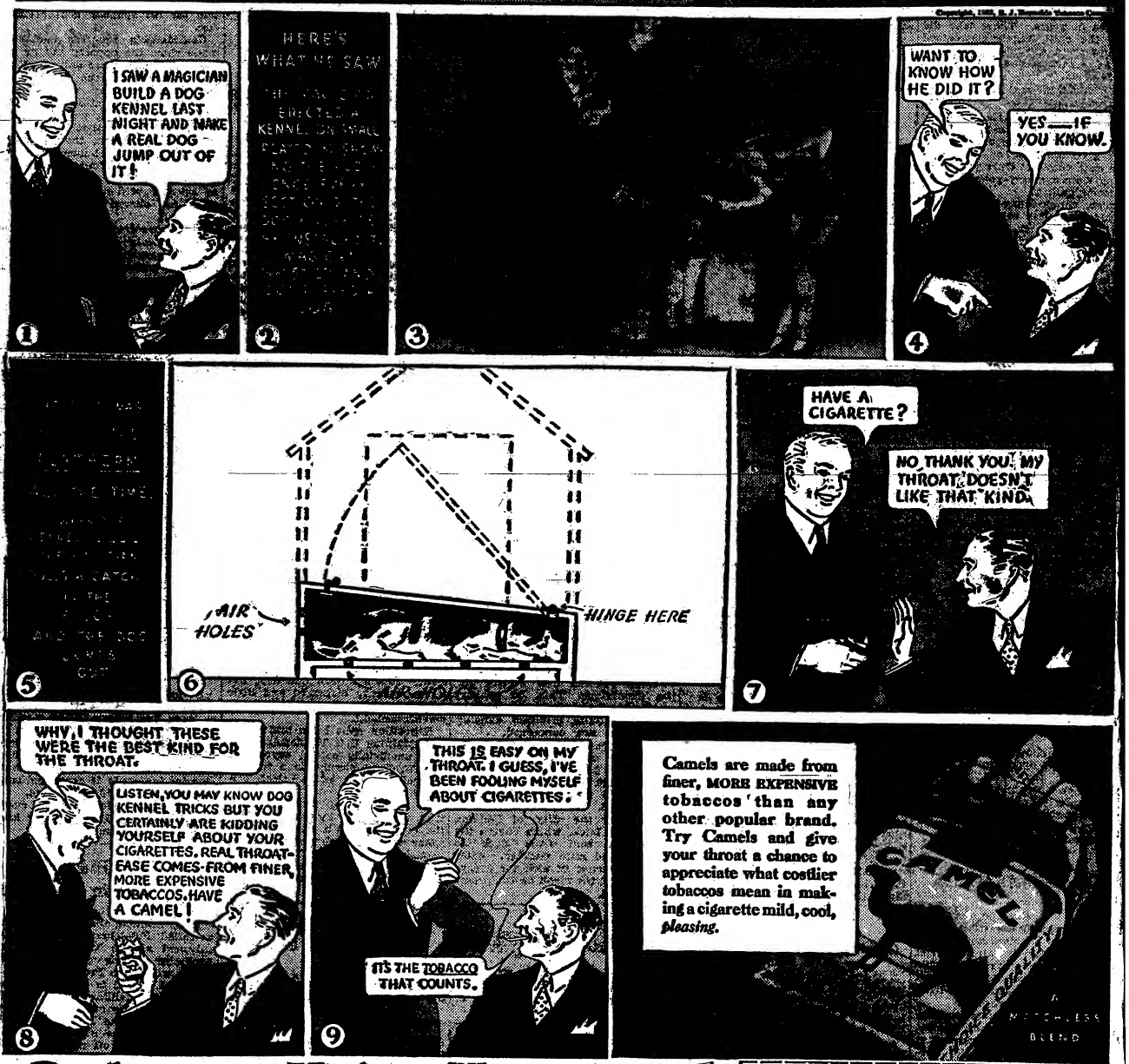

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DEADLINE FOR FILM DIRT

World Fair's Best Bet in Chicago Looks Like Rough 'Streets of Paris'

Chicago, June 12.

Fame of 'Streets of Paris' at the World's Fair seems firmly established and business is leaps ahead of any other concession on the lot. Meanwhile the reform element is indignant in the public prints.

Mary Belle Spencer, a woman lawyer, emitted a bleat that the concession was indecent and degrading. This may have been legit, but the suspicion was widely held that it was a publicity stunt. Two facts, however, were noted on the evening the story broke in the dailies. First the concession was more crowded than ever, and second the nude model was wearing adhesive plaster for the first time.

Smarties

Rowdy element has appeared among the patronage at 'Streets of Paris' and may cause the management some difficulties. Bars which were running wide open have reputedly been told to limit their sales to 3.2 brew. Meanwhile 'Streets of Paris' is jammed on nights when the rest of the Fair is half deserted.

To outsiders it looks as though the 'Paris' concession with everything it holds will be to the local expo what 'Little Egypt' was to the 1893 World's Fair.

7,500-SEAT BEER GARDEN PLAYING FLOOR SHOWS

Cleveland, June 12.

Geauga Park's 7,500-seat beer garden, believed to be the largest in the country, will play elaborate floor shows, name bands and any headline attractions it can obtain. It opens June 17 with Guy Lombardo's band as a starter and with a show of locally booked acts.

The spot has a large and fully equipped stage. All the seats are at the tables.

RETIRES THEATRE ORGAN

Tally's Faithful Old Wheezer, First Of All, at Mt. Resort

Hollywood, June 12.

The first organ installed in an American theatre, at Tally's Broadway in 1912, is now at Glenn Ranch, mountain resort owned by T. L. Tally. It took 12 truckloads to transport the pipes.

Yet theatre operator will build a special structure to house the mu box.

Newsman's Hitler Drama

'Madman,' a melodrama with Adolph Hitler as the main character, is due to start rehearsals in New York this week. Play is authored by Harry P. Keller, Detroit newspaperman, with two New York writers dolling up the script.

Piece is described as anti-Hitler, but not anti-German

A Winchell Fan

A noted psychoanalyst recently died. Reaching the heavenly gate, St. Peter greeted him with:

'Well, aren't we glad you're here. We have a terrible worry.'

'What's troubling you?'

And St. Peter answered:

'God thinks he's Winchell.'

$2 2-YEAR CIDER HELPS FARMS GET BY

Kalamazoo, Mich., June 12.

With the general forgetfulness regarding prohibition enforcement now typical over the country, farmers have opened up their cellars and are peddling their private stocks of hard cider on the highways as a by-product of farming, for the past year America's most unhappy industry.

Apple jack is selling for an average of $2 per gallon along the highways. Tourists and natives alike go for the rural brew. The farmers are making no bones about what they're selling. Signs proclaim the cider as two years old and not bootleg. One farmer advertises his jack as 'uncut.'

A dime a glass is the general price for roadside sales. Urbanites, unfamiliar with the potency of hard cider, down several glasses in rapid succession to suddenly discover it has a greater kick than most bootleg whiskey or gin. The lads have also found out that the after effects of a cider jag is lasting.

Most of the farmers through this section have been putting up several barrels of cider yearly with the result that the brew is plentiful. One farmer has 50 30-gallon barrels stored in his barns, and during the past five weeks has sold 370 gallons in roadside sales.

Aylesworth Promises Par Radio's Air Hour

Hollywood, June 12.

Full half hour of the usual NBC-RKO 'Hollywood On the Air' program today (12) is to be turned over to Paramount for exploitation of 'College Humor.'

It is in line with M. H. Aylesworth's promise to any major company that it can utilize the NBC country-wide feature for picture plugging. Principals of the cast on the program.

NEW COMPLAINTS FOR WASHINGTON?

Hays Group Believes Extreme Advantage Taken of Code Proven Very Unhealthy—Large Percentage of This Season's Pictures with Sex Taint—Matter of Discrimination for Dirt Producers

THE EASIEST WAY

Deadline for dirt may have arrived. Future complaints will be laid at Washington's door under the Roosevelt regulatory platform.

Even before then, three state censor boards during the past week have delivered ultimatums effective immediately. Official watchers of the industry, for the first time conceding that producers have reduced the Hays production code to sieve-like proportions and are deliberately out-smarting their own document, are weary of holding the bag.

Tearing off the shield which has, during the past three years, largely minimized picture dirt until it reached what is described as its

(Continued on page 36)

FULL STRENGTH CANADA BEER BALLY FOR YANKS

Burlington, Vt., June 12.

Dance orchestras are profiting by the keen rivalry that exists this year between hotels and ballrooms on both sides of the Canadian border. Dance spots in northern Vermont are devoting more money than they have in years to keep the money-spenders on this side of the International line. Places that in the past were satisfied to use local orchestras are now featuring name dance bands and advertising heavily. Practically every hotel and ballroom is selling beer as a draw.

Canadian spots are proving worthy opposition and are fighting hard to keep the U. S. trade they have enjoyed in other years. 'Full strength" beer seems to be the keynote of the Canadian drive for patronage. The most popular Canadian and American dance bands obtainable are being booked and the hotels are offering special week-end rates to Americans with a different name band on Saturday and Sunday. Canadian places gain some advantage by Sunday hoofing, which is banned in Vermont.

Canadian resorts are spending heavily for advertising in Vermont for 50 miles south of the border, using both newspapers and billboards.

Saddest Jump Known to Show Biz; N.Y.-New Orleans in Sleepless Bus

Poor Fish

Hollywood, June 12.

Fox attempt to show the love life of a clam in a short, 'Pirates of the Deep,' has been adjudged indecent by the New York censors.

They ordered the clam's romantic features eliminated from the film.

FORECAST BULL MARKET FOR ROADSHOWS

A bull market roadshow season is prognosticated for next fall. The hinterland's reaction to the several vaudshows which have gone out, plus every other indication, has evidenced an acute interest in stage shows from the folks in the stix.

Sundry plans are afoot to frame live entertainment for hinterland patronage, with especial eye to keeping away from the big towns. The small and moderate populations are a better market. Gene Austin and the Pearl-Whiteman shows are cited as examples through Austin having cleaned up all along, until daring a big stand like New Orleans. Whiteman-Pearl likewise fared but fairly in Chi at the Oriental after doing bullishly in the midwest. The Eddie Cantor vaudeshow itinerary is evidence of judicious routing to give the boys and girls in the backwoods a look-see at talent usually denied them.

Too Many Adults at Kid Show—So Charge Them

Chicago, June 12.

'Enchanted Island,' at the World's Fair, opened with a free gate for children, has now installed a turnstile and is charging 10 cents for adults. Kids still get in free.

Explanation is that adults were crowding the concession intended for children on the same principle that fathers get more fun out of toys than the kids themselves.

DIPLOMATIC COMPLAINTS

Just like the German embassy enjoined George Jessel's Hitler witticisms during the comedian's engagement in Washington, D. C., recently, the Greek embassy has officially frowned on George Givot's billing as the Greek Ambassador of Good Will.

Accordingly, Givot is now billed as the Greek Philosopher, commencing with his B&K date at the Chicago, June 16.

The heart breaker of heart breakers of all time in vaudeville is the jump from New York to New Orleans, now taken by 10 acts every week to the Loew and RKO theatres there. Low budgets at both houses necessitates making the trip by bus for all but a few fortunate actors who can afford the train fare.

Bus ride takes three days and three nights. Bus fare of $48 round trip per person is paid by the circuits. If the actor wants to spend $48 more out of his own pocket he can go by rail. But few can afford that. Of all the acts to make the jump in the past few weeks, the only one going by train was Jay C. Flippen.

Going the hard way—by bus—calls for three straight sleepless nights, and then the necessity of playing a week shows in N. O. without dogging it or showing effects of the ride. The rest of the sad story is that New Orleans on both circuit books is a 'New York salary' date, or, in other words, a 25% cut.

Recently a 10-people girl act that does all its traveling by bus played Boston and Montreal for Loew, going from New York to Boston, and from Boston to the Canadian date. While in Montreal the act was notified the next date would be New Orleans. Having purchased round-trip tickets from Boston to Montreal, the 10 people had to return to Boston, then to New York, where, on the same day, they hopped another bus to New Orleans. They spent five straight days and nights on the busses making the Montreal to New Orleans hop.

FREE FILMS GINGERING SMALL TOWN SAT. NITE

Joice, Ia., June 12.

Business men are going after Saturday night business in a big way with free films on that evening during the summer. Expected to draw many from the hinterlands for the trade area.

FLASKS PASSING OUT

Beer Weaning Away Booze Carriers—No Urge for Hard Liquor

Flask carrying is almost a thing of the past, at least around the better spots of New York. In a very few of the resorts that never sold illicit liquor but are now licensed to sell beer, they say the flask carriers have been reduced to nearly nil.

Former hip toters now come in the restaurants ordering bottles or a pitcher of beer and are seemingly well contented. It is not nearly as profitable to the places as when they sold ginger ale or water and repeated often to the same party at from 50 to 75 per bottle. Top for a pitcher of beer for the entire party is $1.50.

Markert's Team Work for Girls Tells Secret of His Roxyettes

'Now, girls,' says Russell Markert to his Roxyettes at the close of the last new show each Thursday night, 'you were good little soldiers today, so I want you here bright and early tomorrow morning and we'll all go to work on next week's show. Good night, and remember you are Roxyettes. Oh, and girls! Mind your limbering and stretching! One of you—I don't have to mention any names, you know whom I mean—did your straight kick in the first number of the third show with your knee bent. That won't do, you know it won't do.'

They call him Hawk-Eye Markert, and his soliloquy runs like this:

Lord, what can I have them doing next, I've had them on their ears and I've put them on their rear ends. They've come down from the wings and up from the basement, they've been orchids and butterflies, chrysanthemums and bees. They've been a gondola that breaks up into a masquerade and a caterpillar that hatches a slough of moths. They've shinnied up ropes and they've whizzed down brass pipes. What can I do with them now?

'Come on, Gene,' he says to his assistant, Gene Snyder. The two of them retreat to his office, snatch match sticks, pencils or tooth picks, arrange them on the desk in geometrical formation, try switching them and swinging them, always bearing in mind that they must finish in a straight line—and lo, a new Roxyette routine is born.

Roxyettes

The girls themselves are the least of Markert's problems. It's too hard to make the Roxyettes for a girl, once in, to take the honor lightly. Hundreds are called but few are chosen. The winners are all definitely the 'Roxyette type.'

Because Markert's 40 nimble sylphs come out on the stage and dance as one, don't think they don't have their arguments backstage, he says. He wants them to argue backstage; it keeps them on their toes, shows they're not wishy-washy, preserves their individuality. By all means their individualities must be maintained—everywhere but on the stage. The Roxyettes is no place for specialty dancing; the troupe is a specialty in itself. Thus the green-eyed monster never gets a chance to break in to their esprit de corps. Markert realizes what havoc jealousy can wreak in a bunch of 40 girls. Each week he rotates the girls down front. All Roxyettes are equal; it's teamwork that's put them where they are today.

Each opening show is another Big Game to the Roxyettes. Each week they go in there to win for dear old Music Hall. Each week they're out for top applause. They never compete amongst themselves; 40 hearts and souls click as one to goal the rest of the show. And when they're good, they go home after the last show Thursday night, and when they're bad, they stay for another rehearsal.

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The Single Envelope

Film economies have reached their bottom. Publicity departments of the newsreels are sending out their continuity sheets in one envelope. It is estimated they chisel Uncle S. out of $160 weekly as the result.

Rumored around that if the reels get the idea over, regular film depts. may try same thing and pool their own mimeography into one great package.

Girl After Edington, Suing for $50,000 Cash

Los Angeles, June 12.

Josephine H. McLean, former vaude dance producer, has filed suit in Superior court against Harry E. Edington, Hollywood film agent, asking for an accounting of $50,000 she alleges she gave him to invest in 1926, when he became her business manager.

Also seeks the return of $25,000 she says is due her from Edington.

Geo. Hearst Remarrying

San Francisco, June 12.

Reported that George Hearst, eldest son of William Randolph, will take the marriage vows for a second time, this weekend at San Simeon.

Depends upon whether or not he secures his final decree by Saturday on the divorce proceedings brought against him a year ago by his first wife, Blanche Wilbur-Hearst, whom he married in 1923 after a romance on the University of California campus.

Hearst's second bride will be Lorna Velle, with whom he has been seen for the past year in this burg's clubs and theatres. She is a divorcee, not of society.

WANDA HAWLEY DIVORCED

$9,000-a-Year Husband Wanted Her To Give Up $50,000 Annual Salary

Cincinnati, June 12.

A divorce from Selma H. Wanda Hawley on the ground of wilful absence was granted Jay Stuart Wilkinson, 36, sales manager of a local firm, Friday (9) in Domestic Relations Court.

The couple united at Hollywood July 27, 1925, and separated three years later. At the time of their marriage, Wilkinson testified, he was making $9,000 a year as a technical engineer in pictures and his wife was getting $50,000 annually for screen acting. He alleges that he wanted her to quit the profesh and make a home for him, but she refused, desiring that he become an actor.

As Wanda Hawley the wife was divorced from Burton Hawley, her first husband, in 1921, he dying a week later.

Wilkinson gave Wanda Hawley's present address as 2003 Boyleston street, Seattle.

Beaudine Off at Par

Hollywood, June 12.

William Beaudine, after two years at Paramount with his last film, 'Her Bodyguard,' is out.

Same studio also dropped Mercedes DeAcosta, following her scripting of 'Man Without a Private Life.'

SAILINGS

July 14 (New York to London) Yates and Lawley (Manhattan).

June 21 (New York to London), Mabelle Pearl (Manhattan).

June 17 (New York to Paris) Ben Frank, Felix Ferry (Ile de France).

June 17 (New York to London), Laura La Plante (Europa).

June 14 (London to New York) Lucky Boys (Olympic).

June 11 (London to New York) Berinoff and Charlot (Ile de France).

June 10 (London to New York) Jed Harris (Minnetonka).

June 10 (London to New York) Dennis King (Europa).

WILL MAHONEY

The Los Angeles Herald Express said:—"Will Mahoney, the show stopper, at Grauman's Chinese, has an especially constructed xylophone to be played upon with feet! . . . some feat! (pardon the pun). What ever you do, don't miss Mahoney."

Direction

RALPH G. FARNUM

1560 Broadway

MATE PEDDLES AIMEE AS STAR

Hollywood, June 12.

With an eager eye cast picturewards, Aimee Semple MacPherson returns from a European trip next week, hopeful that her husband, Dave Hutton, has been successful in peddling a yarn of his own composition along with his wife's services to the film studios.

Several studios are reported to be interested in cashing-in on the evangelist's name, but the current understanding is that the Bible-swinger will have nothing to do with production details on the picture. A previous venture, with Mrs. MacPherson as star-producer-etc., ended with no film in the camera.

Hutton's story is titled 'Down to Earth,' with the handle up for changing if the yarn is purchased since a Will Rogers pic for Fox used the title already.

Proffered script is about a sawdust Satan-slapper who books a date in a small spot simultaneously with a carny and goes in for med show methods to buck the opposish. Story is based on much of Mme. MacPherson's early experiences.

Forgot Bankruptcy

Hollywood, June 12.

Vivian and Rosetta Duncan, now believed in New York, failed to appear today for hearing on their appeal for discharge from bankruptcy.

U. S. District Court postponed the hearing.

All New Future for Miss Crossman In 'These Wonderful Pictures'

''Tis better to be a moving picture actress than to be the biggest thing on the stage,' said Henrietta Crossman. 'More people know you—perhaps,' she added, twinkling, 'because they don't have to pay so much to see you. Of course, nothing mechanical can take the place of the theatre in the hearts of the audience—or of the actors, for that matter. But they forget you in the theatre. Oh, yes they do.'

With 'Pilgrimage' (Fox) slated for road-showing, with—as a result of her performance in it—her option taken up for another two Fox pictures, Miss Crossman's enthusiasm for pictures glows from a firm foundation. For years one of the first ladies of the American stage—(she made her debut when 16). Miss Crossman retired from the theatre when she stopped playing young roles. She had always appeared in straight romantic leads. Believing she was unfitted for any other sort, Miss Crossman gave up her career upon reaching the age when she thought it good judgment to do so.

But actresses are like war horses, she says. After so many active years they can't be completely content when not working, and work alone can keep one young, can keep one healthy—for, working, there is not time to notice. Work, the work of acting, prevents age and sickness; you forget yourself in your part.

An Adventure

And now to Miss Crossman, who had resigned herself to retirement, there suddenly comes the picture, a rebirth. A wider public than ever possible in the theatre. More importance. A new field. A new technique. A new world and right at the time when she thought her career was over. Truly, says Miss Crossman, pictures are a magnificent adventure.

And so pleasant. Everyone is so kind, so patient.

'Before you go out they tell you things to scare you to death. 'Take care,' some one told me, 'that the camera man doesn't ruin you.' 'Watch out,' said another, 'for the sound man!' 'Those directors,' said a third, 'they're merciless.'

And I was already so worried, after reading 'Pilgrimage.' It's a character part, you know, and I'd never played a character part. I doubted if I had the weight for it, then I wondered would it be possible for a middle-aged woman to carry a whole picture. But it all turned out very nicely. There were no retakes, which I understand is unusual.

'Mr. John Ford did not upset me. He was so sensitive, so patient the first few days until I caught on to the technique. The camera man and make-up man worked and worked until they found a make-up for me that would photograph suitably. The sound man was satisfied with my diction and enunciation, 'Thank heavens,' he said to me, 'your 's's' aren't sibilant!' I can't wait to go back. I can't wait to get back to work!'

Miss Crossman hopes she'll be as fortunate with her next role as she's been with 'Pilgrimage.' 'New there is a part that grows, that develops, that progresses. I can't do a cut and dried role, I can't think a part in little pieces. It must be inspirational with me. I must get under the skin of a part and play it from that standpoint,' said Miss Crossman, radiantly thinking of the glorious new future.

What a Break

Hollywood, June 12.

Noble Johnson has deserted the screen to teach house manners and useful tricks to the prize dogs of film celebs. Purps currently being chaperoned are those belonging to Richard Bennet, Gary Cooper, Richard Arlen, Max Factor, Mischa Auer and Victor McLaglen.

White Puts His Film For Radio at $300,000

Hollywood, June 12.

George White was here more than a week conferring with RKO Radio studio officials and is now in New York to conclude a deal by which he will make a picture for that company. He will appear in it himself.

While here he conferred with B. B. Kahane and M. C. Cooper, submitting a story idea and an approximate cost figure. It is understood White figures he can bring in his original film yarn, a semi-musical, for under $300,000. White is to get a salary as producer, plus a slice of the net. The deal originated in New York, H. B. Franklin acting for Radio.

White is to obtain the writers to adapt the story for screen purposes and a team of song writers. He told the studio that he has in mind Harry Richman, Bert Lahr and Willie Howard, with the balance of the cast to come from the east.

If papers are signed White returns here in about two weeks to go into production July . 'Scandals' and White's name are figured for exploitation purposes.

Earl Carroll's Screen Yarn of 'Vanities'

Hollywood, June 12.

Earl Carroll, having a little time on his hands, has written a mystery chiller monickered 'Murder in the Vanities'. He is trying to peddle it here

Revue stager is holding the tale at upward of $30,000, it is understood.

Burnstein's Story

Norman Burnstein not only got Culbertson's approval of 'The Pasteboard Emperor,' which RKO will make, but before the bridge authority left for Europe, he arranged with the writer to go to Hollywood with him when he makes the picture in the fall.

Burnstein was a writer at Paramount for a time, doing the scripts of Jannings' 'Sins of the Father' and Louise Dresser's 'Caught.'

Over-Sexed Public Given Blame

Mrs. Winters of Hays Office Slips Some Info to Home Towners

Minneapolis, June 12.

The 'over-sexed' picture is ful in Hollywood and the fault lies largely with the public for accepting this type of offering, local newspapers were told by Mrs. Thomas G. Winters, former national president of the Federation of Women's clubs and now associate director of public relations for the MPDA at Hollywood.

Stopping here, her former home, en route east, Mrs. Winters declared to interviewers that the world is making very hard the fight for better picture which are on the way.

'We who are at the center watch certain great tendencies and we know that to be a fact,' said Mrs. Winters. 'There are more over-sexed pictures and more single objectionable scenes in otherwise good pictures than the lovers of drama could wish, but the popular taste needs a good deal of education to register its dislike.

'The great majority of the best selling books, on which pictures are based, are filled with vicious, sex suggestions or with lowlessness. Almost all of the plays on the New York stage are filled with dirt.

'Modern painting exults in greenish nude bodies. Popular music emphasizes loose moral emotion. Obnoxious as are many of the scenes and themes in the pictures, in almost every case they have to be cleaned up from their literary source because the many-millioned audience is, after all, largely decent—more decent than the so-called intelligentsia.'

Mrs. Winters finds hope in the marked increase in the number of pictures dealing with real questions of the day, and a note of satisfaction is creeping in with a tendency toward the rise of good music in pictures, she said.

Mrs. Winters urged local women to supply her with 'plenty of ammunition with which to fight unclean pictures' and to 'form councils to study in an unprejudiced broad way the pictures coming to their town.' This would help to bring about a state of rightness quicker in the film world, she asserted.

Zasu Holds Team

Hollywood, June 12.

Zasu Pitts was placed under a termer at Universal insuring the continuance of the Pitts-Summerville team for another year.

Next picture will be 'Love, Honor and o' Baby!' and four more will follow for next season.

Watts' World Jaunt

Moscow, May 28.

Richard Watts, Jr., motion picture editor of New York 'Herald-Tribune,' visited Moscow briefly, took in a batch of plays and parties, renewed friendships made in his previous Russian journey, and departed for parts south.

He goes home by way of the South Seas.

WHEN CRITICS GO WRONG

Chico Marx as a Bridge Player

Greatest in World, He Says—Writing Book About Himself

Hollywood, June 9.

'When I get out my new book on bridge it will just sweep all of the others into the alley. I chased Culbertson out of here and I can't see Simms at all, so you can tell what the new book will do to all of them.'

Chico Marx talking. He's one of the Marx brothers and the really only great bridge player in the world. Chico admits that and feels hurt if you don't go very strong for it.

'There's another fellow that rates with me or at least I play with him and he's going to be in on the book, too. That's Levy of San Francisco. You haven't heard of him? Well, you don't know much anyway.

It was casually remarked to Chico that a very common impression was that his brother Zeppo is the card player of the family.

'Don't try to burn me up about Zeppo. He's my brother and I don't want to say anything more about him than I would about Groucho, but I never let Zeppo play in the same game with me.'

It was mentioned to Chico that Zeppo had been reported as winning quite a lot of money from fellows on the coast who thought they could play bridge but Chico snorted at that.

Rothstein's Confidence

'You're just trying to burn me up but I won't burn. You know that even before contract came in Arnold Rothstein in New York would back me for bridge at any time for $10,000 a side. You don't know? That's funny. Everybody around New York knew how I stood as a bridge player in those days and I'm even better now.

'I've got a system that the kids can play. You don't have to worry over the Culbertson or Simms way when you're playing the Marx system. I don't know yet whether I'll have Levy's name on the book or not. Don't think I will but I'm going to have my picture on the front page so they will know which one of the Marx brothers is that really great bridge player they hear about but never see.

Groucho for Coin

'I kept telling Groucho it was an error for us to go on the air because no one could see us. I wanted him to wait for television but he's got that dough hunch and he said let's fool 'em for a while where they can't throw anything at us. But if we'd been in pictures everybody now would be saying:

'Look, see that piano player! That's Chico, the great bridge player,' and of course I'd fix it so the advance publicity would admit I am.

'I heard that Max Winslow said out here he would like to play bridge with me for a living. That's funny because when I used to play for those $10,000 side bets in the Rothstein games in New York, all Winslow knew about cards was how to shoot craps.'

I was thinking that maybe I should put the pictures of us Four Marx Bros. on the front page, all excepting Zeppo. But says I to hell with 'em. All I get is an even split of the money when we're working and why should I give them publicity for nothing. I suppose Groucho's wife won't speak to me for that and if she does I'll tell my wife not to speak to Groucho. I can take care of any angles that come up in the Marx Bros. affairs, all except Zeppo.

'Gee, I wish you'd tell me who told you Zeppo was a better bridge player than I am. What a rotten crack that was. I think I'll get Zeppo to take an ad and say tht I'm the best bridge player in the world and in that ad we'll put Groucho's picture.

'So long, mugg. This stuff isn't for publication. If people don't want to find out who I am don't you tell 'em. And I'm going to tell you the title of my book, too, but hold it out. The title is going to be 'Upper or Lower ridge.'

Fuzzy's Lift

Hollywood, June 12.

In 'Her Bodyguard,' B. Schulberg production for Paramount, Fuzzy Knight, as a songwriter, steals Schubert's 'Serenade' and fashions it into a ditty called 'Where Have I Heard That Melody Before?'

Now they's calling it Schulberg's 'Serenade'.

PHONEY L.A. MILK FUND WITH MAE WEST AS LURE

Hollywood, June 12.

Using the name of Mae West as one of the sponsors, an unidentified individual known only as Brooks, has been soliciting ticket sales by telephone for an alledged annual milk fund benefit, ostensibly to be staged at Shrine Auditorium, June 21-22. Brooks, who alleged he was connected with the Metro studio, phones possible 'come-ons,' and addresses the party called by their first name, evidently figuring this will pave the way for a quick sales talk, after which the tickets will be sent around by messenger on a C. O. D. basis.

Better Business Bureau is investigating, and learns from Miss West that the use of her name is unauthorized, while Metro execs disclaim any knowledge of Brooks. Marion Davies has been sponsoring milk fund benefits in conjunction with the Hearst newspapers here for several years, but so far this summer no announcement of such a benefit has been made.

BBB has ascertained that a Viola Jennings has rented the Shrine Auditorium for an announced affair July 21, but no June dates have been booked, according to Auditorium execs.

Polly Moran Abroad

Polly Moran will shortly comede in person in London, starting Aug. 1 for two weeks at the Palladium.

Before sailing Miss Moran will play some stage time around the east. She was on the Fleischmann NBC hour Thursday (8).

Curtis & Allen set the foreign dates.

SPLIT AFTER 22 YRS.

Dick Smith-Alice Howell inally Tire of Ties

Hollywood, June 12.

Dick Smith and Alice Howell separted two weeks ago, and contemplate seeking a divorce.

Director and actress have been married 22 years.

Marxs' Stooge Returns

Hollywood, June 12.

Margaret Dumont starts her sixth season with the Marx Brothers when she arrives here shortly to play her customary stooge part in 'Duck Soup,' at Paramount.

Actress was with the Marx entourge five seasons on the stage, and in the screen versions of 'The Cocoanuts' and 'Animal Crackers.'

Cary Grant's Op.

Hollywood, June 12.

Necessity of another operation has dropped Cary Grant from Paramount's 'Big Executive,' with no replacement yet made.

Because of the seriousness of the coming operation, Grant felt he could not physically go through the picture.

DEFENDED BY FILM WISE MEN

Opposed to Producers Going to Mat With Critics or Newspapers — Reviewers Can't Mistake Own Blunders — Public Has Opinion of Judgment

SOFTEST JOBS OF ALL

Lay off icture reviewers. They are easier on the screen than the legit boys are on the stage. Compared sports-writers they are press agents. public soon forms its own opinion about newspaper theatre judgment.

This is the commentary which sitters at filmdom's table of wisdom are delivering to the more aggressive major companies which would still devise a system whereby daily reviewers would adopt the mass viewpoint of ticket buyers.

Coming to the defense of the critic, the sagacious ones are asking industry representatives, themselves, what they mean by masses. The record of the business shows that the industry never has been able to write a satisfactory definition for the word in predicting the travels of a picture just going into release, or at the time when the critics are called in for their opinions. So, they are privately asking those film execs who would prefer to regulate the reviewer—how is it possible, even if they and their papers were agreeable, to install the mass viewpoint in critics?

So Why?

Some of the execs are recording such rebounds as to compare the screen with the sports world; that both cater to the masses, so why can't the critic have the same broad slant as the sports writer?

Film men with such ideas are cautioned not to express them. They are told that if they will attend a fight or a ball game or wrestling match and read all of the newspaper comment they will readily understand why filmdom can't improve on the present reviewing system. Most of all why it shouldn't squawk unless it has some constructive suggestion which as yet hasn't been brought up at the industry's table.

The picture squawkers, that is the latest batch of them who believe they could bring pressure to bear if all told the same story to the newspaper business office, are blamed for critic build-ups.

The analysists cite various general instances. All producers are alike. They blow this or that critic up in type and even marquee. Nothing can be big enough in the nature of exploitation.

Goes Sappy

Now, say the analysists, if the critic should be wrong, he makes a sap of himself with his public and his friends and some of the other companies even start whispering about 'that inside influence.

So, they continue, a picture reviewer isn't long a reviewer before he finds this out; before, as well, he realizes that more often it is safer to pan than indulge those laudatious superlatives, at least without qualification.

The average producer, even the industry lights make bold to discern, is more inclined to be partial than the average reviewer. The industry's private record shows that time and again producers who burned over pannings admitted after the first six or eight weeks of the picture's release that they were a little hasty on the critics. The wise men of the business, therefore, add the observation that no more than a mother could be expected to accept adverse criticism of an offspring can a producer ever have the slant, at least initially, that his brain child is anything except a success.

Concentrating upon the reviewer, the picture trouble menders have through the years gathered plenty of data and refuse to be stampeded into any battle with the newspapers. The picture reviewer is pegged by them as having the softest job in the city; so soft, they say, that the very softness sometimes becomes irksome and is manifest in 'tired writing.'

100% Wrong

Picture after picture is being cited by the surveyists as reason for no part of the industry to be concerned about revising the reviewer's job. Not only in New York, but in other key cities, it has been proven frequently that pictures that have been meted out highest laurels have often gone deepest in the red, and the same viceversaly is true.

The wise men have come to the conclusion that that part of the reading public which reads picture reviews soon classifies the writer, while that part of the citizenry which doesn't read the reviews just finds out for itself and recites its own review to its neighbors. And only upon that lay and verbal comment, they hold, does the picture rise or fall.

Zanuck Copping Stories and Ideas From Warner Lot, Jack Warner Says

Hollywood,

Warners has opened fire on Twentieth Century, the new Joseph M. Schenck-Darryl Zanuck producing organization, claiming that Zanuck has taken story ideas on which he worked at Warners and is utilizing them for his new company.

Jack Warner has demanded Twentieth Century lay off making its proposed 'The Bowery,' with Wallace Beery and George Raft, claiming that it is the same story which Warners bought two weeks ago from Mike L. Simmons and B. R. Solomon under the title 'Chuck Connors,' through Leland Hayward. Zanuck bought his story from Trem Carr.

Warner further claims that the story was in consideration at the WB plant for six months and that Zanuck sat in on conferences on the yarn before he left Burbank. Warner demands that Century withdraw its plans for the story or else face litigation in which Warners will seek an injunction.

Claim Similarity

Both stories are said to feature the Bowery in the good old days and both have Chuck Connors and Steve Brodie. Warner states his company intended to have Edward J. Robinson play 'Connors' and James Cagney 'Brodie.'

Although not threatening litigation on other alleged stories, Warner claims Zanuck copped the idea of putting George Arliss in 'Rothschild,' a plan that Warners had for the English actor, now with Twentieth Century. Company also charges Zanuck with stealing the title 'Trouble Shooter,' which carries the the same handle as a story written by William Rankin on the Warner lot during Zanuck's services there.

Jack Warner opened his guns on Twentieth Century following telegraphic instructions from Harry Warner. According to Harry Warner, Roy Mack, director, has already shot atmospheric scenes for their Bowery story in New York.

Miss Bennett had signed an extension with Radio before going over to the 20th Century organization, and immediately goes into her swan song for RKO in 'Free Lady,' in place of 'Aggie Appleby,' which she had refused to make.

George Archinbaud will direct, with Jane Murfin having rushed the screen play preparation of the Cecil Strange story.

Film must be in work before June 15 in order to hold the star on that lot.

Inquisitive

Hollywood, June 12.

Fox sent out slips to all studio employees requesting home phone numbers and addresses for its directory. A line was added which read:

'Do you contemplate any change in address in the near future?'

Below that, Herbert Mundin, whose option comes up in three weeks and who hasn't heard one way or the other yet, wrote:

'You're asking me?'

NEWS CAMERAMEN HAVE NO USE FOR HOLLYWOOD

Reason why so few newsreelmen get to Hollywood and why so few coast camera lads ever do news is explained thusly by Dan Dogherty, veteran Fox-Hearst executive:

'The cameraman who goes in for newsreels is an adventurous type. He likes to keep on the go. Hollywood doesn't attract him. The Hollywood photographer is essentially soft. He likes having assistants around him. He couldn't qualify behind a news camera if he tried.'

Mary Dorne Missing

Hollywood, June 12.

Search for Mary Kissel, known on the stage as Mary Dorne, and the wife of Eugene Walter, playwright, who disappeared mysteriously Saturday night (10), has been extended throughout southern California.

Although doctors believe she is suffering from amnesia, Walter holds to the belief his wife was kidnapped.

Ted Healy's Big Moment

Hollywood, June 12.

Ted Healy has been spotted in a feature at Metro.

He'll play the assistant stage director in 'Dancing Lady.'

BAXTER FOR 'AS HUSBANDS GO'

Hollywood, June 12.

Warner Baxter is slated for the top male spot in 'As Husbands Go' at Fox.

Rachel Crothers play will be produced by Jesse L. Lasky, having been bought from Paramount.

Tallulah Again!

Universal City, June 12.

Negotiations are being conducted in New York by Universal for Tallulah Bankhead.

They want her for 'One Glamorous Night,' despite the girl's previous screen record.

Winnie Lightner's Musicals

Hollywood, June 12.

Winnie Lightner has been set at Metro for 'Dancing Ladies.'

Same studio took options on her for further musicals.

U Using Talmadge

Universal City, June 12.

Richard Talmadge is returning to the Universal fold.

He is to make a stunt serial in 12 chapters.

Henry Henigson will supervise.

New Yorker Engaged

Hollywood, June 12.

Mable Colcord, New York stage actress, has been engaged for the part of 'Hannah' in Radio's 'Little Women.'

She will come west within the next two weeks.

Story Prices Drop Down for Film, With Screen Starved for Material; $7,500 for Novels—Plays $10,000

The story market is shot and may get worse.

It's in a bad way for the writers who would sell their wares for screening and for the film factories which are finding worthwhile material as scarce as $1,000,000 rental pictures.

There isn't very much story buying and the decrease in the level of prices paid by producers is about 25% as compared to last year, say the story editors. This makes the market for the pen-pushers, hoping for film rights buys, the poorest yet.

The film-makers are in the same boat through the story field offering little that's worth bidding for. It's not their fault, say they, that the writers, publishers and play producers aren't getting from pictures what they formerly did.

Anything that's half-way decent most of the producers go for, sometimes bidding more than they think they really ought to in order to land a buy. But little has been coming forward of late that's even half-way decent, it's added.

From Hunger

Market is glutted with bad stories and bad plays. Some of these are being bought here and there purely from hunger in the hope that the studio and their craftsmen can whip a lame duckling into a winner.

The average price paid now for magazine stories and originals is $5,000. A lot are being bought for as low as $1,500 with no trouble getting takers at that figure for stories that reach mag publication or, as originals, have a good chance of making that grade. The sum of $7,500 at present is big for novels and $10,000 extraordinary. Before bad times came along and helped to ruin the story market itself, these figures were considered small.

In the play field, little has turned up to excite during this season, now ending. Top money-grabber was 'Dinner at Eight' which went for $110,000 to Joe Schenck who turned it over to Metro which oftens bids very high in order to get what it wants. Next best was 'Design for Living,' taken by Par at a reported $50,000.

Other play buys were 'Twentieth Century' to Columbia for $25,000, a figure now calculated as high for Broadway productions, 'Party's Over' to Col. for $17,500, 'Three-Cornered Moon' to Par for $15,000, and 'Hangman's Whip' to Par for $10,000.

Vast majority of the bidding on plays has been under $10,000.

High hopes are held out in eastern editorial quarters that summer stock will turn up some worthwhile material. All majors expect to cover the major stocks looking for something pictures can use.

HAROLD LLOYD'S FIRST PRINT STORY FOR FILM

Hollywood, June 12.

Harold Lloyd has bought 'Cat's Paw,' by Clarence Buddingtcn Kelland, as his next picture. Story is yet unpublished but goes into 'Satevepost' this summer.

This will be first time Lloyd has produced a published story.

Radio Keeping 'Sun' After Others Nibble

Hollywood, June 12.

Radio is on a fence as to filming 'Sun Also Rises,' the Ernest Hemingway novel. Recently Merian C. Cooper tried to sell the story to other companies. Getting nibbles, he decided it must be good and so withdrew the sale offer.

Hays office previously advised Cooper the story was highly censorable. Now the production head is asking this organization to lean backwards and let it pass muster. He is negotiating for E. H. Griffith to direct it, if the Hays office promises to keep its hands off.

Fox Buys Norris Yarn

Hollywood, June 12.

Fox has purchased the Kathleen Norris novel, 'Walls of Gold.'

Intends to use it for Sally Eilers and Norman Foster. Starting late in August.

Branch Manager

Hollywood, June 12.

Fox Movietone lot has originated a new profession.

George Wittlinger is on the payroll as the 'official studio tree mover.'

ACADEMY'S MEETING OVER CONTROL BILL

Hollywood, June 12.

Academy's directorate will hold a special meeting Tuesday night (13) to discuss the effect of Roosevelt's recovery bill will have on industry and what action will be necessary to conform to President's plans for regulating all trade.

So far no action taken by Hays office here.

Load of Film Display Blows Out Expo Wires

Chicago, June 12.

The entire northerly island at the Exposition was without electricity from Friday Monday, when opening night the Hollywood studio exhibit overstrained the equipment and blew out the whole system.

The Spoor Spectaculum and Hollywood, both dependent on electricity, closed over Saturday and Sunday.

Pabst Casino and other places used candles and oil lamps to avoid losing week-end business.

K.C.B.'s Daughter's Test

Universal City, June 12.

Betty Beaton, comedienne, and daughter of K. C. B. has made a test at Universal.

Miss Beaton recently appeared in the amateur musical, 'Low and Behold,' at the Community Playhouse in Pasadena. It was an initial stage try with her own song material.

STUCK IN THE MUD

Tunesters Counter Tideland Suit—Ask for Refund

Los Angeles, June 12.

Charging that when the tide comes in their lot goes out of sight, Nacio Herb Brown and Arthur Freed have filed an answer in L. A. Superior court to the suit of the Title Insurance and Trust Co., which is seeking to collect the $9,140 balance on a $12,000 sales contract. The songwriters have also filed a cross-examination to get back the $2,860 they have already paid.

The claim that the property is tidal land with rocks dangerous to swimmers and that in the winter there is no dry land at all; that the company made representations that Irving Thalberg and Hunt Stromberg were purchasers of adjacent property, although the down payments made by these two were returned to them.

Land in question is at Las Tunas beach.

Caldwell's First

Hollywood, June 12.

Erskine Caldwell has been given a Metro term contract. First job will be to work on his own original, a story of the lumber industry. Harry Behn is sitting in with him on the adaptation.

This is Caldwell's first picture contract.

Ruth Etting's Shorts

Hollywood, June 12.

Ruth Etting will make four shorts for Radio at a reported salary of $3,500 per picture.

One picture will be made monthly, with Alf Goulding directing. Starts in two weeks.

'Baby Face' Sapolioed

Hollywood, June 12.

'Baby Face,' the Barbara Stanwyck picture which brought censure from Will Hays and led to Darryl Zanuck's resignation from Warners, was partially remade and cleaned up under direction of Jack L. Warner.

Hays office has now okayed the revised version.

Fox Takes 2 Months To Arrange Stock For Bond Exchange

As more time is required preparing the company's annual financial statement, the Fox stockholders' meeting, set for June 20, has been postponed until Aug. 20, two months later.

It looks likely that the extension date the reorganization of Fox's outstanding indebtedness will have taken place and that a plan agreed upon by Chase and its banker affiliates tied up in the company's outstanding bonds. This plan looks to be one in which the bondholders will agree to take stock for their holdings on the basis of 6 shares of stock for one bond, and the regular company's stockholders being reduced so proportionately to their present stock holdings.

Most of Fox's bond are held by Chase and some dozen or so banks and investment houses through the country. Minority interest (public holders) in the bond is stated to amount to not more than $1,500,000.

'SOVIET' MAY GET INTO ACTION AT LAST AT MET

Hollywood, June 12.

Metro is going to have another try at 'Soviet' and Jules Furthman goes back on the job today.

This is the dozenth time the project has gone back on the fire. Now it is reported to be so nearly ready the chief obstacle is finding a date when Wallace Beery and Clark Gable will be available together.

At one time practically every studio was flirting with the idea of making a modern Russian story. Some studios had several scripts in development. These projects faded as difficulties developed in handling the delicate points involved in a discussion of Sovietism. Even Metro has washed up several times, but it is still sticking to the idea, possibly because of the large sums already spent on the preparation. It is the only studio which still has hopes.

Jaydee Signing

Hollywood, June 12.

First production contract to which J. D. Williams is believed actually to have placed his signature was given Larry Ceballos for a series of 26 musical shorts, although the usual Williams' secrecy shrouded the deal.

Dance director is incorporating as Larry Ceballos Productions, with filming to start Aug.

Coast Agents to Be Controlled Whether or Not They Like It

Hollywood, June 12.

Although the leading agents are giving the cold shoulder to the Academy's plans for an agents' code of practice, it is apparent that the producer-employee organization is going to force such an instrument on the 10-percenters whether they like it or not.

This was indicated at the second and last public hearing on the code held Thursday night (8). It had a sparse representation of top agents when it was implied that the Academy would use a mailed fist in getting the agents in line. It also came out at the meeting that the Academy is in close touch with Equity in drawing up its provisions. Lester Cowan, executive secretary, admitted as much on questions from the floor.

Arbitrary stand was also indicated by Frank Capra, chairman of the Academy's agent committee who, in answer to a question why the bigger agents were not in attendance, said, 'Don't worry, we'll get them here.'

Legality Up

Capra informed the gathering that from information he has received 75% of the now existing contracts between agents and clients would be declared illegal if analyzed. This was taken to mean that such contracts would not stand up on a ruling from the State Labor Commission.

That the Academy is going to submit such contracts to the state authorities has been hinted before and will likely be used as a later weapon by the Academy.

Peculiar twist to the agent code thing is the seeming enthusiasm shown by certain agents, those cold shouldering the Academy, to work on a code with the Screen Writers' Guild, which, under the surface, is combatting the Academy on writer issues.

It is understood that these artist representatives lined up with the scenarists as a reprisal move against the Academy for asserted dictatorial methods used by Cowan in earlier conferences with agents on that organization's proposed code.

Peeve at Cowan

Peeve here is said to be based on Cowan's threat to the 10-percenters that they will take the Academy code or else.

Writer-agents code is still in the formative stages and is being discussed by committees representing both sides. Principal teeth in this tentative instrument is a clause whereby a client could break a contract with his agent if the latter had not produced work for the writer over a stated period.

The Mental Struggle

A Rockefeller rep at Radio City thought he was doing pretty well in untangling the VARIETY lingo. He had given himself a mark of 90 and expected to reach a 100 on the next issue.

In the next issue he ran across 'Abba Dabba' in a headline. It set him back a mile.

DESPITE HEAT LOOP DID BETTER WK.-END

Chicago.

Week end business in Loop theatres showed some signs of beating Exposition jinx past several weeks.

Scorching heat Friday, Saturday and until late Sunday, when wind shift brought cool weather.

RKO Wanted 35% Distrib. Split, So KBS Deal Off

Hollywood, June 12.

Deal for KBS to make one more picture for RKO release fell through today. RKO refused to alter its demand for 35% of the gross for distribution cost. KBS had already made two for Radio on a 30% basis, which Sam Bischoff again demanded.

With deal off KBS will make picture, 'Special Investigator,' without release. William Saal left New York Saturday (10) for here to try swinging a new release agreement.

Buddy Rogers Free

Hollywood, June 12.

Fox failed to pick up its option on Buddy Rogers. It matured Saturday (10).

Only picture in which the band-leader-actor appeared during his stay at Fox was 'The Best of Enemies.'

Fact Thriller

Hollywood, June 12.

Walter Wise is writing 'Two Gun Auto Thief at Metro. Picture is one of the shorts series based on supposedly true incidents as recorded in the Bureau of Investigation files.

Metro must submit all scripts to the bureau for okay before filming.

Helen Mack as 'Aggie'

Hollywood, June 12.

Helen Mack, who scored a success in Radio's 'Melody Cruise,' has been elevated to the spot that Connie Bennett rejected, the lead in 'Aggie Appleby.'

Pic set to start around

Twentieth Century Adds Scribes—Buys Four Yarns

Hollywood, June 12.

Twentieth Century has added four writers, bringing the total to 14 at work. Also purchased four stories, 'Unnamed Woman,' by Willard Robertson; 'Born to Be Bad,' by Ralph Graves; 'Miss Lonelyheart,' by Nathaniel West, and 'Blood Money,' Roland Brown.

New writers are Courtney Terrett, Ralph Graves, Laird Doyle and Harold Long. Latter, formerly secretary to Darryl Zanuck, has been elevated to the scenario staff.

Wieck in 'Cradle'

Hollywood, June 12.

Dorothea Wieck is set for 'Cradle Song' as her second Paramount picture.

Gregorio Martinez Sierra is making the screen adaptation of his own play. Marc Connelly and Frank Partos are working with the Spanish dramatist on dialog and adaptation.

BROOK FOR 'FAMILY MAN'

Hollywood, June 12.

Clive Brook on loan from Paramount, gets the title spot in 'Family Man.'

Myles Connolly will produce it for Radio late in the season. Story is by Salisbury Field.

Dorothy Wilson has the femme lead.

$140,000 Wkly Overhead Rent for RKO Now Tacked On as Payoff Arrives

Accounting systems can't change the b.o. take. This is currently becoming apparent to RKO as the theatre end beginning May 26, for the first time in years, began to pay house rents in the summer, thus tipping the gross results under by maybe $140,000 weekly, so far as profit and loss goes.

Placing of rents on the houses in the summer, when formerly they were off, is one of the economy angles which were instituted by Harold Franklin, after he came into RKO as the sovereign theatre operating individual. His apparent aim was to cut the winter overhead which was accomplished by shifting the weekly rents over a 52-week basis instead of the hitherto 40-week-a-year system.

By doing this, Franklin enabled the RKO theatre end which he heads to write off something like $40,000 weekly as an overhead saving during the winter and spring. Such a write-off, coming in the better b.o. period of the year, would thus also lift the profit side of the b.o. if and when occurring and otherwise cut down probable losses if and when incurred.

Pay Off Deferred

Accountingly, something like $1,600,000 or better on a 40-week computation basis, could be counted as saved. On the other hand it would add over $2,000,000 ren' overhead to be charged against the theatres in the summer time. Which makes it anybody's guess as to who's the winner, the Franklin economy system or the accountants.

The Loew houses still stick to that 40-week-a-year rental basis.

ZANUCK'S RAIDING MESS

Marcus In As Partner for Salt Lake With Publix on 12 Local Theatres

irst major move of the Publix Enterprises' trustee, Irving Trust Co., in averting liquidation through outright sales in satisfaction of claims is the partnership deal worked out with Louis Marcus over the Publix-Salt Lake group of a dozen theatres. It places Marcus back in the saddle as a theatre operator and, approved by Referee Henry K. Davis and creditors of PE, knocks out any chance of Oscar S. Oldknow acquiring these houses.

Oldknow made an offer to advance $50,000 against an option to buy the property, with trustees then wanting to sell to the highest bidder. At that time Marcus bid $30,000. Following the disposition of major creditors to ayert sale of this arm of the PE setup, arrangements were worked out with Marcus along partnership lines, taking into account the personal claim of Marcus of $94,000 against PE.

Under the agreement reached, Marcus agrees to take over a 50% stock interest in Publix-Salt Lake; he to satisfy all existing indebtedness of P-SL as of May 31 up to and not exceeding $38,000. Additionally he will advance sums not exceeding $35,000 to meet any debts over the $38,000 figure up to Dec. 15, and to dismuss the suit against P-SL, PE and Par-Publix which still pends in Salt Lake. This was brought by Marcus last fall for back rent, etc.

Arrangement stipulates that a new lease will be drawn on the Capitol, Salt Lake City, in the name of PE at $25,000 annually instead of $30,000 as now.

Entire deal with Marcus is conditioned upon the Publix-Salt Lake claim of $130,000 against PE, which Marcus agrees to release in lieu of $50,000, agreeing at the same time to give PE trustees an option to repurchase 50% of the P-SL stock anytime within three years. Repurchase price, under option, would be $50,000.

Marcus becomes general manager of P-SL, in control of operation, through the transaction. In event of repurchase of the 50% stock by PE, he steps out.

Formerly operating in Salt Lake, Marcus is now mayor of the city. On behalf of Paramount-Publix trustees and Publix Theatres Corp., lawyers urged acceptance of the Marcus offer in preference to that of Oldknow, pointing to local good will, etc. Creditors' committee likewise urged this. Marcus has certain political influence through his Salt Lake mayorship.

Ernest L. Wilkinson, representing Oldknow, asked if it were understood between Marcus and P-P or PE that the option of PE to repurchase P-SL will not be exercised. Allen T. Klots, representing PE trustees, stated there is no such arrangement.

Hays Fixin'?

Learning the current issue of the 'New Yorker' was to carry a 'Profile' of him, Will Hays made various efforts to soften it up before publication. These were not direct but through friends of Hays who got in touch with the 'New Yorker' mag in the MPPDA chief's behalf.

The intimate character sketch of Hays, under mag's 'Profile' feature, is stretched out over two issues. It was written by Alvin Johnson.

STUDIOS PAY $1,470,000 WKLY TO 30,000 PEOPLE

Hollywood's weekly payroll is placed at $1,472,000 in unofficial Government figures released by the Department of Commerce. Annual payroll is put at $76,500,000. This figure covers approximately 30,000 employes in production, as of June 1, last.

It is also indicated that film business, as of that date employed something like 290,000 people. But apparently not counting the extras in Hollywood. On the basis of classification, the theatre department of the industry employs 250,000 help, or 25 times that of distribution which is placed at 10,000. The theatres of the country employ 8.3 times more help than is used in production, put at 30,000.

The theatres also carry the biggest insurance overhead, paying something like $27,000,000 annually this way against only $3,000,000 by production and distribution.

Bischoff Going Alone

Hollywood, June 12.

Sam Bischoff of KBS is angling for a new deal for himself.

He is reported negotiating with Universal for probable associate producer berth.

PENN. CENSORS ACTING UP

Force Two Quick Substituti in Pittsburgh

Pittsburgh, June 12.

After a perod of comparative calm, Pennsylvania censors are acting up again. Last week they thumbed-down Par's 'Story of Temple Drake,' forcing Stanley to substitute 'I Cover the Waterfront' at the last minute.

This week, with 'Private Detective 62' set for Warner, censors kicked up another fuss, and house had to shove in 'Diplomaniacs' 24 hours before the opening day. Seems Warners' censor representative objected to 'Private Detective' cuts and when censors remained adamant, film was yanked.

'Temple Drake' hasn't yet passed.

RIFT WITH FOX-EDUCAT; NOT ENOUGH SALES

Whether or not the distribution merger of Fox and Educational, under which Fox distributes product of the other company in this country, is going to last becomes a question as a result of reports Educat isn't so satisfied with the play its shorts are getting.

Inner accounts are that Educational feels Fox is not putting enough sales energy behind the distribution of the shorts product. Results so far, at least, are understood to be disappointing to Educational.

While the Fox sales force is merchandising the Educational product, the latter company is represented in the field through six special representatives of its own, one for each of six distribution districts.

LaCava's $40,000 Per

Hollywood, June 12.

Gregory La Cava will be the highest priced director on the 20th Century Productions' staff.

Engaged last week for two pictures at $40,000 each.

Shiller May Release Kennedy's Fla. Mades

Hollywood, June 12.

Morris Shiller, president of Eagle Productions, and Aubrey Kennedy have been huddling in Florida on a producing and distributing deal. Shiller's proposed exchange in New York would handle distribution of Kennedy's Florida-made 'Chloe.'

Deal also calls for Eagle to produce a couple of features at Kennedy City, the studio site near St. Petersburg promoted by Kennedy.

Al Herman, who has been producing and directing for Eagle in Hollywood, has been asked to go to Florida. Herman is waiting for more info on the financial arrangements.

MAJOR STUDIOS PLENTY PEEVED

Coast Producers Insisting Schenck Control Range of Signing-Up Rampage by His Partner—Jack Warner Calls Prods.' Meeting

ALL HIT

Hollywood, June 12.

Qui number of the major studios are burning at the tactics of the 20th Century organization in so-called indiscriminate rai of other companies' personnel.

Several of the studio heads here will appeal to their New York of fices to have Will Hays step intc the matter and insist that Joseph M. Schenck, of the Producers' Association, induce Darryl Zanuck, of 20th Century, ist from the open i tactics, or reprisal measures will be taken by these compani , with a threat they may withdraw from membership in Hays organizati if this matter is not regulated.

Last week a meeting was held at the Producers' Association here upon the instigation of Jack Warner to stop the raiding process by Zanuck. Schenck and Zanuck were

(Continued on page 43)

GOV'T CODE IN FOUR DIVISIONS

In the series of tentative discussions now being held throughout the industry in expectancy of the formulation of a government authorized constitution of trade practices, the code for production is reported virtually set.

Essentially, it will be composed of four parts: (a) Advertising code; (b) Labor agreement; (c) Production code; (d) Arbitration agreement.

Working out of details will not be attempted until picture lawyers have had a chance to study definitions of the codist legislation.

Expect Fireworks in Meetings On Code; Hays Plan Is 2-2-2+; Gen'l Confab May Be Postponed

If—

The picture business will be virtually probe-proof if it succeeds in setting up its own code of practices, has same confirmed by the government, and upholds its own regulations.

It was the understanding yesterday (Monday) of film officials that if the industry fails to interpret its own formula, or to agree on such interpretation, the government administrative body, headed by General H. Johnson, will take the place of the courts in arriving at a decision.

This is National Code Week for pictures. Whatever is adopted is final and there can be no runout by various factions, as on other occasions in the past, without Federal penalties. Despite that few film groups share the same viewpoint, all enter the current week with different plans. But he Hays organization yesterday (Monday) was confident hat without governmental aid, supervision or intercession, filmdom will succeed in drafting a single working formula to cover the business and become effective Sept. 1, 1933.

Elsewhere in the industry this confidence is not reflected. Allied, after private sessions and a general meeting last Friday, during which it refused to approve a code steering committee suggested by Hays, is described as maintaining an on-the-fence position but is reported leaning toward federal control. The Abe Myers' outfit, almost from its inception, has favored government supervision.

T. O. C. C. May Balk

The Theatre Owners Chamber of Commerce, single city exhib unit in the U. S. to gain major attention in these code conferences, also indicates intentions of splitting away from Haysian advisors unless house run lines are dissolved, or a radical modification of the present block booking system is conceded. If it cannot insert its own plank or achieve the concession, the TOCC made it known over the week-end that it will part with Hays and seek Federal intervention.

The Motion Picture Theatre Owners of America is closely allighed with Hays. In fact there is every reason to believe that this national exhibitor group will support the Hays platform to the point where Washington may be convinced Allied and the others are an insurgent minority which President Roosevelt, at the outset of this formula legislation, declared he expected to find in all industries.

A Double 2-2-2

The Hays Organization hopes to set up the code machinery in the form of an augmented 2-2-2 committee. Instead of the three representative pairs, however, there will be six pairs. These men will then sit for all phases and departments of the industry.

The fact that they were the only group not to be invited to the opening session on the subject last Friday riled indie producers to the point where they made direct inquiry of the Hays Office over the weekend. Answer was that the small producers will be heard at the proper time; that they will be included in the production phase of the code, which is scheduled to get under way on the Coast this week.

All sides anticipate fireworks. They are now supposed to be preparing their proposals with constituents so as to be in a declara-

(Continued on page 43)

KATZ SAYS THEATRES ONLY FOR HIM FIRST

Sam Katz and his associates, Harry Katz, Milt Feld and Dave Chatkin, will enter the theatre operating field ahead of Katz trying his hand as an independent producer, according to present plans. Any deals that will be made for theatres will be as of Aug. 1 or around that date, it is indicated. This is set, according to Katz.

While Feld and Chatkin principally have been working on theatre plans for Katz, not a single deal has been closed as yet. The Feld-Chatkin duo have made surveys of properties over the country and sounded out present control on deals.

Katz does not expect to return to the Coast in the near future, he says, probably staying east until theatre matters are disposed of.

COURT ALLOWS $66,250 RENT CUT, FOX, WASH.

Washington, June 12.

Loew's won a reduction on Fox theatre rental from $216,250 to $150,000 per year in District Supreme Court last week.

Loew's requested a reduction through Lawrence B. Campbell, receiver for the National Press Building in which the house is located. Campbell asked the court for instructions.

Open Air 'Drive-In' Theatre for Cars

Screen Above Terraces—Space for 400 Autos at 25c Each Person and Car

iladelphia, June 12.

The new rive-In' Automobile theatre, located near the Central Airport in Camden, N. J., is going out strong for Philadelphia patronage. An advertising campaign in local papers and a special complimentary showing for the Philly reviewers accompanied the opening of this novel playhouse—an open air amphitheatre so designed that 400 cars can be parked in the area and their occupants can have an unobstructed vision of the screen.

The grading of the lot provides for eight rows of automobiles, fifty feet apart. The new 'high-fidelity' sound system, used in the RKO Music Hall, directs the sound.

Business was very good at the public opening last Tuesday, although during some of the swelting evenings later in the week; there was a marked drop in attendance. The box-office scale is 25c per car and 25c for each occupant. It is planned to introduce hot and cold drink and lunch concessions in the driveway because the management is stressing the fact that each car is, in effect, a private box, whose occupants can talk, eat or smoke at pleasure. The area is so terraced that cars can drive in and out without interfering with the screen program.

The theatre is a partnership venture by R. M. Hollingshead, Jr., inventor of the terracing idea, and W. W. Smith of Camden. There are three showings nightly and a bi-weekly change of bill. After the opening, policy was changed from exclusive showing of shorts to that of indie pictures. 'Wife, Beware,' was first with 'The Racing Strain' following. Open Sunday law in Camden figured as a big feature for this novel theatre which is only about a 15-minute ride by auto from central Philly.

Radio Contracting 'On Percent-Salary For Harding-Dix

Hollywood, June 12.

Indications are strong that ichard Dix and Ann Harding will renew this week at Radio, on studio's plan of salary and percentage in future for all name people.

This is first evidence that Radio's royalty basis is actually operating.

Dix spotted today in 'Escape to Paradise,' which is last under present contract. Story is by Wells Root.

Previously Miss Harding has been paid by Radio $92,000 a picture; Dix has been getting about $40,000.

Faked Animal Film 'Nice Deception', Says 'Tribune'—Leave Them Alone'

Minneapolis, June 12.

has protested editorially against the Federal Trade Commission's stand aimed counterfeit jungle films. Taking up the cudgels in behalf of the synthetic product, 'Tribune' declares that the Commission strikes at one of the pleasantest of deceptions, when it prohibits the showing of 'authentic' jungle pictures made in Hollywood. 'Of all the artistic lies which have been hatched in Southern California,' it said, 'surely those of the jungle fakirs are the whit-

'We have never been able to see that it makes the slightest difference whether a cobra fights it out with a mongoose in Borneo, in Afghanistan or square in the center of Hollywood boulevard,' 'Tribune' continued. 'Whether a bull elephant charges out of a Burma thicket, or rushes the cameraman before a backdrop on stage No. 3 at Universal City does not seem to us particularly important so long as the audience squeals with genuine terror and delight....

'The point is that Hollywood could almost always be depended on to stage a good animal show, and that the greater the fraud, as a general rule, the better the public liked it. If the scenes were fakeo, the resultant thrills were not, and so far as we know the thrills were what the picture audience paid their hard-earned cash to get and not a little dreary authenticity.

'If the trade commission is going to insist on the bona fide article from Hollywood in every instance, that citadel of spoof and make-believe might as well fold up immediately. There will be no more wars waged on the outskirts of Long Beach, no more Sahara sheik treading across Death Valley, and no more ships sunk, in miniature, in the studio bathtubs.

'Hollywood, in short, will become fearfully literal, authentic and accurate and by the same token it will become, when it gives its audiences genuine, blown-in-the-bottle, commission-proof entertainment, a very dreadful bore.'

If and When

The cease and desist order of the Federal Trade Commission on an animal picture, so aptly referred to and neatly digested by the Minneapolis 'Tribune' editorial, related to 'Africa Speaks,' distributed by Columbia. The commission ruled the film contained misrepresentation and otherwise giving an opinion along lines as disputed by the 'Tribune.'

Like other trade matters of unfair competition taken up by the Commission the decision on 'Africa Speaks' was long delayed. When handed down some weeks ago the picture had already run its full course. Costing less than $50,000 to make or assemble, it was one of the best money films at the box-office ever released by Columbia.

Another jungle picture of two or three years ago or longer and called 'Ingagi,' also an African faked animal film, but released through an independent distributor not affiliated with the Hays office, received a tough runaround from Hays. Regular release channels received a suggestion not to play that picture. It was also a strong drawing card.

In faking 'Ingagi' had done no more than 'Africa Speaks,' or the Metro animal picture, 'Trader Horn,' with most of the latter's African scenes made around Hollywood or just below the Mexican border. Neither Hays nor the Commission protested against the Metro misrepresentation.

On the stage or screen it's mostly make believe. Lionel Barrymore's impersonation of Rasputin could be termed a misrepresentation or the tricks of the 'Western' or action pictures, and so forth.

Re-Shooting 'Paddy' Early

Hollywood, June 12.

'Paddy, the Next Best Thing,' in production one week at Fox, is already one week behind schedule with studio remaking all scenes so far shot.

Walter Walker is acing Reginald Mason in cast.

'WONDERBAR' AND JOLSON

Finally Lands With WB—Talked Over With Others

Hollywood, June 12.

Failure of a deal to materalize with Metro, Al Jolson signed a contract to return to Warners and will be starred in 'Wonderbar' as his first picture.

Agreement was being negotiated for Jolson at Metro by Ralph Farnum for the same picture on a percentage basis. A similar deal had also been discussed with Universal and Columbia.

Warners bought the rights to 'Wonderbar' from Joseph M. Schenck who purchased them last fall from the Shuberts.

Picture will be made along the same lines as the European production of 'Wonderbar.' Al Jolson and his wife, Ruby Keeler, were due here from New York early this week.

FOX-WC TRUSTEE EAST FOR CONFAB WITH KENT

Los Angeles, June 12.

Charles Irwin, Jr., one of three trustees in bankruptcy of Fox-West Coast, left for New York June 10 to discuss financial matters with S. R. Kent and others.

Fred L. Metzler, treasurer, and Charles A. Buckley, attorney, who were to accompany Irwin, waited for the arrival tonight of Spyros Skouras and will depart later this week.

Doc Lee Exploiting Special for Rialto, N.Y.

'Dr.' Joe Lee, exploitation expert and former RKO division manager, has closed a deal with Arthur Mayer by which he'll exploit and handle the latter's Rialto theatre in Times Square on a percentage basis. Lee's contract with Mayer permits him to continue with special outside exploitation assignments.

Mayer operates the Rialto for Paramount-Publix. He has been running it successfully as a straight picture grind. Biggest gross was recorded with 'Forgotten Men,' indie war film exploited by Doc Lee.

Lee's entrance into the Rialto operation won't alter the rest of the house setup. Eddie Lenihan remains as manager.

N. Y. to L. A.

Don Barclay.
Herman J. Mankewicz.
Ed Perkins.
Mary Pickford.
Jake Wilk.
Jimmy Durante.
Jack Harvey.
William Saal.
Hal Horne.

L. A. to N. Y.

Charles Irwin, Jr.
Fred L. Metzler.
Charles A. Buckley.

Letters of Scarlet

Los Angeles, June 12.

Prize exploitation are those banners on Main street reading 'Welcome, Seventh Commandment.'

Resident of the district say this isn't fair to the family honor in that section.

—*From* VARIETY'S *Hollywood Bulletin.*

Lots of Litigation In Sight Over Par's Loans from 12 Bks.

While expectation is that the creditor preference under the $13,000,000 loan to Par by a group of 12 banks will be set aside, either through suit filed against those banks by the trustees of Par or through compromise resulting from suit. If unsuccessful the probable result will be a contest over the claim itself.

It has been indicated from inside sources that if the bank preference is not surrendered, the claim may be placed in jeopardy and fought by the trustees when it comes to approve or disprove all creditor claims.

Suit of the Par trustees was filed Thursday (8) in the U. S. District Court. It calls for an answer by June 28 from the 12 New York, Chicago, Los Angeles and Philadelphia banks. The Film Production Corp. subsidiary set up in P-P as owner of negatives and rental therefrom, are made co-defendants in the suit, which asks that assets transferred to it and on which the $13,000,000 loan is secured, be set aside.

Action would make the 13 banks creditors of Par-Publix instead of Film Productions Corp.

Amounts Held by Banks

Of the $13,368,932 floated through the hocking of film negs, equal amounts of $1,443,244 were subscribed to by Bankers' Trust Co., Central Hoover Trust, Chemical Bank & Trust, Commercial National Bank & Trust, Manufacturers' Trust and National City, all of New York, and the Continental Illinois Bank & Trust and First National Bank, Chicago.

Remaining four banks subscribing and amounts were County Trust Co., New York, $360,811; Empire Trust, New York, $481,081; Bank of America, Los Angeles, $481,081, and Tradesmen's National Bank, Philadelphia, $500,000.

Numerous suits of bondholders of Par were brought during the past six months attempting to set aside the bank deal, with plaintiffs alleging in their actions that the transaction violated the indenture of bonds.

Barham with WB

Tracy Barham, for many years a film buying executive for Publix, joined WB Thursday (8) in charge of booking for the upstate division out of Albany.

He succeeds Wilber Grant, who transfers to Philadelphia for waivers.

Summer Overheads at Radio City

$64,000 Wkly. Set for Music Hall—$15,000 for RKO Roxy

New summer operating budgets for the Radio City theatres have been set at under $64,000 for the Music Hall and under $16,000 for the RKO Roxy. Inclusive of all items.

The figures are markedly reduced from the weekly overhead the spots opened with in Dec. 1932. The Music Hall has known as high an operating costs as $190,000 or almost, the second week of its running. It's first week was around $145,000. This was before the combination film and show policy was instituted. Since then, the house's high in operating cost has been around $85,000, tacked during the showing of 'Cavalcade,' week of April 3. That week, the house reached an all-time high of around $115,000 *gross*, including tax.

The RKO Roxy operating nut has fluctuated from around $80,000 on opening to under $50,000. Once, even reaching as low as $40,000 on its combo film and stage show policy. It was cut to under $10,000 on the split-week straight film policy, now in its third week.

New Low

The all-time low of the Music Hall was reached last week, with 'Cocktail Hour' (Col), which went under a $52,000 gross, including tax.

Small for the Music Hall, but compared with Broadway grosses around, the figure ranges top. Just one of those upside down things of show biz where it's not what the *gross grosse*, so to speak, but what the *gross costs* that counts.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

'Blonde Poison' will be Constance Bennett's next at Radio. An orig., by Donald Henderson Clarke.

Jacob Conn, former exhib who turned producer, has completed his first pic, 'Crawling Death,' and is on his way to New York with a print, to seek a release.

Metro has given a three months' writing contract to Philip Barber, former director of the Group Theatre in N. Y. and assistant to Prof. Baker of Yale.

'Bombshell' for Harlow

Jean Harlow goes into Metro's 'Bombshell' upon her return from the east in two weeks, and follows this with 'Red-Headed Woman in Paris.'

Davies, Dressler Co-Starred

Marion Davies' next at Metro will be 'Paid to Laugh,' studio having temporarily shelved the contemplated casting office story. Marie Dressler will be co-starred with Miss Davies in 'Laugh.'

Lee Tracy starts (14) in Metro's 'Turn Back the Clock.' Colleen Moore will play a part in the pic. Tracy has been vacationing in N. Y.

Rogers Stays at Par Lot

Charles R. Rogers sticks on the Par lot for his new season's film output for Par. Concessions made by Emanuel Cohen in the matter of 'exorbitant charges' claimed by Rogers, hold the producer there.

Par renews option on Norman McLeod for another year.

Fanchon Royer moves into the Hollywood studio on Glendale blvd., which she has renamed after herself.

Radio gives Chick Chandler a termer on strength of his work in 'Melody Cruise.'

Charles R. Rogers is bringing Jack Haley to the coast under personal contract and will spot him with Jack Oakie for a co-starring part in 'We're Sitting Pretty.'

Sidney Rauh engaged to help Stan Laurel write the next two Laurel-Hardy comedies for Roach. Other additions to the Roach writing staff include Royal King Cole and Frank Terry.

Hays Summering

Will Hays, with Mrs. Hays and his son, Will Hays, Jr., expected here July 1 to spend the summer at one of the beaches.

Paramount is retaking scenes of 'Gambling Ship' to strengthen the romantic footage between Cary Grant and Benita Hume.

Sonny Brooks, band leader, changed his name to Sherwood Beasley before going into the Club Ballyhoo.

Gene Forde and Jesse Lasky, Jr., are in New Mexico looking for locations for the Fox picture, 'Smoky.'

Pierpont Morgan's preferred list will be satirized in a Radio two-reeler, 'Preferred List,' in which Chic Chandler and Dorothy Lee will have top spots.

Milton Gropper leaves Paramount for Metro's writing staff when the latter buys his Par contract, having four weeks yet to run.

Young Pan Reporting

Lloyd Pantages has turned newspaperman. He will write a daily column from Hollywood for the Boston 'Record,' Hearst tabloid.

Work Installing Vaude

Cliff Work here from San Francisco to install the new vaude policy going into the Hillstreet, June 16. Five acts will be used, with Horace Heidt's band on the stage augmented with tunesters from the pit.

Nan Cochrane, formerly on Paramount's editorial board, is at Warners as assistant to Walter McEwen, story head.

Laura La Plante sails June 17 on the 'Europa' for Europe for a vacation and a hope to connect with picture work in England. Mrs. Max Steiner with her.

'Beautiful,' story by Humphrey Pearson and Myles Connolly, may replace 'Ann Vickers' as Ann Harding's next at Radio.

Radio has Constance Bennett's 'Bed of Roses' back for retakes. Worthington Miner is directing the new scenes written by Jane Murfin.

Irinski-Goldwyn Settle

Leo Birinski has withdrawn his complaint against Sam Goldwyn from the Academy, following an 'out-of-court' settlement of the writer's complaint that Goldwyn had made an unauthorized 50-percent wage slash during the March emergency period.

Paul Scholfield and Marguerite Roberts scripting 'Jimmy and Sally' for James Dunn and Sally Eilers at Fox.

Milton Kibbee, brother of Guy Kibbee, is in Columbia's 'Lady for a Day.'

Paramount has bought 'Greenloaning,' novel by A. J. Cronin. It's a Scotch farm story.

Sarah Y. Mason and Victor Heerman are writing a new treatment for Radio's 'Little Women,' the two others having hit the wastebasket.

Evelyn Venable will join Paramount under contract when she completes her tour with Walter Hampden's Shakespearean repertory company around July 1.

Paul Martin's initial American picture will be 'Oriental Express,' which he will direct for Fox. Sol Wurtzel will produce it.

Alan James will direct the next Ken Maynard western, 'Daring Danger,' at Universal.

Frank Strayer is directing 'After Office Hours' for Invincible with Lew Cody, Aileen Pringle and Sally O'Neil in the cast.

University of Southern California will give night courses in motion-picture production, starting June 19.

Delete Coward's Dialog

Not a line of Noel Coward's dialog is left in the version of 'Design for Living,' which Ernst Lubitsch brought back with him from New York, where he had worked on the script with Ben Hecht.

Paramount has sold 'As Husbands Go,' play by Rachel Carruthers, to Jesse Lasky. Par has owned it several years, but shelved it after failing to get a satisfactory script.

In the Money

Warners have given three months' contract to 100 chorus girls appearing in 'Footlight Parade.' Salary is $66.67 per week.

'Test Pilot' has been postponed until fall by Metro, and Thompson Burtis, on the script, is now off the payroll. William A. Drake's writing contract at Fox is up and he has left the studio.

Jack Pearl picture, untitled, will be directed for Metro by Russell Mack. Donald Ogden Stewart is preparing the story.

Into Karloff's Shoes

Claude Rains goes into 'Invisible Man' at Universal in the part first set for Boris Karloff.

Metro Wants Walsh

Metro is trying to get Raoul Walsh to direct 'Paid to Laugh,' in which Marion Davies will be co-starred with Marie Dressler. Walsh is now set to do 'The Bowery' for Twentieth Century, to star Wallace Beery and George Raft.

KBS deal to produce an additional 12 pictures for Radio release fell through. Dicker is now on for the company to make one, 'Special Investigator,' a title owned by Radio.

Bidding is going on between Radio and Metro for the services of Ernest B. Shoedsack, who is now directing at the former studio. Metro wants him for 'Malibu,' an animal story, and 'Amazon Basin,' to be made in South America.

Hurrying MacDonald

Metro is trying to get Jeanette MacDonald back from Europe by July instead of August in order to start earlier on 'Cat and Fiddle,' in which she will be co-starred with Ramon Novarro. She is also under a Metro contract to do 'I Married an Angel.'

Marion Gering, Paramount director, has an offer to direct a picture in England, starring Lily Damita, for Vandor-Nelson.

E. Mason Hopper will direct 'One Year Later' for Allied. It's an original by F. Hugh Herbert and Paul Perez.

Newest night spot is the 'Club Ebony' (colored), at Central avenue and 41st street. Fourteen dancers and a floor show.

For the sake of art Miriam Jordan changed her name to 'Mimi' and had her hair bobbed to fit the new moniker in order to go into

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LOST AUDIENCE WALLOP

Dep't Commerce Figures on Drops in Business—1933 Is 50% Under 1928?

Figures revealed by the U. S. Department of Commerce, as of June 1, show that, while the film industry increased its investment through the addition of sound by 9% or $200,000,000, the average weekly attendance in film theatres has been steadily declining until today it is 56% under the peak year of sound, 1928.

The total U. S. film investment, currently, is placed at $2,000,000,000, or 80% of the world's total of $2,500,000,000. The average daily attendance is stated to be 5% of this country's total population, 6,400,000 or around 44,800,000 weekly.

In 1928, the average weekly attendance was estimated at 100,000,000. (In the trade at 80 millions that year). Last year, 1932, it was estimated at from 55,000,000 to 70,000,000. That would hand the 1933 average weekly figure of 44,800,000 at anywhere from 21 to 31% under 1932; about 31% under 1931 and around 50% under 1930.

The figures are apparently based on an estimate of 13,247 theatres, stated to be actually in operation, out of a total of 19,311 houses in the U. S., which would mean that with the huge decline in attendance, something like 6,064 theatres or nearly one-third of the total houses in the country were dark at the end of 1932. (Likewise an over-estimation above trade figures' of numbers of open theatres).

Annual theatre income, on these figures is put at $1,100,000,000, apparently, although the amount of decline isn't given. Estimated average weekly film b.o. income, therefore, could be placed at around $21,153,000.

Admiral Franklin

Harold Franklin's got a boat. Had it a couple of weeks. Manned by a crew of five. Other weekend, the RKO theatre head got as far as Albany in the yawl.

There, Franklin o.o.'d one of the RKO houses and he returned the following Monday to take his report.

Somebody heard of it and now Franklin's an Admiral on the staff of Gov. Ruby Lafoon, of Kentucky, a state which hasn't even a canal boat.

Official, only the rub comes that Franklin might have preferred being a Commodore in a wet state.

BANKRUPTCY AS AID TO REORGANIZATION

The route through bankruptcy as a means of reorganization will be encouraged, it is believed, by the new McKeon bill lessening the power of minority creditors. The McKeon measure, through the House last week, would make it possible to attempt reorganization of any bankrupt on approval of the court and by agreement of two-thirds of the creditors and a majority of the stockholders.

In effect, it would make the way clearer than now for reorganization plans despite opposition of smaller creditors. In view of the bankruptcy amendments in favor of railroads, it is believed the McKeon bill will become law. Present bankruptcy regulations are admitted to be considerably cumbersome, with the smallest of creditors in a position to be annoying if not dangerous.

This has been demonstrated in part by the litigation arising out of Paramount's equity receivership and bankruptcy. Small bondholders mostly have retarded progress through sundry suits in the Federal and State courts.

While minority creditors have the right to oppose any moves under receivership or bankruptcy not regarded as in their best interests, under the McKeon modifications more than a one-third representation by creditors would be essential in demanding liquidation.

What would make the ride through bankruptcy of possible appeal under eased bankruptcy laws for corporations in distress is the license under bankruptcy to trustees in disaffirmation of leases, contracts, etc., compromise of claims, etc.

U Takes Aldine

Philadelphia, June 12.

Aldine, dark, will re-light June 23. Universal has rented the house from Stanley-Warner for 'Be Mine To-Night.'

Policy will probably be grind, although house used to be known as Philly's best roadshow bet.

20th's Dickering With La Bennett Gums Up Radio

Hollywood, June 12.

Constance Bennett is set with Twentieth Century, the Schenck-Zanuck organization. Contract as drawn up for three pictures with options for more.

Miss Bennett has been talking on two different propositions, one for a flat sum and the other for salary and percentage on profits.

Switch to Twentieth Century was a surprise to Radio Pictures. Latter's execs claim they have a verbal agreement with Miss Bennett to extend her contract for one picture after today, when the present contract expires.

Radio figured on Miss Bennett doing 'Aggie Appleby,' but the star is reported turning this down. Radio is looking for another story and trying to get her to sign an extension as well as listen to its proposition for another three-picture deal. Darryl Zanuck stated he would insist on Miss Bennett carrying out any agreement made with Radio before her proposed contract with his organization takes effect.

Twentieth Century also contracted last week Loretta Young, recently with Warners, and Walter Lang, former Fox director. Company is negotiating for Sidney Lanfield, now at Radio, to direct one, and for John Cromwell, also at that studio, for a minimum of three pictures.

Salary Claims Hold Up C. C. Burr Discharge

Hollywood, June 12.

Group of creditors, headed by Estelle Taylor, is opposing the discharge of C. C. Burr's voluntary bankruptcy and had the Educational producer in court again June 8 for examination by Referee Rupert B. Turnbull. Miss Taylor, to whom Burr owes $850, Eddie Kane and Edmund Burns are, through their attorneys, Zagon and Aaron, fighting the discharge chiefly on the grounds that Burr failed to keep books on his financial transactions.

Accounts kept by Monogram on 'Western Limited' and 'Midnight Patrol,' two features Burr made for Trem Carr, were also brought into court June 8 for going over when questioning of Burr revealed the returns on the picture were poor.

Burr filed his voluntary bankruptcy petition Nov. 2. Miss Taylor, Kane and Burns were paid only half their salaries on the two features and given notes for the remainder. Burr included the notes in his bankruptcy petition. He owes Kane $350 and Burns $90.

NEW OWNERS FIND TOUGHEST ANGLE

Former Operators Returning to Former Houses Find Everything Same as Before Except Attendance—Chain Operation as Audience Killer

CUT SEATS, NOT SCALE

Chain and other theatres which may have been returned to their former exhibitor-owner-operators, went back with one angle undetermined. That was the audience.

The former operators upon securing their former theatres once again found that they could operate the houses in about the same way they had done before letting them go to a chain or others, but they did not have the same audience. The problem now is how to get that audience back.

Plain facts seem to agree that chain operation drove the once populous audience so far away from the downtown theatre at least that no one is competent to say how or when the individual exhibitor can bring back his house to the point where it was in attendance when he left it.

That this is the most important block at present confronting the indie house operator who is back in charge of his theatres is not disputed. To make it more serious this weaned away audience proposition is at hand whether the renewed theatre management plays pictures only or a combination show. It also looks as though a special exploitation and publicity campaign will be called for in most of the former chain spots to attempt to drag that audience back.

Some showmen will claim maybe that this is due to the downtown theatre situation entirely: that the driven away audience does not come back because the neighborhood house, with its cheaper price and the parking situation, would have brought about the same downtown result with or without chain operation or the over-seatage. No one will contradict showmen who make this latter argument, but the impression of the exhibitors themselves who are now trying to put over their former theatres is that the audience was driven away, and driven away by bad shows, whether all film or picture and stage show. Bad shows and bad management that cut everything but seats, cutting down the grosses faster than they cut the overhead. And some chain houses in neighborhoods have felt it.

That driven away audience is the unexpected headache of the exhibitor again running his own house. He can take care of everything but that, and that departed audience means a lot of extra work with many weekly losses meanwhile.

In the future, perhaps, theatre managers in times of stress will say: cut seats, not scales, and learn that a good show on the stage or screen is the only thing that will help the gross and stand-off the overhead.

All Local Exhibs Must Agree Before Distribs Will Consider Trade Pleas

Unless exhibitors can prove they are unanimously in agreement in any one territory, distributors will refuse to consider any pleas for rezoning or change in relation with the box office.

The significance of such a decision among the sellers is revealed to be far-reaching. On the matter of double feature policies, one of the accredited headaches of the industry during the past two years, all exhibs in a balliwick will have to agree to single projection before the distribs will lend an ear.

As long as there are owners in such a territory who want to play doubles, certain of the major distrib heads, themselves, say they will sell them. Such an attitude is admitted only further involving the twin show, a policy which the Hays office, as well as certain of the exhib organizations, have spent much time condemning.

Distribs point to the Cleveland situation, holding it to be the only agreement of its kind and the only one which will hold water. During those conferences the status of each box office was studied and when a decision was reached between circuits and independents it was unanimously endorsed as not being injurious to any box office.

On the matter of double policies distrib spokesmen now hold that many exhibs would probably be forced under if sellers were to abide by the wishes of even a majority of other owners, better positioned, in the zone.

Tieups of Stars and Advertising For Money or Publicity Again Back—Producers on Yes End

Fingers Crossed

Glendale, June 12.

First theatre manager to extend felicitations to studio staffs that bring previews to his house is Floyd Mennelly of the Alexander here.

Has a one-sheet card in the lobby wishing the cast, studio officials and publicity department good luck as they go in to learn the pic's fate.

Star tie-ups with national advertisements are due for a sizable comeback along entirely different lines. Publicity department heads of major companies, meeting with the approval of the official, industry, discussed ways and means to get the business as a whole more free publicity, the star and his company more space, and possibly persuading the national advertiser to pay the company for use of the star photo and name.

This revenue angle for the picture company is brand new as a general thing. At a p.a. session recently, it was brought out that several companies already are receiving money from the advertisers as well as free space. Warners was mentioned as one of such companies at the meeting.

The gathering was ostensibly called at the request of John C. Flinn, who also 'invited' the Hays office to be represented. Frank Wilstach was one of the many who entered the debate, which is reported to have developed no opposition, but simply a channel by which such tie-ups may be furthered without embarassment to company or the industry.

Cautious

In view the the fact that the National Better Business Bureau has incorporated in its standards certain advertising requirements, and as antipathy toward phoney copy and endorsements, and the industry, itself has an advertising code, the boys agreed that they will have to move cautiously.

The picture business went into the matter of tie-ups some time ago. Then the star endorsement of soap, etc., was not looked upon with great favor. At that time, it was the star, in most instances, who made whatever money was to be made or who got whatever publicity was to be gotten through the tie-ups.

Now the tie-up picture is different. Producers have the right to dictate the terms of new tie-ups and to keep for themselves whatever money may come in. They are also in a position to demand a 50-50 break in the ad. In other words no star 'still' shall be used without the current picture getting important mention and direct hook-up.

It is understood also that no star will be allowed to say that such and such an ointment cleared her skin if she never had pimples. Whether the star will have to smoke the cigaret he endorses remains to be discovered.

Outside Product Mostly for RKO's Music Hall in R. C.

Radio City Music Hall may have to dig hard for product this summer. It's partly due to the failure of Radio Pictures, its own distributor associate, to deliver for the big theatre. Since before Easter Radio has given the M. H. but one film production, 'Silver Cord, week May 4.

Last week (1-7) house went to Columbia for 'Cocktail Hour' and currently has another Columbia, 'Ann Carver's Profession.'

Fox leads in supply of first-run product to the big theatre over the 10-week period. That distrib's pictures were 'Cavalcade' (two weeks), 'Zoo in Budapest,' 'Warrior's Husband' and 'Adorable.' Warner Bros. sold the giant operation 'Working Man' (April 21) and 'Elmer the Great' (May 25).

The latest release of Radio, 'Goldie Gets Along,' was sold to the old Roxy for its New York first-run.

Roadshowing 'Pilgrimage'

Hopes of Fox is that 'Pilgrimage' will stand up for roadshowing.

Gaiety, N. Y., starts the Fox picture on a two-a-day $1.50 top run July 12. John Goring will be in charge and in other keys, if and when.

Books, Car, Duds in Weeks' Bankruptcy

Hollywood, June 12.

Bankruptcy petition filed by H. Keith Weeks, night production superintendent at Fox, shows a total of $10,567 in liabilities against assets of $259. Latter consists of books and a car.

Largest single debt is $2,825 in unpaid alimony due Ruth Day Weeks.

Jack Clarence Strock, announcer at KFOX, Long Beach, listed bills of $640 and $10 worth of clothes as assets in his bankruptcy plea.

Travis B. Hale, musician, also went into bankruptcy, with note of $1,076 as liabilities and $165 worth of personal effects as assets.

A New Low

Only $655 in debts prompted Richard J. Flynn of Forest Hills, N. Y., theatre manager, to take the voluntary bankruptcy route.

His assets exceed his liabilities totaling $1,075, of which $1,000 is in life insurance.

'Diggers' $18,000 2d Wk. After $21,000 1st Leads in L.A.; WB Pair with 'Detective' $19,000

Los Angeles, June 12.

'Gold Diggers of 1933' in second week at Chinese is the leader of the pack. Having hit $21,000 on the initial stanza, looks as though it will crop around the $18,000 figure. Paramount has rather weak drawing card in 'I Love That Man,' and will come home with around $12,000, which is considerable dropoff from trade it has done in past few weeks.

Seems as though the title, 'The Warrior's Husband,' is no box office bait for the State and will hardly get much over the $9,000 mark. Warner houses have William Powell in 'Private Detective 62' and will be lucky to accumulate a take of $19,000 between them.

'Kiss Before the Mirror' is none too hot for the RKO, so house will probably hold around its regular $3,800 average.

Estimates for This Week

Chinese (Grauman) (2,028; 50-$1.50)—'Gold Diggers of 1933' (WB) and stage show (2d week). Second stanza, despite heat, clipped off at a good pace and should come home a couple of grand less than first. Initial week take was an even $21,000, which is excellent.

Downtown (WB) (1,800; 25-70)—'Private Detective 62' (WB) and vaudeville. Powell name not the magnet that others are here. Vaude bill will help considerable to around $9,000. Last week 'Lily Turner' (WB). Fairly good at $9,700.

Hollywood (WB) (2,756; 25-65)—'Private Detective 62' (WB) and vaudeville. Powell drag in town all out here, but not apparently heavy as take is geared for around $10,000. Last week 'Lily Turner' (WB). Somewhat of a Chatterton disappointment at around $9,000.

Los Angeles (Wm. Fox) (2,800; 15-25)—'The Sphinx' (Monogram) and 'The Return of Casey Jones' (Monogram). Little stage competition in houses meeting scale here brings take to around $3,600. Last week 'Forgotten' (Chesterfield) and 'Night of Terror' (Col), bit disappointing at $3,400.

Paramount (Partmar) (3,595; 25-40)—'I Love That Man' (Par) and stage show. Names of Nancy Carroll and Edmund Lowe mean little here, so house will have to content itself with $14,000, which take was aided considerably by studio previews. Last week 'Story of Temple Drake' (Par). Big and healthy take of $17,800, which is large profit all around.

RKO (2,950; 25-40)—'The Kiss Before the Mirror' (U): Trade for this one not spirited at all. Best it can hit is $3,800. Last week 'Silver Cord' (Radio). They just would not go for this one at all, as $3,826 shows.

State (Loew-Fox) (2,024; 25-40)—'The Warrior's Husband' (Fox). Title is no help to this Lasky opus. Picture liked by critics but locals are shying, so $9,000, poor, is all that can be looked for. Last week 'Today We Live' (Metro). Sloughed off on finishing days and wound up with few smackers over $13,000.

ST. L. MUNY OPERA NO HELP, BUT PIX NOT BAD

St. Louis, June 12.

Municipal opera in full swing is mowing great holes in film house grosses. Only in cases where they put up a good program and a stiff fight are the pictures able to make any showing at all. Still, it's not as bad as everybody expected or as at the same time the last year or two. Which may or may not indicate that things are improving locally for the cinema.

Unusual aggressiveness on the part of a new management at the Ambassador has kept that house's head above water the last week or two. Aside from arranging as good a program as possible, they've adopted the policy of telling the folks around town about it by divers means. The results are showing at the box offices.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Little Giant' (FN) and stage show. Going nicely for $16,000. Last week 'International House' (Par), $15,000.

Fox (Fox) (6,000; 25-35-55)—'It's Great to Be Alive' (Fox) and stage show. Not more than $9,000, poor. Last week 'Woman I Stole' (Col) $10,000.

Loew's State (Loew's) (3,000; 25-35-55)—'Devil's Brother' (MG). Laurel and Hardy's following around here only so-so; $8,000, poor. Last week 'Made on Broadway' (MG) $9,600.

Missouri (Skouras) (3,500; 25-35-55)—'Diplomaniacs' (RKO). Only fair at $5,000. Last week 'Picture Snatcher' (WB), $5,200.

Grand Central (Skouras) (2,000; 25-35-55)—'Supernatural' (Par) and 'Daring Daughters.' Medium draw, maybe only $2,600, fair. Last week 'Girl Missing' (WB) and 'Face on the Barroom Floor,' $1,500.

Circus Competish Adds To N.H.'s B.O. Troubles

New Haven, June 12.

Ringling-B. & B. circus will cut into film grosses this week. Paramount will remain open for summer and not darken for the warm spell.

Shore spots beginning to dent picture takes. Summer part time policy has hit several nabes.

'Gold Diggers' holding over for second week. Last week everything in town lined up to kill this film. Palace brought in big-time double bill; Bijou offered 'White Sister' at 15-25c, and another subsequent runner resurrected '42nd St.' as competish. Despite all this, 'Diggers' came through with a beautiful take.

Estimates for This Week

Paramount (Publix) (2,348; 35-50), 'International House' (Par) and 'Reform Girl' (Col). Not so hot at $5,700. Last week 'I Love That Man' (Par) and 'Mysterious Rider' $3,900, poor.

Palace (Arthur) (3,040; 35-50), 'Peg O' My Heart' (MG) and 'Hold Me Tight' (Fox). Headed for a satisfying $5,500. Last week 'Reunion in Vienna' (MG) and 'Diplomaniacs' (RKO), at $6,000, were okay in face of heavy opposition.

Roger Sherman (WB) (2,200; 35-50), 'Gold Diggers' (WB). On second week, is set for a fair $5,000 after milking the draw pretty dry on a knockout first week at $15,000.

'Diggers,' 15G, Looks Niftiest in Cincinnati; 'Out All Night' 5½G

June 12.

'Gold Diggers,' the current box office smash, with the take important enough to crow about even in regular season and good times, held 'em out steadily Saturday and Sunday after one o'clock. Beer-Schmeling scrap film shoved into the Albee Monday (12) and local interest should add a couple of grand to theatre's receipts during balance of week.

Estimates for This Week

Albee (RKO) (3,300; 25-50)—'Out All Night' (U). Pitts-Summerville combo only $6,500, not right. Last week 'International House' (Par) $8,700, fair.

Palace (RKO) (2,600; 25-50)—'Peg o' My Heart' (MG). Revival of old legit clicker, plus Marion Davies, getting only $6,000, mild. Last week 'Eagle and Hawk' (Par), fluttered to $5,500, fair, after flying high on getaway.

Lyric (RKO) (1,285; 25-50)—'Warrior's Husband' (Fox). Scarcity of b. o. names reflected in $5,000 take, not so hot. Last week 'Silver Cord' (RKO) $5,500, pleasing.

Keith's (Libson) (1,500; 25-40)—'Gild Diggers of 1933' (WB). Biz for first two days nip and tuck with that for same time on '42d Street,' which holds house record. Latter picture licked the bank holiday and this one looks big enough to wallop heat wave and call of the outdoors. Should do a full $15,000 and likely to remain for a third week. Front flash has more femme display than other used at this theatre and the center sign, 'A hot show in a cool house,' is another rarity for lobby advertising here. Last week 'Little Giant' (FN) $5,200, okay.

Grand (RKO) (1,025; 15-30)—'Ann Carver's Profession' (Col), and 'Supernatural' (Par). Split week looks only $1,200, weak. Last week 'Perfect Understanding' (UA), $1,300, feeble and a local low on a Swanson flicker.

Family (RKO) (1,000; 15-25)—'Rustler's Round Up' (U), and 'No Living Witness' (Fischer). Split week. Tom Mix a turnstile sweetheart for the first half and boosting take to $1,600, fair. Last week 'Officer 13' (Allied), and 'Night of Terror' (Col), $1,400, fair.

Strand (1,160; 15-25)—'Return of Casey Jones' (Mono), and Francis Renault headlining stage. Biggest vaude name yet offered at this stand; looks average, $2,400. Last week 'Study in Scarlet' (WW), and Gray Family' topping $2,600.

Tacoma Lumber Limbers Uptown's Pix Grosses

Tacoma, June 12.

Running along at easy pace are the lone two first run spots in this burg. Conservation civilian corps has camps within the Tacoma drawing territory, which helps biz undertone. There is also some improvement in lumber and logging camps, which also helps. This is the lumber capital of the country.

Cooler weather has tendency to keep folks off the highways and away from the resorts, which is also a favorable factor for the showshops. But showmen are still kicking plenty about daylight saving, which means night loss.

Estimates for This Week

Music Box (Hamrick) (1,400; 25), 'The Little Giant' (FN) first half, proving Robinson has kick in this town; 'The Keyhole' (WB) with Kay Francis in the lights looks to reach around $3,300; last week 'Elmer the Great' (FN) and 'Ex-Lady' (WB), split, not bad at $2,800.

Roxy (J-VonH) (1,300; 10-15), 'The Barbarian' (MG) for four days; then 'Men Must Fight' (MG) three days, expected $3,800; last week 'Circus Queen Murder' (Col); 'Rasputin' (MG), split, with latter held five days; stage show with 'Murder,' total for $5,100, great. Jensen-von Herberg bringing 'Be Mine Tonight' to Roxy June 16, setting it in for eight days, after first penciling of only four days, due to run in Seattle.

'Mine' Ends Two Mos. Frisco Run With $4,800 Final

San Francisco, June 12.

More than 100,000 youngsters are out of schools on summer vacations, and upping the matinees in attendance, though not in money. Town hasn't had any outstanding product in some weeks, most of it being about as indefinite as the weather—which one day is cold and threatening, the next bright and sunny. No real heat yet.

United Artists finally turned loose of 'Be Mine Tonight,' which wound up a solid two months' run with a house endurance record. Replacing it is an indie, 'Big Drive,' which bowed in Saturday (10) for an indef stay.

'Warrior's Husband' is getting the torrid advertising which usually characterizes the Fox Paramount's celluloid menu. Since that policy has apparently been successful with preceding product it undoubtedly helps in putting 'Warrior' across to an okay week.

Combo of March-Grant-Lombard-Oakie meaning something to the Warfield, which has 'Eagle and the Hawk' and stage show. Doing very well.

The Laurel-Hardy picturization of the opera, 'Fra Diavolo,' couldn't pass the booker's eagle eye and with its title translated to 'The Devil's Brother' is in at the St. Francis, double-billed with 'Mind Reader,' and doing okay.

'Silver Cord' running to a neat take at the Golden Gate, though it's above the average audience of that house. With any kind of a film break at all theatre's vaude generally pulls in a satisfactory sum week in and week out.

Fox heavily plugging the oldie 'White Devil,' splitting the program with 'Manhattan Tower.'

Presentations start June 23 at the Fox El Capitan, with Eddie Peabody as m.c., and at Fox-Wilson, Fresno, this week, Jack Souders, m.c'ing.

Estimates for This Week

Fox (Leo) (5,000; 15-25) 'White Devil' (Principal) and 'Manhattan Tower' (Maj). Former getting the heavy billing from romantic 'desert sands' angle and doing all right at $8,000. Last week, 'Shriek in the Night' (Allied) and 'Slightly Married' (Chester) got around $7,800.

Golden Gate (RKO) (2,844; 30-40-65) 'Silver Cord' (Radio) and vaude. Running poorly, at $11,500, not much better than the $10,000 on 'Woman I Stole' (Col) last week.

Paramount (Fox) (2,700; 30-40-55) 'Warrior's Husband' (Fox). Plenty hot ads, but only $12,000, as compared to $15,500 on 'International House' (Par) last week.

St. Francis (Fox) (1,500; 35-40) 'Devil's Brother' (MG) and 'Mind Reader' (WB). Laurel-Hardy getting the kids, and will hit good week of $7,000. Last week Joe Brown in 'Elmer the Great' (WB) and 'Hello Sister' (Fox) drew big $8,000.

United Artists (1,400; 25-35-50) 'Big Drive' (Maj). An indie that is expected to do fairly good $7,500 on its first week. Follows eight-week run of 'Be Mine Tonight,' which bowed out to the final tune of $4,800.

Warfield (Fox) (2,700; 35-55-65) 'Eagle and Hawk' (Par) and stage show. Names in cast a help and gross very good, $18,000. Last week 'Lilly Turner' (WB), with Chatterton, got same figure.

'Gold Diggers,' $17,000, Means Cinch 2d Wk. in Phila.; 'Whoopee' Revival 14G

Philadelphia, June 12.

Attention is almost entirely centered this week on 'Gold Diggers of 1933' at the Stanley. This one was given plenty of advance plugging, with the S-W people doing everything they could to sell it as second '42d Street.'

Notices, however, all emphasized the fact that the new Warner musical isn't at all comparable to its predecessor and with the intense heat playing an important part, business, while good, won't hit close to the '42d Street' figures. No question about its staying two weeks, but plenty of doubt as to whether it can stay longer than that. Not likely to hit over $17,000, which is something like nine grand less than '42d Street's' first week.

Fox is trying the revival experiment, the picture being Eddie Cantor's 'Whoopee' with the Mosconi Brothers, Roy Smeck, the Gaudsmiths and others on the stage bill. Slow start Friday indicated not more than $14,000 on the week.

The Earle stage show features Mitchell and Durant and Neville Fleeson, with 'Life of Jimmy Dolan' on the screen. Nothing flashy indicated, not more than $12,000 expected.

'Below the Sea,' at the Stanton, figures for an average $7,000; 'Silk Express,' first-run, will hardly better $3,200 at the Karlton.

'Reunion in Vienna,' which did so nicely at the Boyd that it held for a second week, should flash a nice $10,000.

The Aldine, dark since the fall, reopens on the 23d with 'Be Mine Tonight.' Universal has rented the house from the S-W people. Only short run expected on a grind policy according to present plans.

The Europa, little arty theatre on Market street, closed last week for the summer, following its competitor in this line, the Vogue, by a few days.

With these two and Keith's, the Walnut and the Locust dark, summer lay-out has been reached with possible exception of the Boyd, which generally closes during July and August. Nothing has been announced concerning it yet.

Last week's trade, in general, was pretty bad, the intense heat being held strictly accountable. The Earle, with Rubinoff on the stage, fell $3,500 under expectations to get only $13,500 for seven days, while the Fox only pulled a mild $15,000.

Estimates for This Week

Arcadia (600; 25-40-50)—'Terror Abroad' (Par). First run, rare at this house; $2,600 likely. Last week 'Today We Live' (MG). Only fair $2,400.

Boyd (2,400; 40-55)—'Reunion in Vienna' (MG). Held in for second week which concludes tomorrow (Tuesday). Ought to get $10,000 as against sound $14,000 in first week.

Earle (2,000; 40-66)—'Life of Jimmy Dolan' (WB) and vaude. No big names and mediocre week indicated; lucky to beat $12,000. Last week 'Diplomaniacs' (RKO) and vaude; fell well under expectations, based on Rubinoff as stage feature; only $13,500 in seven days.

Fox (3,000; 35-55-75)—'Whoopee' (UA) and stage show. Revival not giving signs of being big success. Poor start and no more than $14,000 indicated. Last week 'Great to Be Alive' (Fox) and stage show; just a mild $15,000.

Karlton (1,000; 30-40-50)—'Silk Express' (WB). First run and nothing more than $3,200 seen. Last week 'Kiss Before the Mirror' (U) poor $2,300 in five days for this second run.

Stanley (3,700; 40-55)—'Gold Diggers' (WB). Being plugged plenty. Started well under '42d Street' and not likely to stick more than two weeks, although first week's figure should hit $17,000, excellent. 'Silver Cord' (RKO) a dismal $10,000.

Stanton (1,700; 30-40-55)—'Below the Sea' (Col). Average $7,000 indicated. Last week 'Little Giant' (FN) held over, got moderate $3,500, in four days.

Coolest Spots in B'ham Now Are in the Theatres

Birmingham, June 12.

With hot weather here the theatres are the coolest places in town. That makes a little difference at the box office. Grosses this week probably called fair with 'Adorable' getting the biggest catch.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'Adorable' (Fox). Gaynor always certain for a moderate week but with her new b. f., Henry Garat, there is not going to be the pull of Charlie Farrell; $7,500. Last week 'So This Is Africa' (Col), and 'Working Man' (WB) on split for $8,000.

Ritz (Wilby) (1,600; 25)—'Barbarian' (MG). Novarro never meant much and a light second week for Ritz is in view, $1,200. Last week 'Our Betters' (RKO), $1,500.

Strand (Wilby) (800; 25)—'Song of Eagle' (Par), and 'Phantom Broadcast' (Mono). On split, $1,000. Last week 'Men Must Fight' (MG), and 'Goldie Gets Along' (RKO), about same, slow.

Empire (BTAC) (1,100; 15-25)—'Mind Reader' (FN), and 'Zoo in Budapest' (Fox). Another house goes into split policy for the summer months. Changes on Fridays and Sundays, $1,300, pretty fair.

Galax (Wilby) (500; 15)—'Devil Commands' (Col). So-so $700. Last week 'Lucky Devils' (RKO) $900.

Laurel-Hardy Pic Aided by Vode Tops Sweltering Prov.

Providence, June 12.

Another week-end of sweltering weather, and consequently things are bound to be off once again this stanza. Film fare is predominately comedy with plenty of drawing power, but lacking in quality.

Cooling systems are on in full force. Spots equipped with any refrigeration are taking it on the chin badly.

Probably one of the most unusual features of the present film situation here is the manner in which certain second run houses have started to pick up business since one of the major studios eliminated exclusive runs. A couple of months ago several second run spots seemed destined to fold with the hot weather setting in, and the overamphasis being placed on live entertainment.

Loew's State is ahead this stanza with a fairly decent vaudeville and 'Devil's Brother' on the screen. House has instituted amateur night for Mondays and novelty night for Thursdays. The stunt has tilted the receipts considerably.

Paramount and Majestic are just about nip and tuck this week.

'International House' and 'Terror Aboard' are the features at the Paramount. Gross will be somewhere near $4,000. 'Warrior's Husband' and 'Hold Me Tight' at Majestic, too, will be around $4,000.

Estimates for This Week

Loew's State (3,200; 15-40), 'Devil's Brother' (MG) and vaudeville. Plenty of Laurel-Hardy fans here, but it's a good thing there's live entertainment to pep things up as the last feature length picture with the two comedians was a near flop. The fans that go for the comedians like them only in shorts, so this week's fine showing will largely be through the added inducement of vaudeville. Will have no difficulty in reaching $10,000. Last week 'Made on Broadway' (MG) was also in the money at $9,800, also because of the vaude.

Majestic (Fay) (3,200; 15-40), 'Warrior's Husband' (Fox) and 'Hold Me Tight' (Fox). Surprise of this bill is that the fans seem to go more for the latter feature. Cricks gave 'Warrior' nice break, but they seem to be alone in their opinions. Gross not expected to take a tilt more than $4,500 at the best, off. Last week 'Working Man' (WB) and 'Lucky Dog' (U), also off at $4,800.

Paramount (2,200; 15-40), 'International House' (Par) and 'Terror Aboard' (Par). Plenty of names to bring them in on this one, but unless the house starts a build-up the gross can't possibly touch over $4,500. Last week 'Girl in 419' (Par) and 'Sunset Pass' (Par) on the downward grade at $4,000, after two swell past weeks.

RKO Victory (1,600; 10-25), 'Goldie Gets Along' (RKO) and 'Below the Sea' (Col). Latter feature second run and house has no sort of a ventilating system, which is just too bad with the weather the way it has been; will be lucky to come anywhere near $1,600; n.s.g. Last week 'Tomorrow at Seven' (RKO) and 'Treason' (Col) also a headache at $1,900.

RKO Albee (2,200; 15-40), 'Professional Sweetheart' (RKO) and vaude. House playing up the Diamond Boys plenty to effect strong stage opposish. Bill this week well balanced, but not very many takers. House will have a pick-up no doubt but at that anticipated gross of $5,400 will be not very much to brag about. Last week 'Cocktail Hour' (Col) only $4,100.

2 for Fox Convention

Hollywood, June 12.

Arch Reeve, Fox studio publicity head, and John Dillon, local Fox exchange manager, leave June 20 for company's Atlantic City convention.

Only Fox people attending from here.

'Ladies Meet,' $34,000, Chicago, Big; 'Silver Cord,' $15,000, Palace, Fair

Chicago, June 12.

Business is still far from heartening even at the Chicago, where 'International House' (Par) last week and 'When Ladies Meet' (MG) this week showed signs of stimulating some public curiosity. World's Fair blues are still being sung. Some tourists started to trickle in over the week end, and that should be another factor to weigh and ponder in a week or two.

Majestic theatre has adopted a grind policy, dropping both its vaudfilm and musical tabloid plans. There will be four third run films weekly at 15-25 cents. This places it in opposition with the Woods, Randolph, Clark, La Salle in the loop. House will no longer be tabulated in VARIETY's box office reports.

Estimates for The Week

Chicago (B&K) (3,940; 35-55-75)—'When Ladies Meet' (MGM) and stage show. House picked up a bit on strength of screen product last week and again this week. Terrific heat, however, remains the unknown factor. Figure $34,000, big, just the same. Last week 'International House' (Par) with the whole Paramount studio roster loaded on marquee took $27,600.

McVickers (B&K) (2,284; 25-55)—'Hold Me Tight' (Fox). James Dunn-Sally Eilers combo generally plays Palace. Around $4,500 probable. Last week 'Lily Turner' (FN) got $6,200.

Orchestra Hall (Jones) (1,600; 40)—'Forgotten Men' (Cummings) (2d week). Getting enough of the floaters along Bowl, Mich to tally $5,000 or better, and no complaints. Nearby World Playhouse with a 75-cent top and artistic environment could not meet the overhead and now dark. Studebaker, however, has a legit attraction, so boulevard has other signs of life.

Oriental (B&K) (3,200; 30-40-65)—'Reunion in Vienna' (MG). Adults only on this one. First week $10,000; following resumption of straight pictures week ago (3). Second week should do $8,000.

Palace (RKO) (2,583; 40-65-83)—'Silver Cord' (Radio) and vaude. Hope to see $15,000, near which figure house can break. Last week the ledgers were spattered with blood at around $11,000 for 'Diplomaniacs' (Radio).

United Artists (B&K) (1,700)—'Water Front' (UA) (2d week). Maybe $8,000 for holdover. First week got $10,200.

NEWARK NOT SO

Just Full o' Heat—Not a Decent Gross

Newark, June 12.

There is nothing here but heat. The temp Friday officially rang the bell for 100 degrees and no one had a decent opening. As the heat's holding over there will be no grosses worth telling.

'Gold Diggers' will debut at the Branford, Tuesday (13), with a Hollywood 'premiere.'

The Jean Ange Players have relit the Lyceum, East Orange, with 'A Murder has Been Arranged.'

Estimates for This Week

Branford (WB) (2,966; 15-65) 'Life of Jimmy Dolan' (FN) and 'Diplomaniacs' (RKO). In for one show less than seven days. Good double bill, with a weather break would have been nice, but won't go much over $6,000. Last week, 'Elmer the Great' (WB) on six days fair on $8,000.

Capitol (WB) (1,200; 15-25-35-50) 'Bed Time Story' (Par) and 'Picture Snatcher' (FN). Great double bill for this house, wasted this week with something around $4,000. Last week, 'Bondage' (Fox) and 'Song of the Eagle' (Par) not so bad with $6,600.

Little (Cinema) (299; 50) 'Heart of Ireland' (Moore) and stage show. Better than German films anyway, but may have to be satisfied this week with $900. Last week, 'Kerry Minstrel,' dropped on repeat week to $750.

Loew's State (2,780; 15-75) 'Nuisance' (MG) and vaude. Both bill and pic okay, but will hardly top $7,500. Last week 'Peg o' My Heart' (MG) disappointed with $9,000.

Newark (Adams-Par) (2,248; 15-75) 'International House' (Par) and vaude. Would normally be near the top with radio names but this week will hardly break $6,500. Last week 'Girl in 419' (Par) weak with $5,400.

Proctor's (RKO) (2,300; 15-75) 'Kiss Before Mirror' (U) and vaude. Showing eight acts and will try it again next week. This week maybe $8,000. Last week 'Silver Cord' (RKO) nice at $10,000.

Terminal (Skouras) (1,900; 15-50) 'Hold Me Tight' (Fox) and 'Black Beauty' (First Div.). Will scrape bottom with $2,500. Last week, second of 'Adorable' (Fox), n.s.h. with $2,700.

Cooling Plants Don't Mean a Thing in Col.

Columbus, June 12.

Not much play anywhere this week, with heat the big factor in keeping the theatres at below normal. Closing of university session (except special summer quarter) also hurt badly. Crowds going for swimming pools, lakes and beer gardens rather than the films. Advertising of cooling plants but little help.

Loew's Ohio has the call this week, with Tony Wons in person, along with a WCAH radio show on the stage, helping 'Devil's Brother' to do its stuff. Palace's 'International House' questionable because of this opposition, with 'Little Giant' at Grand below normal because house not as cool as it might be.

Estimates for This Week

Palace (RKO) (3,074; 25-40)—'International House' (Par). Got away light and have too much; only $6,000. Last week 'Out All Night' (RKO) $4,700.

Ohio (Loew-UA) (3,000; 25-40)—'Devil's Brother' (MG) and all radio stage show starring Tony Wons. May see a fair $7,000. Feature of the performance is direction of orchestra by Ward Farrar, publicity man for Loew. Last week 'Adorable' (Fox) just skidded past the $4,000 mark.

Broad (Loew-UA) (2,500; 15-30)—'Terror Abroad' and 'Phantom Broadcast' (Mono). Double bill just fair at $2,000. Last week 'Made on Broadway' (MG) and 'Reform Girl' (Tower) just hit $2,400.

Grand (Neth) (1,100; 25-40)—'Little Giant' (WB). Looks like a bare $2,500. Last week 'Picture Snatcher' (FN), $3,000.

Majestic (RKO) (1,100; 15-30)—'From Hell to Heaven' and 'Officer 13.' Double billed, hardly set to beat $1,800. Last week's double bill $1,700.

HEAT CHASED THE BIG INDIANA TO SHUTTERS

Indianapolis, June 12.

Theatre managers are still standing around on street corners downtown nightly crying on one another's shoulders about the record-breaking heat wave which hasn't let up since it started 10 days ago. Their ranks have been depleted, somewhat, however, with the closing of the big Indiana last Thursday night and the closing of the little Ohio Saturday night.

Indiana's closing is the first time that 3,300-seat deluxe has shut down since its opening five years ago. The hot weather helped to finish it off a week earlier than expected, the unions having received notices only seven days in advance. A picture had already been set in for this week, but the house went dark at the end of the run of 'Below the Sea' when the books showed less than $3,000, which is brutal in that spot.

Ohio finally gave up with 'Be Mine Tonight' after a fortnight of desperate effort. Bill Depperman did everything in the book in the way of plugging, but was hampered too much by the junky policy of the house under various hands in recent months. 'Be Mine' didn't gross more than $1,500 in its 14 days of trying.

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Hold Me Tight' (Fox). Perked up a little this week and should touch $3,200 in spite of heat. Last week 'Silver Cord' (RKO) did only $2,800, although Ken Collins got extra newspaper breaks as result of Irene Dunne's visit in town.

Circle (Circle) (2,600; 25-40)—'Cocktail Hour' (Col). Still in the rut with a take of $2,500. Unions working under notice as house prepares to close unless improvement shown soon. Ace Berry moved in to take personal charge with the closing of his other house, the Indiana. Last week 'International House' (Par) did a shameful $2,700.

Lyric (Fourth Ave.) (2,600; 25-30-40)—'Cohens and Kellys in Trouble' (U), and vaude revue. A good stage bill will help this one battle through to $6,500. Lester Huff moved in to organ this week, replacing Ruth Noller. 'Zoo in Budapest' (Fox) and vaude revue last week slipped after good start to finish at $6,100. Same story of too much heat.

Loew's Palace (Loew's) (2,800; 25-40)—'When Ladies Meet' (MG). Looks very good for these times with a gross in sight of at least $5,200. National assist ads and good campaign, together with some of the business formerly diverted to the Indiana, kept this one ahead of the weather man's rapping. Last week with 'Devil's Brother' (MG) drew no more than an average $3,800.

L'ville Ballying Itself, Getting Okay Attention

Louisville, June 12.

Rialto trying best to attract attention to its vaude show by having Dault and LaMarr, equilibrists, balance on chair on three tables atop Kentucky hotel and theatre and by having variety giant ride about city in midget automobile. Funny thing about balancing act on theatre is that Loew's provides shade for persons who watch act—since it is just across the street from the Rialto. Loew's mgr., McDowell, has no kick coming, though, for he gets as many patrons out of the exhibit as the Rialto does.

Rumor still afloat that Loew's going to have stage shows shortly.

National closed temporarily Monday as result of labor troubles.

Hottest weather in years drove some persons who had to come downtown into refrigerated theatres for relief.

Estimates for This Week

Loew's (3,400; 25-40), 'Devil's Brother' (MG). Good going, $3,900. Last week 'Made on Broadway' (MG) drew $4,500.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'Picture Snatcher' (WB) and vaudeville. Okay trade at $4,800. Last week 'Hold Me Tight' (Fox) and revue, $4,500.

Strand (Fourth Ave.) (1,786; 25-40), 'International House' (Par). With good ad campaign and box-office names, fair at $3,300. Last week 'Working Man' (WB), $2,800, not so.

rown (1,500; 15-25-40), 'Ann Carver's Profession' (Col). Fay Wray coming too frequently to draw heavy; off at $1,300 with fair reviews. Last week 'Tomorrow at Seven' (RKO) starved along on $1,600.

Alamo (950; 15-20-25), 'King of Jazz' (U). Reissued edition clicked to $1,400. Last week 'Woman I Stole' (Col), fair, $1,100.

HUB FAIRLY OK, 'GIANT' $21,000

Boston, June 12.

Hub's one and only arty spot steals the week's show in the biz kleigs. From ever-seater, Fine Arts suddenly leaps into never-seater class with a German repeat film. After breaking house records first week, 'Maedchen in Uniform' is held over, and it had a winter run of two weeks in downtown Majestic, at that. On hottest afternoon of year it turned 'em away, ditto that evening. George Kraska can't explain it. At $3,800 it has more gravy than any house in town has seen in moons.

For rest, heat wave is still walloping away. Met has small chance for velvet; best negro show hereabouts since 'Rhapsody in Black' did wonders, and on its heels house puts forth straight variety bill, departing from its routine of revues and such.

Downtown came spurt of enthusiasm in reopening of Tremont, plenty big ballyhoo for 'Be Mine Tonight,' which got a rave reception and should build nicely.

Estimates for This Week

Keith's (RKO) (4,000; 35-55) 'Professional Sweetheart' (RKO) and vaude. Good show but very slow to pull, which may be laid to succession of so-so movies; $8,000, mebbe, terribly off. Last week, 'Cocktail Hour' (RKO) and vaude, tough at $9,500.

Orpheum (Loew) (3,000; 30-40-50) 'Peg o' My Heart' (MG) and vaude. Looks as if house will take it on chin at $9,500. Last week, 'Reunion in Vienna' (MG) and vaude, with some profit in $11,000.

State (Loew) (3,000; 30-40-50) 'When Ladies Meet' (MG) and one stage act, with Sunday vaude and band. Film satisfying, and may get $9,000, okay. Last week, 'Devil's Brother' (MG) and stage act, fair at $8,500.

Met (Publix) (4,330; 30-50-65) 'Little Giant' (FN) and stage show. Looks for only $11,000, away off. Last week, 'International House' (Par) and corking negro show, latter doing the trick handsomely for build to $24,000, splendid.

Scollay (Publix) (2,800; 25-35-45-55) 'Lilly Turner' (FN) and 8 acts vaude. Sliding along to $9,500, pretty good. Last week, 'Eagle and Hawk' (Par) and vaude, nice $9,800.

Paramount (Publix) (1,800; 25-35-50) 'Zoo in Budapest' (Fox) and 'I Love That Man' (Par). Good show but $4,000 not so forte. Last week 'Lilly Turner' (FN) and 'Tricks for Trick' (Fox), had much profit at $6,800.

Tremont (Indie) (1,600; 25-35-50) 'Be Mine Tonight' (U). Grind policy, opening 10th, and finding favor, likely to build Exploitation expert. First week may bring $5,000, which will be okay.

Fine Arts (600; 25-35-50) 'Maedchen in Uniform' (Krimsky-Cochran). Sell out and hold over. First week, $3,800, thick cream and then some; expected to do as well current week.

B'way Wilting Under the Heat; But 2 Sockaroos, 'Gold Diggers' May Hit $50,000; 'Jennie' 35G's

Unseasonable heat is scorching the current crop of first run pictures. But two attractions, by virtue of their heavy draft, are withstanding the onslaught bravely. All others can't stand the gaff.

Doubleton bucking the tough weather for good profit is 'Golddiggers of 1933' at the Strand, and 'Jennie Gerhardt' at the Paramount. From indications the first week of the new Warner musical will be between $45,000 and $50,000, possibly beating initial week of '42d Street,' $46,000.

Had not the elements brought torrid temperature 'Golddiggers' would be doing better. Warners guessed a little wrong in that respect, opening picture Wednesday night (7) on the eve of the blister wave. Strand could have held 'Little Giant' another week on basis of $19,300 but wanted to get 'Golddiggers' going quickly. Instead of getting it in ahead of the hot weather, it walked right into the furnace.

With $35,000 as a likelihood, the Par may hold over 'Gerhardt,' the Dreiser story, a second week. Although all houses felt weekend business slip away badly, in the first four days of 'Gerhardt' the Par got over $20,000.

Cooling systems, of course, are attracting those who would go to theatres just to dry off, but what little icing plants are drawing is nothing compared to the numbers going other places to avoid wilting collars and moist brows.

Over in Radio City the weather pains are also stabbing, with the Music Hall lucky to touch $42,000 on 'Ann Carver's Profession,' a new low, and the RKO Roxy dipping to $11,000 or below on 'Warrior's Husband.'

The Laurel and Hardy comedy, 'Devil's Brother,' is struggling along at the Capitol, where possibilities to get over $30,000 look dim.

Two pictures which were being held over a second week, go out tonight in advance of a full 14 days. They are 'Below the Sea,' at the Rialto, lasting four days on holdover and 'Study in Scarlet,' at Mayfair, for five days. Take, respectively, is $4,000 and $4,900. With the heat being what it is, both the Rialto and Mayfair were perhaps smart in not wasting a new picture.

'Life of Jimmy Dolan' opened last night (Monday) on a preview at the Rialto. Walter Reade brought 'Whoopee' into the Mayfair last night (Monday) and has booked 'Silk Express' from Warner Bros. to follow that.

The Rivoli gets a new one tomorrow morning (Wednesday) in 'Lily Turner,' which will make three Warner pictures on Broadway concurrently at houses outside the Warner chain. Riv winds up its fourth week of 'Waterfront' at $10,200, mild.

At the old Roxy, where 'Trick for Trick' has its sign out, the week's potentialities appear to be under $15,000. Picture could be doing worse, considering everything.

Palace this week adds some draft through Baer-Schmeling fight pictures. House looks to do around $8,500, not so bad. The feature is 'Girl in 419,' but the scrap film's drawing.

Universal continues with 'Be Mine Tonight' at the Criterion and on the third week receipts will be around $4,000. A distinct disadvantage here is that the Crit isn't equipped with a cooling system. May try a fourth week, however, in view of low nut.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65), 'Devil's Brother' (MG) and stage show. Laurel-Hardy comedy has the odds against it, mostly through boiler-room ether, but may pick up to exceed $30,000, not so fancy. Last week 'Hell Below' (MG) found $43,000 around.

Criterion (875; 25-75), 'Be Mine Tonight' (U) (3d week). Musical hangs on but hurt somewhat by the warm weather. Take for third week drops to around $4,000, but likely U will try a fourth. Second week was $4,200, pick-up over first.

Mayfair (2,200; 35-55-65), 'Study in Scarlet' (KBS-Fox) (2d week). Went out last night (Monday) after five days at $4,900, to let in 'Whoopee' (UA), revival. First week of 'Scarlet' was $8,400, okay.

Palace (1,700; 25-40-55-75), 'Girl in 419' (Par), Baer-Schmeling fight pictures and vaude. Film account of big fistic battle attracting bottor coin here, $8,500. Last week 'Adorable' (Fox) on second run got $6,700.

Paramount (3,664; 35-55-75), 'Jennie Gerhardt' (Par) and stage show. Aided by good reviews, this one's getting a pretty good play and ought to kiss $35,000 to possibly hold-over. Last week, six days of 'International House' (Par) on holdover, $22,400, medium.

Radio City Music Hall (5,945; 35-55-75), 'Ann Carver's Profession' (Col) and stage show. Looks to be headed for a new low of around $42,000, after setting an all-time depth of $52,000 previous week on 'Cocktail Hour' (Col).

Rialto (2,000; 35-50-65), 'Below the Sea' (Col) (2d week). On four days holdover, $4,000 and out last night, 'Life of Jimmy Dolan' (WB) coming in. First week for 'Sea' was okay, $10,000.

Rivoli (2,200; 40-55-75-85), 'I Cover Waterfront' (UA) (4th week). Has held up pretty well, but like others, hurt during the past week; at $10,200 final week ending tonight (Tuesday) not so bad, however. Third week's intake $14,600, okay. 'Lily Turner' (WB) opens tomorrow a.m. (Wednesday).

Roxy (6,200; 25-35-55), 'Trick for Trick' (Fox) and stage show. Goes under the break figure this week to below $15,000. Last week 'Goldie Gets Along' (RKO) disappointed to the extent of $16,500.

RKO Roxy (3,525; 35-55-75), 'Warrior's Husband' (Fox). Second run will carry smaller R.C. house to a new low of $11,000 or under. Last week gross fell back to $14,000 on 'Bedtime Story' (Par), four days, and 'So This Is Africa' (Col), three.

Strand (2,900; 35-55-75), 'Gold Diggers of 1933' (WB). New musical making a gallant showing in view of heat and ought to range between $45,000 and $50,000 opening week. Last week, second of 'Little Giant,' $19,300, good.

State (2,900; 35-55-75), 'Working Man' (WB) and vaude. Arliss picture should put house in the $12,000 class, maybe a little under. Previous incumbent, 'White Sister' (MG) same.

'SCANDALS' TAB IN DET. UPS 'BONDAGE,' $15,000

Detroit, June 12.

The George White 'Scandals,' playing at the Fox this week, show that even the heat can't hurt something the public wants. At 55c top it's getting more money than the entire two weeks the same show got at the State last year at $1.50 and with Vallee, Bolger, Marshall in addition to the Howards and Eleanor Powell. Picture is 'Bondage,' so stage attraction can be given full credit for all the business.

Other houses in town all diving with the heat. The only business is those that want to get cool, and they won't come downtown for that. All houses lucky to get what they are. The Michigan is away off with 'Devil's Brother' and 'I Love That Man.' The Fisher is likewise doing nothing with 'The Nuisance.' The Downtown with Henry Santry and band with 'World Gone Mad' is just going along, which makes the 'Scandals' date mean much more. The Downtown stuck Santry in for a one-week date and reverts back to straight picture policy after the current week.

Both the State with 'International House' and the United Artists with 'I Cover the Waterfront' are milking by the holdover. Both pictures rated only one week on the biz they did. But they will probably do as much as anything during the current heat.

Last week 'Waterfront' and 'ternational' got a little dough, not enough to warrant the holdover. The Michigan with 'Eagle and Hawk' was mild at $9,900 with March attracting what did come in. The Fox with a low nut fared well with a gross of $8,000. The Fisher with 'Lilly Turner' was mild and off at $4,100. The Downtown died with 'I Stole This Woman,' $1,500.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55), 'Devil's Brother' (MG) and 'I Love That Man' (Par). Dips to $7,000, bad. Last week 'Eagle and the Hawk' (Par) mild at $9,900.

Fox (Inde) (5,045; 15-25-35-40-55), 'Bondags' (Fox) and 'Scandals' on stage. Terrifically big biz considering the heat, etc.; a cinch $15,000. Last week 'Warrior's Husband' (Fox) and stage show, about $9,000.

United Artists (P-P) (2,018; 15-25-35-40-55), 'Waterfront' (UA). Falls down seriously to $3,800. Last week same picture fair $7,100.

Downtown (RKO) (2,750; 15-25-35-40), 'World Gone Mad' (Maj) and Henry Santrey on stage. Only $3,800, weak, in sight. Last week 'I Stole That Woman' (Col) brutal $1,500.

State (P-P) (3,000; 15-25-35-40-55), 'International House' (Par). On holdover $3,200, mild. Last week same picture got $5,700.

Fisher (P-P) (2,765; 15-25-35-40), 'The Nuisance' (WB). Looks like $4,800, disappointing. Last week 'Lilly Turner' (FN) mild $4,100.

3 Mpls. Stage Shows Expected to Up Biz; 'Eagle' $11,000; Heat Hurts

Minneapolis, June 12.

With no less than three Loop houses boasting live talent, stage policy has its biggest inning locally in many a moon and grosses, while still somewhat anemic, probably will attain more imposing proportions than have been their wont recently. Extremely hot weather undoubtedly is one of the factors making for abnormally low takings.

RKO Orpheum has the Marcus Show; the State, Thurston, the Magician, and Johnny Green and the Malerich-Madesen orchestra, and the Lyceum, Lou Breese and his 24 musicians and Gertrude Lutzi and Stewart Johnson, singers. Present indications are that they'll finish the seven days' box-office race in just about that order. In 'The Eagle and the Hawk' the State has the strongest screen assistance for its stage show. Between them the Orpheum and State should garner close to $22,000. Under normal conditions they'd probably get around $30,000. Both houses had Saturday openings again, instead of the customary Friday, and both got off to good starts.

Using a split week arrangement, the Orpheum is pulling something new for itself. The Marcus Show is offering a different bill for each half of the week and the picture for the first three days is 'Below the Sea' and for the latter four, 'Parole Girl.' Incidentally, this Marcus Show was exploited and advertised in sensational fashion.

Starting its ninth consecutive week, 'Be Mine Tonight,' at the tiny World theatre, continues as the season's marvel attraction. Ads emphasize that it's in its 'third month' and no end of the engagement is yet in sight. Despite torrid temperatures, this British picture should cop around $1,500 this week, which isn't hard to take when the 'nut' is down to $500 or less.

Although it played the 15c. grind loop third and fourth run Pantages theatre for a single day a few months ago, 'King of Jazz,' the Paul Whiteman re-issue, is the Lyceum screen offering. Lou Breese's orchestra is the main attraction here, however.

Estimates for This Week

State (Publix) (2,200; 55), 'Eagle and the Hawk' (Par). Thurston and Johnny Green and the Malerich-Madesen orchestra. All-around strong show, with first-rate picture possessing some pulling power. Should hit $11,000. Pretty good, but far under what show deserves. Last week 'Little Giant' (FN), Joan Blondell in person and Johnny Green and orchestra, $9,200, pretty good, but considerably under expectations.

Orpheum (RKO) (2,890; 35-50), 'Under the Sea' (Col) and 'Parole Girl' (Col), split, and Marcus show on stage, presenting a different bill first and last half of week. Attraction and special midnight show Saturday got plenty of free and valuable advertising from 'Buzz' Bainbridge, mayoralty candidate, who dared Mayor W. A. Anderson, his opponent, to halt it the same as was done to 'Crazy Quilt.' Admission boosted to 75c and all seats reserved for midnight show. Sizzling posters and newspaper ad copy, with inferences regarding undraped feminine forms and other naughtiness, luring the paying customers. Around $12,000, good, indicated. Last week 'Diplomaniacs' (RKO) $2,200. Poor.

Century (Public) (1,600; 40), 'Peg O' My Heart' (MG). Marion Davies no card here and antiquated story too tame for these tough days. Will be lucky to top $2,500. Bad. Last week 'Lilly Turney' (FN), $2,300.

Lyceum (Clifford) (2,500; 40), 'King of Jazz' (U) and Lou Breese and 24-piece orchestra and Gertrude Lutzi and Stewart Johnson, singers. Paul Whiteman not even mentioned in newspaper or other ads or on canopy. Bing Crosby and others getting the billing. Picture played 15c Pantages a couple of months ago in longer form. Orchestra the main draw here. Perhaps $3,000. Light. Last week 'Study in Scarlet' (WW), $2,400. Bad.

Uptown (Public) (1,200; 40), 'Central Airport' (FN). About $2,000 indicated. Light. Last week 'White Sister' (MG), $2,200. Light.

Lyric (Public) (1,300; 35) 'Zoo in Budapest' (Fox). First-rate picture, but no cast names and title a detriment. Looks like around $2,000. Bad. Last week 'Made on Broadway' (MG), $2,200. Light.

Grand (Public) (1,100; 35), 'White Sister' (MG), second loop run, and 'Grand Slam' (FN), first run, split. Maybe $1,000. Light for uncooled house. Last week 'Cavalcade' (Fox), third loop run and entire week, $1,200. Bad.

Aster (Public) (900; 25), 'Trick for Trick' (Fox), first run; 'King's Vacation' (WB), second run, and 'Cabin in Cotton' (FN), second run, split. About $600 indicated. Bad. Last week '42nd Street' (WB), fourth loop run and entire week, $1,300. Good.

'LADIES' BRISK $14,000; RUBINOFF BIG, BALTO

Baltimore, June 12.

Only two opportunities in town for standout business. First is a vaudfilm spot; the latter straight pictures. The first is the Hippodrome with Rubinoff on the platform; the second is the Stanley with 'When Ladies Meet' on the screen. These are the two box-office giants of town, with the former having the edge as far as receipts are concerned.

At the Hipp is 'Professional Sweetheart,' a world premiere, and unknown on its arrival. It's getting notices and talk on its satirical treatment of the goody-goody radio hour, but film isn't in the money as far as the box office is concerned. Rubinoff started the house off to the best opening the Hipp has seen in six weeks, and is destined to deliver the best gross since 'King Kong' roared through the register. No question he's the biggest show thing in Baltimore this week from any and every angle.

Loew's hot for 'When Ladies Meet' at the Stanley, going overboard on its regular advertising budget to give this one extra space. Reviews are of have type generally and house will take to itself all the class business of the town, even without the extra added attraction of the names of Ann Harding, Robert Montgomery and Alice Brady, the latter having a considerable following here since her legit days.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65), 'Devil's Brother' (MG) and vaude. Costume angle is hurting this Laurel and Hardy full-length and the trade here, led by the exhibitors, are beginning to think up gags, more or less serious, about Metro's increasing tendency to go arty. No strength on the stage. Whole thing looks weakish and not likely to better $12,000, one of the poorer sessions. Last week 'Ex-Lady' (WB) proved meat and drink for the ladies besides the added inducement of Dick Powell in person, all of which meant pleasant $15,200.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65), 'Professional Sweetheart' (RKO) and vaude. Dave Rubinoff in person on the stage and doing the business of the town from all angles. Heavy billing as Eddie Cantor's pal is clashing somewhat with the Cantor 'Whoopee' revival at the Keith's. Rubinoff doing the whole vaude show with his mob and saving the house the cost of pitmen. Rubinoff's draw counting for smacking $16,000, the hottest boxoffice week since 'Kong,' which established marks in this theatre. Previous week fell away badly to finish softly at $10,200 for 'Elmer the Great' (WB) and Gene Dennis on the stage.

Keith's (Schanberger) (2,400; 25-30-40-50), 'Whoopee' (UA). Cantor revival is getting business from all the radio fans, with Cantor admittedly a bigger draw for the fireside mob at present than he was during the first release of this picture. House has patiently built up for the ether mob by presenting, week after week, shorts and features with radio names. In Cantor's all around draw and the initial smacking success of the picture, the film is holding steadily to a nice $5,000. Last stanza was down badly to $3,200 for 'I Love That Man' (Par).

New (Mechanic) (1,800; 25-30-40-50), 'Great to Be Alive' (Fox). Panned generally, in print and by tonsil, and going nowhere. No names on the title frame is hurting miserably, and the house is suffering in consequence by not topping poor $2,500. And it was almost as bad last week for 'Ann Carver's Profession' (Col) which hit solemn $2,900.

Stanley (Loew-UA) (3,400; 25-35-40-55-65), 'When Ladies Meet' (MG). Picture smack of the week, and will bolster house exceptionally to $14,000, biggest in a long while. Theatre has returned somewhat to flesh by bringing back the organists. First in is Bob West, something of a local fav among pipe-pounders. If a click, house will use a string of 'em. Looks like happy days again for this house after having been a headache for months. Last week was a slide from good to worse for 'International House' (Par), which finished in a disappointment at the mild $11,100.

Valencia (Loew-UA) (1,500; 25-35-40-50), 'Supernatural' (Par). One of the very infrequent first-runs for this upstairs theatre, house usually being assigned second runs of Century or Stanley pictures. But this one was a picture Loew's had to play and suffer. And it's going to suffer plenty at the brutal $2,200 for a hopeless picture about souls and doctors and supernatural theory.

'Little Giant,' $6,200, Alone Offsetting Buffalo's Heat

Buffalo, June 12.

With weather hurting, business remains stagnant here, with exception of Hipp, where 'Little Giant' is pulling for $6,200 on week.

The Buff made some headway last week, but falls back currently to the $10,000 level.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55), 'Eagle and the Hawk' (Par) and stage show. Looks for only $10,000, poor. Last week 'International House' (Par) and stage show, did better, $12,800.

Century (Shea) (3,400; 25-40), 'Great Jasper' (RKO) and 'Girl Missing' (WB). Down farther than previous week; only $4,100 in line. Last week 'Airmail' (U) and 'Hello Sister' (Fox) $4,700.

Hipp (Shea) (2,400; 25), 'Little Giant' (WB). Ed G. Robinson pulling fairly well, $6,200. Last week 'Looking Forward' (MG) and 'Ex Lady' (WB) got $5,000, fair.

Lafayette (Ind) (3,400; 25), 'World Gone Mad' (Maj) and 'Blame the Woman' (Prin). Should do a nice $6,500. Last week 'Shall We Tell Our Children?' (Col) and 'Big Chance' (Eagle), fair at $6,000.

Denver's Record Heat; Drawless Product No Help

Denver, June 12.

With thermometer hitting 94 for the hottest weather of the year, grosses at first-runs and other houses as well took a nosedive. Houses also suffering from lack of pictures with drawing power. Denver bettering last week slightly but with aid of Beverly Hillbillies on State. Denver started better than in past several months, but hot weather crimped boxoffice.

Practically every film in first runners disappointing and apparently only regulars paid the tariff.

Orpheum is topping previous week, along with slight boost at Denham and Denver; others are down. Record crowds looked for next week at Denham with Fanchon & Marco 'Desert Song' on stage at 40c top. Played Denver last year at 65c and packed 'em in doing close to $22,000.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40), 'Sweepings' (RKO). Fair at $3,000. Last week 'Gold Diggers' (WB) a good $3,500 on a second week. The previous picture had its world premiere at both the Aladdin and Orpheum and did standouts at both houses most every night.

Denham (Hellborn) (1,700; 15-25), 'Rome Express' (U). A little up; $2,900. Last week 'Woman I Stole' (Col) finished with a fair $2,700.

Denver (Publix) (2,500; 25-35-40-50), 'International House' (Par) and Beverly Hillbillies in person. So-so, $6,000. Last week 'Reunion in Vienna' (MG) a poor $3,500.

Orpheum (Orpheum) (2,600; 25-30-40), 'Warrior's Husband' (Fox), and Fred Schmitt and orchestra. Better at $6,000. Last week 'Zoo in Budapest' (Fox) went floppo, turning in only $3,750 for the week.

Paramount (Publix) (2,000; 25-40), 'I Love That Man' (Par). A little behind last week, about $2,100. Last week 'Girl in 419' (Par) only $2,300 for seven days.

Robinson Colored Revue Wakes Up K.C. for $12,500

Kansas City, June 12.

With a promise from the weather man for cooler weather and with the city schools out for the summer the picture show managers are anticipating a little better trade this week. Mainstreet is depending for a number of extra thousands upon the Bill Robinson 'Goin' to Town' stage show and as Bill has always been a big time favorite here a good week is assured. Manager Lawrence Lehman has arranged to accommodate the colored admirers of the dancing star with a special show Thursday evening, and the demand for tickets has been heavy.

Laurel and Hardy's 'The Devil's Brother' is the feature at Loew's Midland but it is hard to estimate the result, although the Sunday opening was satisfactory. The Newman has 'I Love That Man' and the flaps are going for it strong. 'It's Great to Be Alive' opened with a midnite preview performance at the Uptown and is set for the week. Opening was good.

Newman purse at Riverside was won by Barbara O, and Gladys Green, secretary to George Baker, manager of the theatre, presented the winning owner with a large silver cup. Last week business was badly off and the races, hot weather, amusement parks are blamed. Thermometer was around 100 every day and the mats were light in spite of the chilled thatres to give comfort from the blistering sun.

Estimates for This Week

Liberty (Dubinsky) (860; 10-15-20), 'Ladies They Talk About' (WB), first half; 'King's Vacation' (WB), second half. Probably around $1,800, fair. Last week 'So This Is Africa' (Col) and 'Hard to Handle' (WB), ditto.

Mainstreet (RKO) (3,000; 25-35-50), 'Below the Sea' Col) and Bill Robinson's 'Goin' to Town' stage show. Opened strong and should hit $12,500. Last week 'King of Jazz' (U) and 'Kiss Before the Mirror' (U) opened well but flattened out the latter part of the week for $6,000, fair.

Midland (Loew) (4,000; 25), 'The Devil's Brother' (MG). The fans laugh and shout at the antics of Laurel and Hardy in their short comedies, and this one will prove whether they will entertain through a full length feature. Expected to draw near $10,000, fair. Last week 'Made on Broadway' (MG) never had a chance. Newspaper critics gave it the works and devoted much of their reviews to the merits of a 'Silly Symphony,' $7,100, poor.

Newman (Par) (1,860; 25-40), 'I Love That Man' (Par). Friday opening not so hot but Saturday and Sunday looked better and the picture will turn in around $7,000, good. Last week 'International House' (Par), $9,000.

Uptown (Fox) (2,040; 25-40), 'It's Great to Be Alive' (Fox). Picture has been given nice publicity and predictions are for nice $4,000. Last week 'Hold Me Tight' (Fox) $3,500.

NO HEAT WORRIES IN N.W.; 'ADORABLE' $8,000

Seattle, June 12.

Daylight saving court decision due today (Monday) on sufficiency of 16,000 signatures petitioning referendum, offers some hope for showmen, for if court says petition stands, city council may vote to go back to standard time, thus saving special election. At any rate, voters will express themselves at next regular city election on this mooted question.

'Be Mine Tonight' is being held for fourth week. Biz very steady, with third week trifle ahead of second, so Manager Houck thinks it may 'run all summer.' Patrons see this one, go away and boost, so the grind goes on. Four weeks is longest run in this town for a de luxe theatre in a long while.

Paramount likes singles better than doubles, but this house is still a question mark. Nut is cracked pretty low these days, with rental reported to be on percentage, so Evergreen is getting okay break.

'Adorable,' with plenty of printers' ink back of it, and plugging with exploitation and billing the past two weeks, started with a bang and is given great bally break at Fifth avenue.

'Working Man' at Music Box proved great attraction for two weeks, but gave way to 'Christopher Strong,' with Katharine Hepburn getting tremendous billing. Also advance plugging heavy for 'Gold Diggers of 1933,' next at this spot.

Coliseum is the lone dual in town this week. 'Looking Forward' and 'Central Airport' look good.

'Sins of Love' (Ind) with lecturer and mats for women only, nites for men only, went big past week at Winter Garden (John Danz) with admish 35c. straight. Friday night was also ladies' night for 'working girls and business women.' House seats 1,000 and got around $4,900. Bi

Estimates for This Week

Fifth Avenue (Evergreen) (2,400; 25-40) 'Adorable' (Fox). Gaynor-Garat combo liked and $8,000 big. Last week, 'Hell Below' (MG), plenty of campaign helped reach very good $7,100.

Roxy (Jensen-Von H) (2,300; 25-35) 'Be Mine Tonight' (U); surprising, steady draw, so management holds fourth week, with expected $5,800; big; last week, 'Love Me Tonight' (U), steady draw third week went for okay takings of around $5,600.

Paramount (vergreen) (3,106; 25-40) 'The Eagle and the Hawk' (Par); holding nine days, to bring change date back to Thursday. Hope to get $4,500; last week 'Lily Turner' (Par) so-so at $3,800.

Music Box (Hamrick) (950; 25-35) 'Christopher Strong' (Radio) with Hepburn billed above pix title, anticipated $3,500, last week, 'The Working Man' (WB), second week, liked and good at $3,000.

Blue Mouse (Hamrick) (1,000; 25-35) 'Ex-Lady' (WB), with Bette Davis featured as her first starring pi , boxoffice expects good $3,500; last week, 'Diplomaniacs' (Radio) disappointed, failing to hold to early promise; around $3,000.

Liberty (2,000; 10-25) 'Soldiers of the Storm' (Col), with oke shorts, enroute to $4,300; last week 'As Devil Commands' (Col); 'McKenna of Mounted' (Col), dual, nice $4,000.

Coliseum (Evergreen) (1,800; 15-25) 'Fast Workers' (MG); 'Dangerously Yours' (Fox), dual, four days; then 'Looking Forward' (MG); 'Central Airport' (WB) four days, to take change date back to Wednesday, for first half $3,200; last week, 'Gabriel Over White House' (MG) and 'Topaze' (Radio), dual, great show and big week at $7,000.

'DIGGERS' 25G's ON BIG WASH. CAMPAIGN

Washington, June 12.

Best line-up of pictures town has seen in weeks and plenty of exploitation are battling beautiful weather which is sending the cash customers outdoors. All in all, week should be above average.

Earle is really money-maker with 'Gold Diggers.' Town has been circused for three weeks with ads, 24-sheet boards and leg art in store windows. Trend of exploit stuff is openly follow-up of '42d St.'

Pic opened with midnight preview Thursday (8), which did fair business, although night was pretty bad all over. Fitted into ballyhoo, and Friday opening was tremendous. House is playing six shows daily, with five on Sunday. Boys are hoping to beat record of '42 St.,' which was up around $27,000. If they do it'll be first time any local house has hit normal midseason figure since hot weather set in. Ought to get $25,000 anyway.

Fox is up against it with 'Gold Diggers' at opposition vaude house, but 'The Nuisance' is getting the Lee Tracy fans, and a swell stage bill headed by Benny Rubin is building. Putting up game fight with almost as big spreads in the papers as Earle. Week should be o.k.

Keith's has Gene Dennis back for third week after interim while she played Baltimore. Pic is 'Professional Sweetheart.' With Gene getting the femmes at the mats and Ginger Rogers enticing the pants at night, week should hold up to o.k. $6,000. Hardie Meakin's stunt of taking Gene to White House reception spread her in society columns and should net some new trade. The old bunch will be back, regardless.

Palace opened nicely with 'When Ladies Meet' (Metro). Nice stuff in Hearst papers and natural pull of Harding and Montgomery here should drag house up after slipping last week on 'International House' (Par). Met will do better this week than any time in month with 'I Cover the Water Front,' but that is largely because it's first real drawer. Opposition too strong for anything big.

Columbia is just about licked without cooling system. Trade which flocks to any house to cool off can't see sitting there, even if it is cheaper.

Estimates for This Week

Earle (WB) (2,424; 25-35-50-60-70)—'Gold Diggers of 1933' (WB) and vaude. Town circused in open follow-up of '42d Street' and hoping to equal record despite hot weather averages of past month. Beautiful $25,000 or better. Last week 'Life of Jimmy Dolan' (WB) up against opposition at Fox and first session of nice weather. Light with $13,000.

Fox (Loew) (3,434; 15-25-35-50-60)—'The Nuisance' (MG) and vaude. Benny Rubin heading nice stage bill and backed up by Lee Tracey pic should get by o.k. despite 'Gold Diggers' at opposition vaude house. Probably o.k. $21,500. Last week 'Made on Broadway' (MG) and 'Whoopee' did nice $19,000.

Keith's (RKO) (1,830; 15-25-35-50-60)—'Professional Sweetheart' (RKO) and Gene Dennis in person. Miss Dennis returning for third week with White House stunt in meantime should get women again. If Ginger Rogers entices the men all week, house should net o.k. $6,000. Last week 'Cocktail Hour' (Col.) was better than most recently at house and turned in fair $5,000.

Palace (Loew) (2,363; 15-25-35-50-60)—'When Ladies Meet' (MG). Harding and Montgomery coupled with Hearst build-up should see nice $12,000. Last week 'International House' (Par) slipped when word of mouth got around that names were mostly only that. Passable with $9,000.

Met (WB) (1,583; 15-25-35-50-60-70)—'I Cover the Water Front' (UA). Better than most at house recently, but tough opposition. Maybe satisfactory $5,000. Last week 'Murders in the Zoo' (Par) suffered from animal title. Light with $3,900.

Columbia (Loew) (1,232; 15-25-35-40)—'Sunset Pass.' House way off without cooling system. Weak $1,800. Last week 'Mind Reader' (WB) fair $2,000.

Going Places

By Cecelia Ager

Out of the Menagerie

Fay Wray has become a lawyer in 'Ann Carver's Profession,' the greatest woman lawyer since Portia. Never-lost-a-case Ann Carver. That'll show them. Everybody who had ticketed her as just a screamer, just flighty bait for monsters—may now join the snap-judgmenters and feel thoroughly ashamed.

Miss Wray's putting her bellitlers in their place is all the more triumphant because she's not only a woman lawyer now, but a woman lawyer whose success rests squarely on superior mentality. Although she remains just as attractive a figure as she used to be in the days when she was running away from animal nightmares, she wouldn't stoop to counting on her modish femme appeal in the courtroom. All those cases she wins, she wins because she's so darned bright. If she happens to be somcone wholly satisfactory to look at too, that's the judge's good luck. It is really remarkable, what Miss Wray's achieved in one single picture. A modernistic home that's yet smart comfortable, and 'lived-in,' an office that looks properly impressive and 'worked-in' too, and withal the ability to rip off high-sounding legal and financial phrases with the air of positively knowing what she's talking about. Take that, scoffers.

Claire Dodd, torch singer, menaces Miss Wray's marital-happiness for a spell, but despite her soft Deitrich make-up, the bewitching upward slant of her brows, her golden curls, her striking night-club sheath dresses and her definite sex appeal—there's really nothing that can endanger the new Miss Wray, now that she's become an intellectual. Besides, Miss Dodd drinks, and it makes her a little woozy in her pursuit of other people's husbands, whereas Miss Wray has taken to seeing things very clearly.

Clothes Unmake the Woman

When Thelma Todd put on her powdered wig for 'The Devil's Brother,' tied her hoop skirt frame about her heretofore unhampered waist and then cloaked her truly excellent figure, if not her bosom, in the modestly fulsome silk yardage of the indeterminate period, the sheer weight of her combined garments simply took all the fight out of her. Poor thing, she wasn't used to such concealment, she'd never met the necessity for it, she'd always believed in frankness anyway, and suddenly there she was, going about just as if her admirable form were something to be ashamed of. It was enough to make a girl lose her mind. The more power to Miss Todd that, in such a shattering plight, she managed to salvage at least a few fragments of her former lucid self and giggle only three quarters of her time before the camera.

None of her admirers need feel alarmed that Miss Todd's permanently affected. She'll be all right again, soon as she gets out of her present positively stifling environment. It's being in hiding that makes her so tragically coy, that puts her up to such painful coquetry. She's a warm-blooded thing, Miss Todd, and too much clothing undoes her. She even loses her sense of humor, and when Miss Todd loses her sense of humor, something pretty cataclysmic's going on.

F. G. New Style

Little would one think, to look at gentle Ruby Keeler of 'Gold Diggers of 1933,' that she is of the stuff of which revolutions are made. Such a sweet-faced little girl, surely she's not the kind to start trends, to set off nationwide reforms—and yet she has but to make another picture or two ere groups of flaps all over the country begin abandoning their saucy ways renouncing their heady back-talk, giving up their minds-of-their-own and throwing themselves whole heartedly into the business of making themselves over into replicas of pretty, pliant and meek Miss Keeler.

Editorials have been published, speeches made, nostalgic essays written anent the return of the Old Fashioned Girl—all to no avail. The flaps went right on being independent. It remained for submissive Miss Keeler, by her own shining example, to lead the O. F. G. back to glory. Miss Keeler's success, when all about her had failed, nestles in the fact that she presents a new kind of O. F. G., an O. F. G. in modern dress, a maid as smart, as trim, as chic to look at as the Modern Girl, a maid who confines

(Continued on page 38)

NOVARRO, 10G; 'MADE B'WAY,' $9,500, MONT'L

Montreal, June 12.

With Loew's vaude house cutting its prices to 50c. from Saturday (10) and Larry Bearg in New York fixing up a series of vaude acts to run through the summer, the only variety show permanently running in Canada is making a new bid for maintained grosses. Matinee houses have almost faded out during the hot spell with a hope that the fans will now be patronizing the top price shows at reduced figures.

Palace with best flickers in town has been holding top-notch position past week and may continue that way currently with 'The Barbarian,' for which a fair $10,000 is looked for. Capitol's brace are 'Eagle and Hawk' and 'Sleepless Nights,' which may better last week's poor b. o. and reach around $9,000. Loew's with a dime reduction in top price but biggest seating in town has 'Made on Broadway' and vaude; maybe $9,500. Princess is again all-British, 'Love on Wheels' and 'Wedding Rehearsal,' and gross isn't likely to exceed $5,000. The two French film houses not likely to show much.

His Majesty's goes back to French operetta which with subscription backing might gross $5,000. Nabes are feeling the heat and only about three of them making ends meet.

Estimates for This Week

His Majesty's (Ind.) (1,600; 25-$1.50). French operetta. Big subscription list guarantees against weather. Gross about $5,000. Last week stock company at 75c. played 'Luck O'Shea' with Allen Doone, guest star, $2,500.

Palace (FP) (2,700; 60)—'The Barbarian' (MG). Navarro should help, but $10,000 is the top and at that will lead the town. Last week 'Adorable' (Fox) did nicely at $10,500.

Capitol (FP) (2,700; 50)—'Eagle and the Hawk' (Par), and 'Sleepless Nights' (Empire). May collect $9,000, dependent on breaking of heat wave. Last week 'Sweepings' (RKO), and 'Diplomaniacs' (RKO) about $8,000.

Loew's (FP) (3,200; 50)—'Made on Broadway' (MG) and vaude. Montgomery-Ellers team and good vaude should do well but estimate is for $9,500 at best. Last week 'Fast Worker' (MG) and vaude; weather beat this down to $9,000.

Princess (CT) (1,900; 50)—'Love on Wheels' and 'Wedding Rehearsal.' All-British not overly liable to gross more than $5,000. Last week 'Below the Sea' (Col) and 'Strictly Personal' (Col) $5,500.

Imperial (France-Film) (1,900; 50)—'Le Picador' (French). May gross $1,800. Last week 'La Belle Marinlere' French), $1,700.

Cinema de Paris (France-Film) (600; 25)—'L'Homme a l'Hispano' (French) (3d week), $600. Last week, $700.

Nothing Else Matters in Lincoln but 'Diggers'

Lincoln, Neb., June 12.

This is certainly a one picture town this week. The Stuart is putting in 'Gold Diggers,' and has the coolest house in town which is two incentives for the pic to click here. All of the other houses with the exception of the Rialto which has vaude haven't a thing to plug.

The cheap hoke stock at the Liberty is currently farewelling, since last week's three days with temperature around 107 socked the house in the red plenty. The Stuart and the State are the only two houses in town that have any sort of protection against the oven temperatures.

The standing names along theatre row this week was the signing of leases on the Liberty and Orpheum theatres by the Independent Theatres. This assigns four local houses to that concern and breaks the J. H. Cooper, LTC supremacy here for the first time in 10 years. Leases stipulated that at least one of the houses should have a vaude or flesh policy of some sort. It marks the first turn to pics for the Liberty since the house was built.

College closed with the graduation ceremonies last mid-week and sent about 7,000 of potential customers out of town. Summer school doesn't seem to be pulling very many to town to replace 'em.

Estimates for This Week

Colonial (LTC) (650; 10-15-20) 'Blondy Johnson' (WB) and 'Tombstone Canyon.' Split, just fair during this heat wave $600. Last week 'Ladies They Talk About' (WB) and 'Treason' (Col), split, went average $650.

Lincoln (LTC) (1,600; 10-15-25) 'Sweepings' (MG). Very light $1,500. Last week 'Little Giant' (WB) peewed in gross $1,400.

Orpheum (LTC) (1,200; 10-15-25) 'Secret of Madame Blanche' (MG). Will even off to a moderate $700. Last week 'Trick for Trick' (Fox) and 'Song of the Eagle' (Fox) was stronger last half for $650.

Rialto (Monroe-Bard) (1,100; 10-15-25) 'Vampire Bat' (M) and stage presentation. Good outlook $1,650. Last week 'Should Women Tell' (M) and Bell's Hawaiians on stage, good enough $1,600.

State (Monroe) (500; 10-15-25) 'Night of Terror' (Col). Makes too many horror shows in the same block. Possible slow $800. Last week 'King of Jazz' (U) playing fourth time died on the second day and was bolstered by 'Terror Trail' (U) for the rest of the week, slim $700.

Stuart (LTC) (1,900; 10-25-35-55-60) 'Gold Diggers of 1933' (WB). Helped by a midnite prevue Sun. should take all the town's pic money, swell $4,200. Last week 'Hell Below' (MG) held its own in this iced-air house, good $2,500.

PORTLAND'S B.O. PACE IS GENERALLY PEPPY

Portland, Ore., June 12.

B.O. biz is picking up in most houses, which it should be with two largest spots in the burg dark, Paramount and Orpheum. Hamrick's Music Box is also dark. Understanding is that Pan deal for the Orpheum held up until capital is raised to take over Northwest houses.

'Adorable' clicked at the Broadway and looks good to hold. Second week starting rather quietly.

'Secrets' did above average but failed to warrant holding at the Fox-United Artists. House followed this week with 'I Cover the Waterfront,' well exploited, and going strong.

'42d St.' is now in its eighth week at Hamrick's Blue Mouse after five weeks at the Oriental, picture making longest run in the burg for years.

Hamrick to take over the Rialto June 30, and already has exploitation campaign started on 'Gold Diggers of '33,' to open the house on that date. Picture lined up in advance for a big opening and promises run of several weeks.

'Strictly Personal' flopped badly at the Liberty and pulled after five days. Liberty now has 'Pleasure Cruise' doing much better.

Yen for kid acts last week. Jack Biles had 'Kiddie Star Revue' at the Capitol three days. Oriental helped its b.o. considerably with Annabell Knowles juvenile revue of 50 kids for three days. Both acts locally produced. The Knowles act especially warranted the biz it got for talent and production.

Ted Florito's band did a fair biz, grinding four a day at the Rialto, with local dance hall getting the act as nightly feature after the last show. Currently the Rialto has CBS 'Blue Monday Jamboree,' stage unit in for one week at 35c top, with 'When Strangers Marry,' and looks just fair. Blue Monday radio troupe road-showed here at $1 top recently and failed to get much attention for single performance. Present booking looks in line for better results.

Greyhound racing still stealing the edge on pop attention, with b.o.'s suffering. Plans for night horse racing also percolating, which will be another slap at the picture grosses. New and louder exploitation needed to offset this type of new competish. General biz in the burg coming back steadily.

Estimates for This Week

Broadway (Fox-Parker) (2,000; 25-40) 'Adorable' (Fox). Getting along in second week for about $3,500, okay. First week did $6,200, okay for this house.

United Artists (Fox-Parker) (1,000; 25-40) 'I Cover the Waterfront' (UA). Well exploited and should answer for $3,500, fair. Last week 'Secrets' (UA) disappointed, only $2,900.

Oriental (Hamrick) (2,500; 25-35) 'Rome Express' (U). Getting attention and looks in line for $4,000, good, and may hold. Last week 'Working Man' (WB), second week did okay $3,900; first, big results with $6,200.

Liberty (Evergreen) (2,000; 15-25) 'Pleasure Cruise' (Fox). Looks like a better break for this house at possible $3,300. Last week 'Strictly Personal' (Par) flopped badly and pulled after five days, poor $1,800.

Rialto (Heilig) (1,500; 25-35) 'When Strangers Marry' (Col) and CBS stage unit 'Blue Monday Jamboree.' Getting fair attention and possibly good enough at $4,000 for seven days. Last week 'Circus Queen Murder' with Ted Florito's stage band, okay $3,800.

Leading Stocks Surge to New Highs On Falling Dollar's Inflation Tip; Amusements Quiet, About Unchanged

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
400	Col. Pict..	18¾	17⅞	18⅝	+ ⅛
500	Cons. F...	4⅞	4⅝	4⅝	+ ⅛
400	Do pf....	13	12⅝	12⅝	— ⅝
3,000	East. K...	85	81⅝	84⅝	+3
1,800	Fox	4¼	3⅞	4	+ ⅛
3,600	Loew's ...	22½	21¾	22	
1,800	Par cfs....	1⅝	1¾	1¾	
2,000	Pathe	1⅝	1½	1⅝	+ ⅛
400	Do A....	4⅞	4½	4½	— ⅛
56,900	RCA	10⅝	10¼	10⅝	
1,900	RKO	5	4⅝	5⅛	+ ⅛
20	U. 1st pf.	25	25	25	—3
11,100	W. B.....	5⅝	5	5¼	
	BONDS				
$8,000	Gen. Thr..	5½	5	5¼	— ⅝
2,000	Keith	45½	45½	45½	+ ⅝
5,000	Loew	80½	80⅝	80½	+ ⅛
10,000	Par-F-L...	15	14	14	—1
18,000	Par-Pub ..	14⅝	14⅝	14⅝	+ ¼
5,000	W. B.....	34	33	34	
	CURB				
500	Gen. T. pf.	⅝	⅝	⅝	
600	Technic ..	9½	9	9	
500	Trans-L ...	3½	3⅜	3½	+ ⅛

Ptsbg. Giving Itself Up to the Themometer; 'Diggers' Alone Oke

Pittsburgh, June 12.

It's SRO for the heat wave, standing room outside. All June mercury records smashed around here over the week-end, and sizzling temperatures sending the customers everywhere but into the theatres.

Only attraction that is successfully withstanding oppressive warmth is 'Gold Diggers of 1933' at the Stanley, will likely lose a couple of grand because of weather, but at that it looks like a cinch for pretty close to $20,000. Musical billed like a circus around here, with gala Hollywood premiere Thursday night and all of the trimmings. Got off to a great start and should get by with plenty to spare. Shortage of product may lead Stanley to hold it over for a second week and if that takes place, it'll be the first time in house's history that a film has stayed longer than the regular six days.

That kind of money at the Stanley means a terrific drain on the other sites. Penn has 'Devil's Brother,' one of the poorest of the Laurel-Hardy series, and will have trouble, and plenty of it, cracking a miserable $5,500, while Fulton, with 'Constant Woman,' looks headed in the direction of a woe-begotten $2,100. Davis, with a weak combo in 'Cocktail Hour' and 'Silk Express,' shapes up like a weak $1,800, while Warner, with 'Diplomaniacs,' will have to be satisfied with a terrible $2,900.

It's rock bottom all along the line, with the exception of the Stanley. Maybe cooling systems will bring 'em in when people get a little used to the heat. As it is, it's so sudden that going to theatres is farthest from thoughts.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Cocktail Hour' (Col) and 'Silk Express' (WB). Grade B combo and will be lucky to get even near the $2,000 mark. Last week, 'Life of Jimmie Dolan' (FN) and 'Tomorrow at Seven' (RKO) not much better at $2,100.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Constant Woman' (Tif). This house feeling it worse than the rest because it isn't equipped with a cooling plant. Has managed to struggle through summer in the past, and may do the same this season, although it's going to a struggle, no less. Current attraction lacking any cast names, shapes up pretty depressingly for a likely $2,100. Last week, 'Looking Forward' (MG) a surprise click at $4,700.

Penn (Loew's-UA) (3,300; 25-35-50) 'Devil's Brother' (MG). Feature length Laurel-Hardy comedies have never done a thing around here in normal times. That leaves this one, the poorest of the lot, little chance in a week like this. Maybe $5,500, maybe not. Las week, 'International House' (Par) n.s.h. either at $7,000.

Stanley (WB) (3,600; 25-35-50) 'Gild Diggers of 1933' (WB). This is the one they've been waiting for, so heat won't make too much difference, although it's likely to mean a couple of grand under what it might normally do. Picture billed like a circus and off to a great start, with great $20,000 in prospect. Last week, 'I Cover the Waterfront' (UA) around $8,000.

Warner (WB) (2,000; 5-50) 'Diplomaniacs' (RKO). Booked in at last minute when censors held up 'Private Detective.' Wheeler and Woolsey always have trouble locally, and not more than $2,900 looked for from this one. Last week, 'Hold Me Tight' (Fox) about $3,200.

By AL GREASON

Market tactics changed yesterday (Monday) as the pivotal shares came the fore. teel was pushed above 58, and Telephone was sent above 130, while secondary issues were left neglected. Volume passed 5,000,000. Recently the practice has been to trot minor groups for demonstrations, while the blue chips were left in the background.

The change tended to give the movement an appearance of importance, lacking in previous sessions when the active stocks were almost exclusively in the low-priced division. It stands to reason that a bullish flurry led by Steel and Telephone carries more conviction than recent sessions in which the leadership role was taken by Radio at 10, and Commonwealth Southern around 4 or 5.

Yesterday's buying leading stocks appeared to be based on the further retreat of the dollar against foreign currencies, with sterling at one time commanding $4.20 to the pound, a new relation carrying with it all the old inference of prospects for American inflation and invoking all the old arguments for getting out of cash and into stocks and commodities. Wheat was strong, scoring a new top of 82 cents for the distant option.

Amusement shares took but small part in the day's happenings. Volume was small in active shares like Loew's, with prices about unchanged. Fresh progress by Eastman Kodak to a new top around 85 for a net gain of 3 appeared to have small reference to the amusiments, since none of the group reflected buying. Columbia Pictures, as representative of the non-theatre amusements, made the best showing, continuing its outstanding performance of last week. Consolidated Film gave way a fraction.

Film Stocks Mark Time

In the absence of any news last week touching the amusement group individually, the active issues in that family made a good deal of flurry going nowhere in particular. At one time or another practically all the leading stocks touch a new high or repeated a former high on the current recovery, but Saturday's (9) final prices showed no appreciable change from those of the week before.

It has been a characteristic of the market for some weeks to exploit one or another group while the rest of the list turned quiet. Week before last and early last week the film stocks came in for special attention. Sudden decline in action might mean that stocks had reached a level where there was a good deal of realizing or the various cliques felt that their favorites needed a 'rest' at this stage of the advance. Probably there was something of both elements in the situation.

Radio was an exception among the entertainment shares, turning over in enormous volume (week's total was 700,000), with the price touching a new top at 10⅞ and carrying most of the gains to the final going. There was some comment on the fact that this time was chosen for a demonstration, since Radio is entering upon the dullest two months of its year, a time when current business is at an ebb in broadcasting, but when preliminaries are under negotiation for the autumn. Nothing in the news about mergers of communication systems to affect Radio, except that the Government's thumbs down on the Postal-Western Union consolidation, would be bullish for the air system, which would have been out in the cold if the two big wire or-

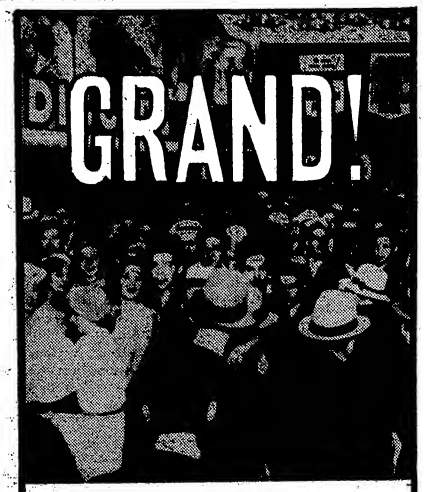
(Continued on page 25)

Schofield Assigned

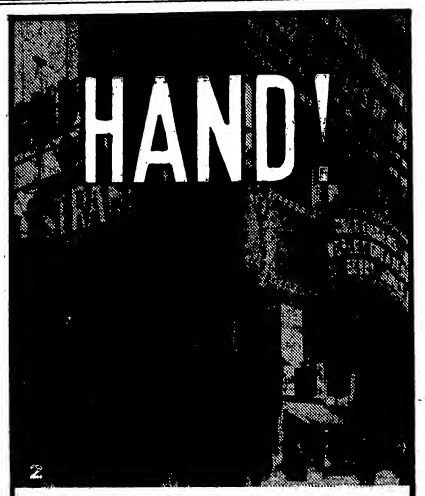
Hollywood, June 12.

Paul Schofield goes to Fox to collab with Marguerite Roberts in scripting 'Jimmy and Sally' for James Dunn and Sally Ellers.

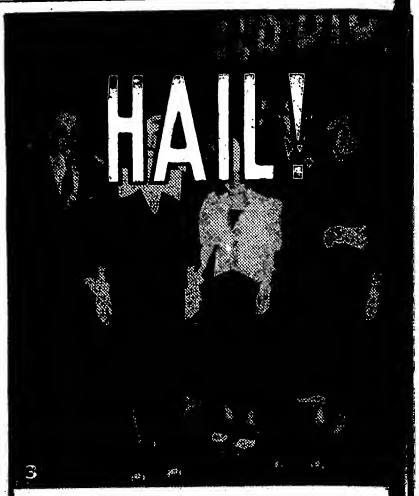
Charlotte Miller, who had been on the yarn, is off.



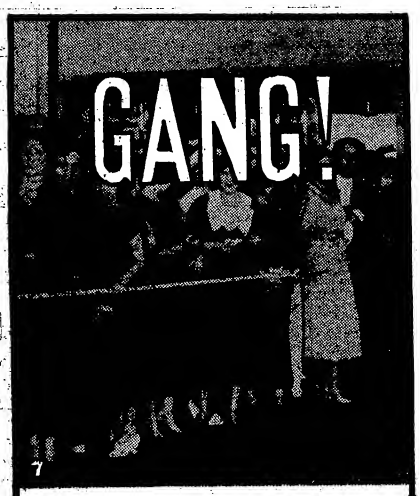
"Grand entertainment," says *N. Y. Daily News*, awarding 4 STARS to "Gold Diggers"!



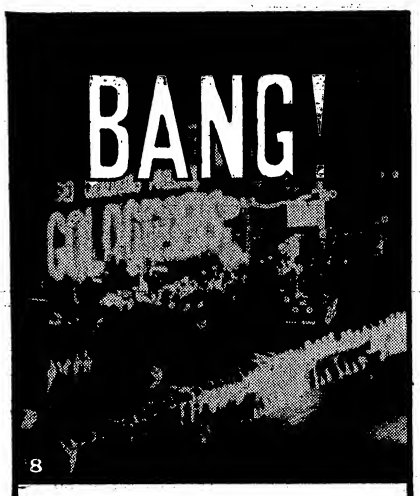
Thunderous applause from all N. Y. critics—"Defies description" (*Tel.*)... "Smash" (*Mirror*)



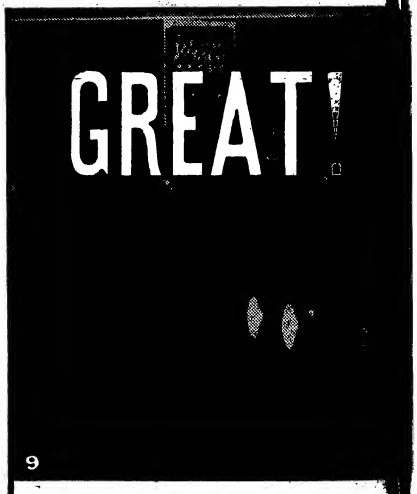
Celebs, society (on roller skates) salute tremendous Strand premiere!



Jamming the ropes at 9:30 A. M., Philly matches "42nd Street" figures.



Thunderous ballyhoo sends Grauman's Chinese to capacity at $1.50 top.

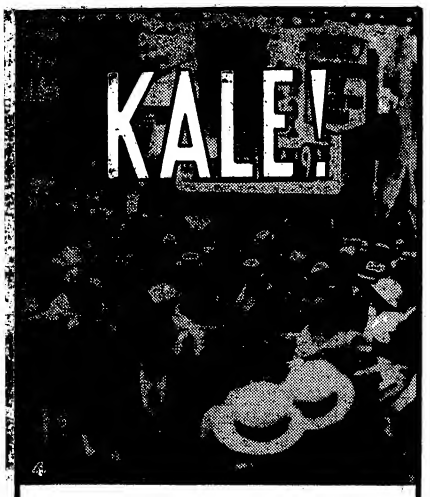


Cleveland Lake opening hits "42nd Street" record for 16% knockout.

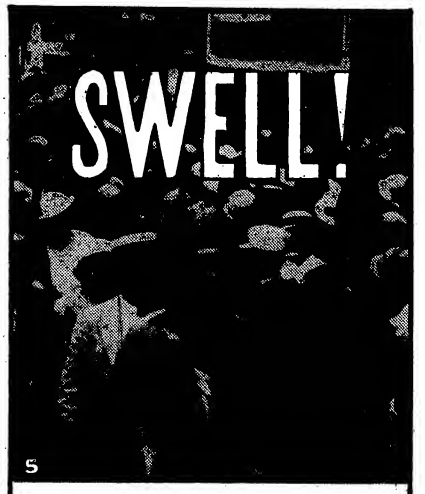
And now in New York

"GOLD DIGGERS" TOPS

...WARNER

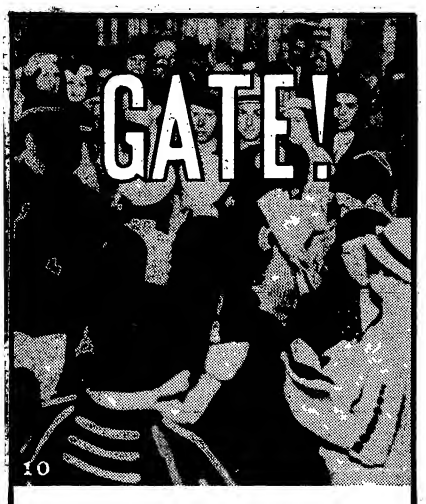


New York premiere business tops "42nd Street" by 42%.

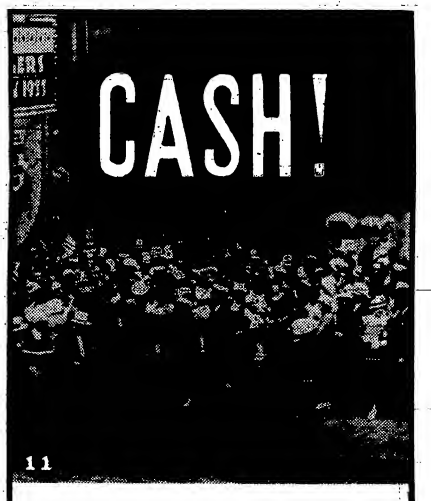


Gross in 2 Denver Houses 49% over "42nd Street."

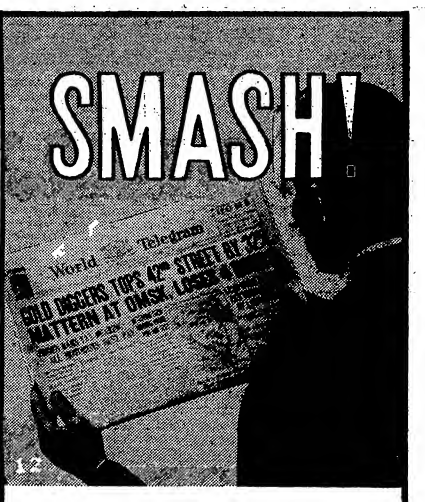
N. Y. American's "sets new film pace" echoes praise of millions.



22% bigger take beats heat and "42nd Street" in Memphis.



$1924 over "42nd Street", New Haven wins "wow money" report from Variety.



"Gold Diggers" sweeps country, all runs to date topping "42nd Street" by 32%!

★ ★ ★ ★

4 STARS in N. Y. Daily News

• • •

"42ND STREET" BY 42%

BROS. HAVE DONE IT AGAIN!

1933-'34 Pre-Release. Vitagraph, Inc., Distributors

CAPITOL, N. Y.

New York, June 9.

A big show with a lot of variety names studding the program this week. But again it's one of those endless chains that doesn't jell, although the hot spell makes almost any refrigerated cinema a welcome interlude. Result is that this is a show that invites lolling back instead of makin' you sit up and take notice. That's not good theatre, especially for the flicker fans. Only kicker is the finaling Phil Spitalny '1812,' the majestic Tschaikowsky overture being well productioned with an augmented singing choir and some nice lighting effects.

For the rest the components are highly satisfying if not cohesive. Probably the biggest disappointment is the cinematic stutterer, Rosco Ates, with his daughter, Dorothy, in a sort of comedy crossfire that borders too often on the vulgar idea of quipping for film-fan appreciation. The most legit contribution is the girl's concluding tap dance. For sure tap entertainment there is Sid Gary, the vet Arnaut Bros. and the Spitalny orchestra with the Nestle Chocolateers, his commercial radio billing.

Gary sings his pops well but a bit too often. Should curtail as he not only does a substantial straight pop recital but then adds a supplementary actlet with his radio impressions. It's all serviceable and highly palatable, but in view of the ensuing length of the stage proceedings it could be axed. The Arnauts' flirtation bird stuff still registers. Spitalny's Youmans pot-pourri opener is followed by the very heated 'Tiger Rag' and then '1812,' a variegated enough program. Band numbers 31 musicians, including two femme accordionists, backed up with two different vocal and terp groups, making for a good stage flash.

The Notre Dame Gee Club of 31 (with a leader it's 32) probably doubled into the '1812' presentation. In their own, their first stage appearance, they were a nice and brief interlude, with some football shots superimposed as a background in the course of the finale number. Bryant, Rains and Young are a nice terp threesome, but unsensational enough for a mammoth picture house. Girls appear to be sisters, although not so billed; man looks very nice in formal tails.

The Chester Hale Girls (32) again distinguish themselves with their concerted numbers. They also figure in a Movietone shot of welcome to a new Metro French importee, voted the most beauteous Gallic blonde.

Wealth of stage fare is usually a tipoff on the flicker at this house, as generally at any of the deluxers. Laurel and Hardy full-length comedy feature, 'The Devil's Brother' (M-G), sustains that sispicion.

Abel.

PARAMOUNT, L. A.

Los Angeles, June 9.

Typical Fanchon & Marco stage show, routined along the customary with the 16 line girls opening, closing and making one in-between appearance; all talent working in front of the band, with Rube Wolf either feeding or helping in the hoke.

Jimmy Savo runs away with the show, while Frank Melino and Co., two men and a femme, grab second honors. But it remains for a pair of colored boys to demonstrate what they might do if given a free rein. Seems this pair of urchins has been playing home-made musical instruments and chanting on street corners and lately has been hanging around the Par stage door. Two are spotted and given a chance this week to show their worth, and if they weren't curtailed there's no telling just how tight they might tie up the proceedings.

Holdover from last week is Art Jarrett, tenor soloist from the Cocoanut Grove, who shows a vast improvement over his first week, both in the selection of numbers and in his general stage demeanor. Savo clicks solidly with his pantomime and his entire routine, much the same as he has been doing in other spots around these parts, and all registered with the half a lower floor at today's opening show.

Thomas and Wright are the two colored juves, with one of the lads strumming a uke and the other cutting up with a home-made set of traps. Both have high pitched voices and the way they put their stuff across bespeaks a vaude future for them if they get the breaks.

Melino and his two partners indulge in knockabout comedy, pratt falls and the usual run of hoke, but coming on early they do not detract from Savo's antics.

Line girls do a pretty daisy number for the opener, follow Art Jarrett with a rocking chair tap routine, and wind up the festivities with a drum and tam routine which tops the 48 min. show nicely. Only straight band number is a medley of operatic airs, with Wolf getting everything out of the 20 men.

On screen, 'I Love That Man' (Par), news, pictorial and 'Popeye' cartoon.

Edwa.

PARAMOUNT, N. Y.

New York, June 8.

Figuring on 'Jennie Gerhardt' (Par) to lam over and permit them to cut on the stage end, the Par people hovered to Fanchon & Marco for a feasible priced stage unit and received more than was expected. The show helps the film, supplying a comedy element and some action thrills needed to send the customers home happy.

Biggest item on the current bill, run off in vaude fashion, under the F. & M. staging, with the line of girls as auxiliary, are the 16 Gae Foster girls on roller skates. They do military swings and formation wheels, besides a toe tap on the rollers. Fast and okay when caught opening day. Practice on these routines should make that line a crack item for F. & M. anywhere.

Should be played up here, but one of those unaccountable Par reasons, and instead the Columbia College Glee Club gets the exploitation splurge, which seems a mistake. After hearing the boys yodel, it's to be questioned how much good they do the Par b.o. currently. Up at the Capitol the Notre Dame Glee Club is holding opposition. However, the Columbia boys and Par can have one wee bit of satisfaction out of this melee in that the Columbia boys being local, they sound like a better attraction than Notre Dame.

Others on the show are Shaw and Lee, Four Trojans, Arrens and Broderick, Steve Evans and Dorothy Foster.

Line opens with one of those precision numbers which Markert made famous with his Roxyettes, and this tips for the Trojans, out in white sport sweaters and flannels to come acrobating over the chairs, of different quantities, up to four. This fast quartet struts down to 'one' after their full stage opening for an exchange of tumbling tricks that takes very well. Over big when caught. But if what these boys do has a kick, that one-legged high-kick endurance turn of Dorothy Foster, for five minutes, has the audience on edge. This blonde girl just naturally holds attention with her trick, and she doesn't need to do any more.

Shaw and Lee are easy for laughs with their double talk and hand-twisting items, while Arrens and Broderick also have everything their own way, except where the girl, a natural goofy comic, makes a spitting motion down her bodice. That's too crude for anybody on a stage. Outside of this item, the girl's a knockout with her funny costume and burlesque opera voice.

Columbia Glee Club does that usual college group picture for their opening numbers, when showing, and surprise the audience very much by returning later to sing from the pit-in-the-finale. However, by this time the audience is watching what's going on the stage too intently to be distracted by anything in the pit.

Steve Evans does impersonations of Will Rogers, El Brendel and others, including Lon Chaney. That Chaney item gets a hand, but exactly what it means Evans doesn't show. His takeoff of John D. Rockefeller, Sr., is not at all becoming. Otherwise, Evans shows a pleasant enough aptitude for the stuff he specializes in. Uses only simple changes to shift characteristics on subjects he impersonates. Also does a good Joe E. Brown.

Louis Katzman is conducting the pit band, and his overture is a medley of radio theme songs, with the principal entertainers or program name flashed on the curtain as the band plays the tune. Katzman has the band working smoothly and he rates the reception he is getting from Par audiences. Looks to stay indefinitely.

Show is set down for 40 minutes without pit time counted, and screen side is 55, minus the 10 minutes allotted for the newsreel and trailers. That makes for quick turnover.

Shan.

ROXY, N. Y.

New York, June 8.

A visit to the original Roxy after a lapse of some weeks reveals that the policy, adopted rather in desperation and to meet a troublesome budget situation, is slowly evolving into a distinct type of entertainment. It isn't exactly the type that was called 'family vaudeville' a decade and a half ago, and it isn't the more modern deluxe style, but something that partakes of both varieties, has some of the merits of both and a good many of their faults.

On the modern size it manages to capitalize somehow the magnificence of the stage and theatre that make its surroundings. Twenty-four girls, a stage band of as many and a lot of old Roxy storehouse scenery, give the presentation a touch of flash. With an eye to making the most of the Roxy's tradition for class they usually manage to get in a pretentious musical name of some sort. There is Dave Schooler, now in his steenth week, to sell the bill in a vigorous style and give the proceedings something of dash and spirit.

The rest is fill-in material, most of it in the 'family' spirit. Even Schooler has become imbued with the neighborhood atmosphere, carrying his m.c. assignment with that familiar air that is characteristic of the homebody atmosphere. Much of the staging and arrangement makes a fair deluxe front. About as much is slipshod and mediocre, appropriate to the flat 35c scale, at which, by the way, the show with a first-run film is a bargain for those who get entertainment out of such a performance.

Anyhow, the policy seems to have attracted a following. House was half filled even in the devastating heat of Friday evening. The easy-going familiarity of the stage proceedings and its hoke fun is attractive. But the way they stretch out indifferent specialties and only moderately clever bits, wrecks showmanly speed. On this bill the high spots were a couple of neat line ensembles and the musical contribution of Harold Stern, radio band name, credit going also to the energetic way in which Schooler picked up the often lagging pace and whipped a scattered performance along.

Opening was Schooler coming up on the orchestra elevator for a session of comedy magic (feature is a mystery murder with a stage magic slant). Girls are on for singing circle bit that is very bad vocally, but salvaged by novelty stuff with electric flashlights and a finish in more burlesque magic by the ensemble. Long-skirted summer dresses on the girls not very striking.

DeLong Sisters, trio of trim-looking girls who are the last word in gymnastic style, albeit they do nothing sensational. Effect is rather in the way they handle tumbling and hand-to-hand balancing and the wholesome beauty of the energetic flaps.

Two Daveys are man and woman, man doing juggling and carrying on a line of chatter for the exclusive benefit of the first dozen rows. Archaic in technique, but they fitted in perfectly with the family atmosphere and were liked by those who got the patter. Overboard on time and talk, however, for the rest.

Zelda Santley, standard mimic, likewise long on time with half a dozen impersonations—Zasu Pitts, Helen Morgan, Jimmy Durante, etc., all leading up to a flashy production number as Mae West, with the girls in appropriate costume for a capital finish. Schooler with foiling contributed almost as much to the turn as Miss Santley, especially with a stab at a George Givot travesty and first-rate fun.

Into the Harold Stern contribution, a trick arrangement of 'Stormy Weather' by the orchestra, Stern leading. A capital bit of trick music, that carried the all-too-familiar theme through symphony, jazz, opera, German backyard band and other mutations. Bill Smith introduced for two numbers in his engaging baritone.

King Bros. and Cully on for a bright, fast session of their familiar nut comedy, and the only turn on the card that worked fast and got away when they were through. They prospered accordingly.

Girls are back in a cheap but effective getup of black velvet shorts set off by red and silver fringe from wrist to shoulder and falling to knee height for an endurance tap routine. Schooler from off-stage urging them on through the p.a. system as though they were in a race. Made a spirited finish, leading up to all the specialty people gathering on the pit elevator for an exit via its descent.

'Trick for Trick' (Fox) weak feature. Attendance half a house, which was not so bad considering the heat.

Rush.

MUSIC HALL

New York, June 8.

There's so much of everything, none of it especially good, that it all adds up to practically nothing this week. Along with the ponderous, slow moving, elephantine stage show is a frail feature, 'Ann Carver's Profession' (Col), a combination that offers little opposish for the heat.

This week there is only the theatre, and that just for those who haven't yet seen it. It's still something to see. Upon entrance, a first glance at the grand foyer strikes the uninitiated like Baer socked Schmeling, and then the auditorium itself is a good enough follow-up punch. For the first-timers the double-barreled look should make 'em dizzy enough to roll over and play dead for whatever takes place on the stage and screen. The only trouble is that there are some people who have already seen the theatre and can be neither socked nor shocked with it again. They are likely to ask for some entertainment, but their request won't be answered this week.

Between show shifts the Music Hall's schedule includes an organ solo running at least five minutes, apparently to cover up the break. It was in Thursday night just ahead of the next-to-last evening performance, despite there was hardly any break at all. The organist played semi-classical music, regardless of the fact that the pit symphony orchestra heavy overture immediately follows. It's a long wait until something bright happens at the Hall this week. A shorter organlog in a lighter vein would be a lot more appropriate and not half as boring. For the first couple of minutes it's something to hear how much racket that little tiny music box off to the left side can make in this huge theatre, and at the start with the notes sounding like they're being piped up from under your seat, no matter which seat you're in, it almost makes you jump. But if the idea is to scare the customers into a receptive move, the five minutes are too long for that purpose, too.

Roxy is again repeating some of his old production numbers, although this week he doesn't attempt to square it with a 'Reminiscences' label. The trick curtain in 'Manhattan Serenade' is nothing new to the regulars and 'Stepping' by the Roxyettes is another rehash. 'Voices of Spring' is a dull vocal interlude by the singing chorus, with the prop Roxy moon in the background. The lack of lustre in these early developments throws the burden of carrying the show on 'Fiesta Italien,' an extremely heavy production item, which closes the bill.

In 'Serenade' the ballet corps is divided into two groups, one in white and the other in black, each with its own leader in Patricia Bowman and Von Grona. The stunt curtain, which changes from black to white in accordance with the dance action, wasn't working in several spots when caught. It wasn't working when last used, either. A trick curtain that doesn't work isn't as good as a plain curtain that works.

Von Grona is a boy who dances like a girl. Miss Bowman did about all she could to uphold the number's terp merit, but her male cooch dancing foil made it a comedy. It's Von's second trip here.

In 'Fiesta Italien' there's a massive setting, including a Venetian bridge and tower. Three or four stationary gondolas glide under the bridge and around the tower on a turntable, like prop gee-gees on a merry-go-round, and between the gondolas and the costumes and the 100-odd people on the stage there's plenty to look at if anyone has the time. Jan Peerce and Viola Philo do most of the solo singing, the latter in the arms of a loud costumed soldier most of the time and looking rather large for a romance in Venice.

The overture rather than being an orchestral number this week is more of a concert piano recital by Julia Glass, who, with her grand, has the huge rostrum to herself for about 10 solid minutes. The selection is Liszt's 'Hungarian Fantasy,' whose construction gave Miss Glass a slow and uninteresting start, but an excellent chance to finish in the money. She took full advantage and carned her pair of bends before the traveler.

Bige.

NEWSREELS

EMBASSY

Editorial judgment is askew at the Embassy this week. Just seven days ago the Translux had President Roosevelt's delivery to the Annapolis grads. Currently, the same details previously related by Universal afford the lead clip in the house which has always assumed a patronizing attitude toward the other emporium. Maybe newsreel scouts slipped up in their usual reports or, possibly, it was just that the F-H editorial board felt once too often the pimple of supremacy.

It may be noted that the Luxer, as well, played follow-upper to the Embassy on several other clips, placed in positions of lesser importance in its program. Par's Sherwood coverage was a week old, although it must have been cameraed at the same time as F-H, because the subjects were identical. And the Luxer followed the Emb by a week on Mattern's take-off. It was also a full year behind the F-H house on the Nyack elephants, granting a more recent Par view because of at least one detail not included in the original Fox projection.

Emb made a featurette of the West Point grad exercises without once indicating that the diplomas were being passed out. Where the Luxer passed it up with a conventional of the boys on horseback, the F-H crew got a cameraman wedged in among the legs of the ranks. It also had a moving camera on the sidelines which kept a squad in full camera measurement for part of a league. That type of pam shot, incidentally, is new even up at the Point.

Neither of the reels hooked up Mrs. Roosevelt's western trip with the divorce action contemplated by her son.

Both houses had the annual about dumping gangster guns into New York's harbor, as well as the English derby, another Cal. oil fire, and the Zep's trip to Rome.

Embassy was alone in its reiteration of the Goshen trotters, Columbia grade, the Pope, Italian and English soldiery, Wales as a farmer, Coney Island, and Australian rodeo.

While the Luxer a week ago had silent views of the Kansas convict kidnapped victims, F-H currently makes them talk. The girl who would rather have been shot than have swung over to the convict's lap just registers copious laughs.

Jesse Strauss, as France's new U. S. ambassador, and Speaker Rainey also give personal opinions. German processions are among other Embassy clips, as well as a Carpet re-issue, 'Silver Springs.'

Waly.

TRANSLUX

The jobless may always find reason to take heart at a Luxer sitting. Pathe or Universal seldom overlook opportunities to propagandize newspaper reports that positions are nearing abundancy. In current justice to Pathe it may be said that the reel is sufficiently energetic to have a blacksmith register the hope that horse-shoeing may eclipse tire replacements, and that a tailor here and there, as well as an occasional restauranteur, has developed a non-pessimistic slant.

Universal had the only contribution to the houses Saturday which covered the adjournment of the Geneva disarmament conference.

Par seemed to be the only reel at the same time to be up on the Morgan testimony, recording a few comments of George Whitney. This reel also worked in an impressive clip of Gold Star mothers in France. And it, as well, sought out a railroad president on the need of travel mergers.

Pathe caught a semi-nude view of the new Gov.-General of the Philippines in Honolulu, as well as some of Poultney Bigelow's views about the former Kaiser.

Rest of the program was made up of magazine, annuals and short subjects. Among the others were Ohio peonies, Pike's Peak, parachute jumpers, contortionistic wrestling, Mexican artist, and California life preserver.

Waly.

STATE, MPLS.

Minneapolis, June 8.

The State has started a season of stage entertainment in augmentation of its screen fare. Current and initial offering at this ace Publix house typically embodies the ideas of John J. Friedl, division-manager, anent the ideal bill for a de luxe presentation theatre. More of a pit show than anything else, it has a pit orchestra with a personality conductor and a singer in a brief but snappy musical program and a single 'name' act, Joan Blondell in person, working in 'one' before a house drop on the stage.

As far as Minneapolis is concerned, the policy always has been a success, and this instance should be no exception. It stimulates the box office and sends away the customers pleased. The flesh-and-blood portion of the program is light in quantity but heavy in respect to quality. It does not stretch out in tiresome fashion. It has dash and sparkle, and there's a certain intimate touch about it that enhances its effectiveness.

Johnny Green, newcomer here and a young and sufficiently dynamic personality, is the guest conductor, wielding the baton for a first-rate local 14-piece orchestra, the Julie Madesen-Jack Malerick band, which comprises a number of former Minneapolis theatre musicians and which has been playing a long engagement at a Minneapolis hotel and some out-of-town Publix theatre dates. The pit platform has been raised for the orchestra, and the members, wearing natty white full-dress jackets and blue trousers, face the audience.

Green wisely chose a group of pop hits for his debut. Madesen, who is a singer, introduces the conductor as a leading composer and concert pianist, and the latter steps down from the stage into the pit. A medley of his own compositions, including 'I'm Yours,' 'Out of Nowhere,' 'Living Nowhere' and 'Rain, Rain, Go Away' is a flashy arrangement and gets the orchestra off to a fine start. Green does a bit of ivory tickling at a piano, which is lifted mechanically above the pit.

Paramount news and a Mickey Mouse cartoon, 'The Mail Pilot,' precede Miss Blondell. Green works with the film star in a short act which seems to have been thrown together and which is pretty crude, but, nevertheless, apparently satisfies the customers. On her part Miss Blondell talks a song about her screen ambitions, does a dance and engages in some repartee with Green. The gags and dialog leave plenty of room for improvement, but Miss Blondell is good to look at and charming, and that's what seems to have counted in this case. Picture 'Little Giant' (FN) and well liked. Business good at matinee.

Rees.

GOLDDIGGERS OF '33

(With Songs)

Warner Bros. production and release. Directed by Mervyn LeRoy. Screen play, Erwin Gelsey and James Seymour; dialog, David Boehm and Ben Markson. Based on play of same name by Avery Hopwood. Music and lyrics, Harry Warren and Al Dubin. Camera, Sol Polito; musical director, Leo F. Forbstein. Musical numbers staged by Busby Berkeley. At the Strand, N. Y., commencing June 7. Running time, 94 mins.

J. Lawrence.....Warren Williams
Carol.....Joan Blondell
Trixie.....Aline MacMahon
Polly.....Ruby Keeler
Brad.....Dick Powell
Peabody.....Guy Kibbee
Barney.....Ned Sparks
Fay.....Ginger Rogers
Don.....Clarence Nordstrom
Dance Director.....Robert Agnew
Eddie.....Pammany Young
Messenger Boy.....Sterling Holloway
Clubman.....Ferdinand Gottschalk

Another winner in the renewed screen musical cycle. 'Gold Diggers' will top '42d St.' because it holds more. It will also make some sort of screen history in that it's the first of the 'second editions' of film musicals. In '29 WB made 'Golddiggers,' just as in '29 Metro clicked with 'Hollywood Revue,' which MG is likewise remaking as a 1933 edition.

The Warner press-sheet is anxious to accord 75% billing display to Warren William, Aline MacMahon, Joan Blondell, Ruby Keeler, Pick Powell and Guy Kibbee; but the real feature of 'Gold Diggers' are the numbers directed by Mervyn LeRoy and staged by Busby Berkeley.

The film's superiority to '42d St.' lays in the greater romance interest with a multiplicity of amorous complications wherein Warren William and Joan Blondell, and Guy Kibbee and Aline MacMahon are paired off as sub-interest to the Ruby Keeler-Dick Powell coupling. The subromances become mild menaces, for William and Kibbee are the Back Bay bluebloods who seek to quell the kid brother's (Powell) stage romance. Kibbee is the family attorney and William the elder brother. They both fall for show girls as well.

Adaptation from the Avery Hopwood-David Belasco-Ina Claire original is as liberal as was the 1929 version. At least, in 1933, they don't have Nick Lucas and Winnie Lightner warble numbers every other minute.

Not that the '33 version is particularly coherent. There can be much cause for captiousness so far as the story structure is concerned. There are two flagrant shortcomings. One is the premise of mistaken identity, wherein Miss Blondell simulates the character of Ruby Keeler during the time Warren William (as the elder brother) plots to alienate his kid brother from the so-called designing showgirl by making love to her himself. Another element which is open to debate is how so sumptuous a revue could be put on for $15,000, the figure named in the picture. But, fortunately, for WB's cinematic purposes, there's so much gilt and gaudiness to it all that it dwarfs any script inconsistencies.

Once the numbers get going, nothing else matters. And when a portion of the midsection sags, while the Back Bayites are messin' around with the pseudo-golddiggers, wham! come those numbers.

There are five impressive songs by Al Dubin and Harry Warren, who more than qualifty to meet the demands of the producer-character who demands that Dick Powell fashion this or that type of a song. This element is what places Dubin and Warren above the Tin Pan Alley plug-seeking class into the field of film production writers. As a new medium of musical comedy expression, the screen's latitude permits a liberal interpretation of any productioned number which no theatre stage, no matter the number of cantilever platforms, could possibly afford. The staging of the songs, with multi-scenes embellishing the lyrics, was a highlight of '42d St.' and is even more so here.

'Pettin' in the Park' permits sweeping camera angles and kaleidoscopic flashes of any number of contributory bits and snatches. Same goes for 'Shadow Waltz,' the opening 'Gold Diggers' Song,' 'I've Got to Sing a Torch Song,' and that rousing, rah-rah finish which, while Cohanesque, is timely and patriotic. It's a plea for the army of the unemployed titled 'Remember My Forgotten Man.' A bing-bang build-up that'll have the American Legion proclaiming paens of endorsement for the flicker.

The neon lights flash in the violin number; the mirror reflections; the overhead camera angles and formations, and other highlights are a tribute to the direction and staging. LeRoy's directorial skill in the realization of the numbers embellishes them beyond the usual scope of any dance stager, although Berkeley did a good job.

Lots of little inside laffs. One has Louis Shurr's name as 'secretary' to the producer. A quartet of Hebe Kentucky hillbillies is an incidental snicker. Clarence Nordstrom, whose lumbago finally bests him, is another who registers with his complaint that he's been 18 years a juvenile.

Some good trouping, especially where expert playing is necessary, to bolster the loose assignments, such as the difficult roles given William and Kibbee. They had to make sap roles stand up. Powell also overcomes the trite situation of the society blueblood with stage ambitions. For the rest, however, Misses Keeler, Blondell and MacMahon are more or less faithful to their characters. Ned Sparks and Ginger Rogers also score.

'Golddiggers' should dig beaucoup gold for exhibs. It won't have another of Charlie Einfeld's '42d St.' cross-country trains to help, but it probably won't need one either. *Abel.*

JENNIE GERHARDT

Paramount production and release. Produced by B. P. Schulberg. Starring Sylvia Sidney. Featuring Donald Cook, with Mary Astor and H. B. Warner. Based on novel by Theodore Dreiser. Directed by Marion Gering. Adapted by S. K. Lauren and Frank Partos. Scenario by Josephine Lovett and Joseph Moncure March. Photographer, Leon Shamroy. At Paramount, N. Y., week June 8. Running time, 85 mins.

Jennie Gerhardt.....Sylvia Sidney
Lester Kane.....Donald Cook
Letty Pace.....Mary Astor
Senator Brander.....Edward Arnold
William Gerhardt.....H. B. Warner
Mrs. Gerhardt.....Louise Carter
Vesta (age 6).....Cora Sue Collins
Archibald Kane.....Walter Walker
Robert Kane.....Theodore von Eltz
Louise Kane.....Dorothy Libaire
Vesta (age 17).....Gilda Storm
Ada.....Greta Meyer

There is tragedy and there is sentiment in 'Jennie Gerhardt.' Shows off earnest acting, although not all of it is good. Contains some good dialog, but also some that is not so adept. Has okay photography and sufficient heart interest to attract a good femme b.o. in the bigger towns. But the picture doesn't measure to become a general b.o. favorite because it is a story without action. Will need support in smaller spots and inland. A borderline picture with takes depending on kind of towns. Bookings look to need selective handling.

True enough, the picture has that attribute of an enticing name of lurid curiosity value in Theodore Dreiser, author of the piece. Also, the Sylvia Sidney cognomen. How much these two, plus the story, can drag over, without an action point on which to hang the hearts and eyes of customers, is open. Past b.o. history relates that it's still to be proved that a film without an action punch can take a theatre very far.

Then, of course, there's that hazard of accentuating the unpleasant sex side of a woman, which the picture presents, and in many places this may prove too big a hurdle to overcome. Once duced, the heroine of this picture, a sordid, servant type, becomes the mistress of a second man, although the mother of a child by the first man. Kind of a crusty item. But the general run of humanity is likely to gargle the stuff good or bad, and their mouth-to-mouth talk should help.

Assuredly, not family audience stuff, and especially n.g. for kids. However, it has a nostalgic flavor that gives ambitious stenogs a kick, except that psychologically or maybe pathologically they might have preferred the heroine to start out as anything but a servant girl. That gives a dumpy feeling to customers, right at the start.

Told in narrative style, as these kind of stories must be told; only if this film has to be compared with 'Back Street,' by Fannie Hurst, and released a year or so ago by Radio, it's just to state that 'Back Street' moved faster and in a lighter atmosphere with a brighter background.

The windup of the tale has the girl leaving her wealthy lover, her daughter dies from injuries received in a fall, and misfortune brims to the top when the lover she left dies in her arms, leaving her with the one consoling thought that in his greatest hour of need, it was she and not his wife to whom he had turned for solace.

Weepy as that sounds, and tearful as it could be portrayed on the screen, it doesn't take in the current picture. The most touching point in the film comes at the moment when the heroine's daughter dies. Miss Sidney screams, and that scream reaction is the one heart angle that lingers throughout the picture after that. It's the one touch that makes connection with the opening sentiment of the picture when Miss Sydney does her most effective film work, as the little servant girl.

That's the most touching manner in which she manages to express childish wonder and a sort of frightened naivette when she is confronted with the elegance of the quarters of her first benefactor, and, later, her betrayer. Her acting is excellent at this point.

The man is a U. S. Senator, and he is killed while on his way back to marry her. To escape her father's wrath she leaves home, because some day he may learn of her betrayal at the hands of a man he had forbidden her to see. H. B. Warner as the father has a brief role, but far too melodramatic. He creates no sympathy, nor does he create contrasting reaction for his daughter, whom he bullies.

There will be some confusion among customers whether the girl was actually driven from home or just left of her own accord. That means where the book was definite, the picture is sort of non-committal. It's a point where the film sags a bit, because of this insufficiency.

Dorothy Libaire as the swell sister of the man who later becomes the heroine's lover, radiates negative reaction only. Curious how those society angles go awry in films. Probably the toughest stuff to make realistic. On the other hand, Donald Cook, who plays her brother, does rather well, although towards the latter part of the film he kind of forgets he has grown some 25 years older. Also true of Miss Sidney, who, while excellent in her opening roles, doesn't completely suggest a middle-aged woman. Then, again, there's the trifling defect to be noticed in that, although the sweetheart of a wealthy man, Miss Sidney's costumes are always so much louder than those worn by others. Not exactly a dainty touch. Mary Astor is good to look at, and that's enough. *Shan.*

DEVIL'S BROTHER

Metro-Goldwyn-Mayer production release and co-starring Laurel and Hardy and Dennis King. Features Thelma Todd. Directed by Hal Roach, Charles Rogers co-director. Adapted by Jeanie MacPherson, based on the comic opera, 'Fra Diavolo,' by Auber. Camera, Art Lloyd, Hap Depew; musical director, LeRoy Shield. At the Capitol, N. Y., week June 9. Running time, 88 mins.

Stanlio.....Stan Laurel
Oliverio.....Oliver Hardy
'Fra Diavolo'.....Dennis King
Marquis de San Marco.....Dennis King
Lady Pamela.....Thelma Todd
Lord Rocburg.....James Finlayson
Zerlina.....Lucille Brown
Lorenzo.....Arthur Pierson
Matteo.....Henry Armetta
Francesco.....Matt McHugh
Lieutenant.....Lane Chandler
Rita.....Nena Quartero
Alessandro.....Wilfred Lucas
First Woodchopper.....James C. Morton
Second Woodchopper.....Carl Harbaugh

As might be suspected, an early 19th century comic opera doesn't make for particularly good film fare despite its hoking. For not even Laurel and Hardy, assuming that their intermittent draw in a full-length feature is assured, can offset the basic antipathy of the average picture house fan to anything smacking of the operatic. Yet, so well does Dennis King sustain the legit singing aspects and the romantic phases that he is officially given co-starring billing on the lead title with L&H. Marquees and ads, however, may not acknowledge it. Film will need ample stage bolstering if spotted in the deluxers, as at the Capitol; otherwise it's more for the subsequents.

Basically the slapstickers' comedy moments could have done well in a two-reeler, as is their wont. But much of the footage here is taken up by King as 'Fra Diavolo' ('The Devil's Brother'), the romantic bandit who preys on the wealthy and masquerades as a marquis to ferret the hidden treasures of wealthy acquaintances.

Thelma Todd is the romantic vis-a-vis, with James Finlayson dropping his Scotch brogue to play the dour husband. Miss Todd's romantic assistance is spicy without becoming too risque, although the boudoir business with the petticoats and the hidden 500,000 francs, etc., builds up a little. Henry Armetta, Lucille Brown and Arthur Pierson, latter two in the sub-romance interest, stand out among the performances.

LeRoy Shields, Chicago NBC musical director, did a good job on the legit vocalizing. The score is all legitimate (by Auber) excepting the trademarked L&H hokum music which is utilized on their introductory appearance.

As the title assays, it will have to be sold away from any operatic suspicions for, unlike whatever appeal the current musical vogue may have, it will not react favorably for anything that smacks of the grand opera. *Abel.*

Miniature Reviews

'Gold Diggers of 1933' (WB). For any audience and can't miss getting above p.r patronage. Good cast names, songs, and more romance than '42d Street.'

'Jennie Gerhardt' (Par). Unpleasant story of a betrayed servant girl, tastefully done, carrying tragedy and sentiment elements but lacking action strength. Looks to need selective booking judgment, outside of bigger cities. Sylvia Sydney in principal role.

'Devil's Brother' (M-G). Laurel and Hardy full length comedy with Dennis King co-starred. Modern version of an early 19th century comic opera, 'Fra Diavolo.' Not strong A-house material but fair summer fare in the subsequents.

'Trick for Trick' (Fox). Effort to capitalize interest in magic expose, but a sorry working out of a good notion. Poor presentation of a murder comedy. Indifferent cast strength.

'Somewhere in Sonora' (WB). John Wayne western. Well made and all right for western spots. Can't climb.

'A Night of Terror' (Col.). Once more Bela Lugosi wears a turban and acts mysterious. Too much effort at suspense defeats itself, leaving an average B picture.

Ann Carver's Profession

Columbia production and release. Directed by Eddie Buzzell. Fay Wray and Gene Raymond featured. Story and adaptation by Robert Riskin. Teddy Tetzlaff, photog. At Music Hall, Radio City, week June 8. Running time, 71 mins.

Ann Carver.....Fay Wray
Bill Graham.....Gene Raymond
Carole Rogers.....Claire Dodd
Ken.....Arthur Pierson
Judge Bingham.....Claude Gillingwater
Jim Thompson.....Frank Albertson
Baker.....Frank Conroy

This version of the independent wife case is much too bluntly and crudely stated and overdrawn for acceptance on the 'A' time. The combined handicap of inept writing and miscasting that afflicts the script's most important character is too much for the picture, although the rest of the cast and the technical end stand up.

Fay Wray was an unhappy choice for the lady lawyer who, despite her youth, becomes such a famous attorney that her every court appearance is hailed by front page streamers in the New York newspapers. She bars nothing. She's as expert at breach of promise and murder cases as at corporation law, and she's so brilliant that even ex-judges who are noted pleaders in their own right just take a back seat when she discusses legal procedure. It's laying it on too thick, and doubtful if the part could have been handled convincingly even by an actress who looked and acted the role. Miss Wray, whole and hearty despite that 'King Kong' experience, never impresses as anything but a pretty little girl giving an imitation.

While the lady lawyer is winning fame and fortune, her young husband does a burnup for five straight reels because he's not making much progress in the architect's office, while his wife is paying the bills. Not being a gigolo at heart, he wants to earn his own living. As a crooner in a nite club, after tossing up his architect's job, he gets mixed up with an outside lady who likes her liquor and whose serious drinking leads to her accidental death. The boy is arrested for murder, of course.

The wife's last case is in defense of her husband, which should make for a high dramatic moment, but doesn't. Her summing up to the jury is so silly the Music Hall audience laughed at it.

Despite the dialog, the story and the rest of the drawbacks, the director, Eddie Buzzell, somehow managed to bring home some semblance of a picture. It looked like the direction alone prevented a complete flop, but still couldn't boost the picture above grind and double bill levels. *Bige.*

The Woman's Angle

'Ann Carver's Profession' (Col). What may happen when a career-seeking young wife is more successful than her husband. Convincingly directed and acted. New, timely theme that makes first rate femme program fare.

'Gold Diggers of 1933' (WB). So much for the gals to look at, listen to, laugh at, so many personalities for them to like, they'll never get the time to ponder the logic of it all.

'Jennie Gerhardt' (Par). Younger generations will find this once-daring classic a tame, heavy-footed and humorless life history today. But matrons—fond of its period and faithful to its memory—should respond sympathetically.

'Devil's Brother' (M-G). Laurel-Hardy slapstick elaborated with costumes and good music. Mothers accompanying the kiddies will be rewarded with some laughs themselves.

'Trick for Trick' (Fox). Novel mystery situation that gets out of hand, and beyond average intelligence, with too much script and directorial vacillation between playing it straight and as a travesty.

TRICK FOR TRICK

Fox production and release. Directed by Hamilton MacFadden. Story by Vivian Crosby, Shirley Warde and Harry Wagstaff Gribble; adaptation, Howard Green; photography, L. W. O'Connell. At the Roxy, N. Y., week June 9. Running time, 66 mins.

Azrah.....Ralph Morgan
La Tour.....Victor Jory
Constance Russell.....Sally Blane
Albert Young.....Tom Dugan
Metzger.....Luis Alberni
Mr. Russell.....Ed Van Sloan
Dr. Frank Fitzgerald.....Willard Robertson
Prof. King.....Herbert Bunston
Susie Henry.....Dorothy Appleby
David Adams.....Clifford Jones

inal idea probably was murder mystery tale woven into a background of stage magicians, depending for novelty upon certain inside slants on legerdemain. The notion has its possibilities, but the finished picture that technique has become so overlaid with forced comedy, foggy character and bad exposition of plot that all you get is a confused impression of the Eight Byrne Brothers, trick house comedy and stilted acting. Release goes down as pretty poor.

Press book stresses a play on magic expose, probably due to that topic being in the public eye through current cigarette advertisements. A good exploitation angle, and about all the picture has. On the screen it's tiresome in complications that are too difficult to follow clearly. There are 15 characters listed in the cast, and they play ring-around-a-rosy with the plot and each other until the spectator gives it all up and declines to be carried along by the progress of crime solution.

Picture suggests that there has been a good deal of tampering with the script. A great deal happens that doesn't lead to anything, such, for instance, as a long opening sequence that has to do with a dredger at work on a waterfront during a violent storm. They build all kinds of atmosphere around this detail, and then forget all about it. Later there's a kidnapping that might have belonged in another picture for all its meaning here.

Scene shifts to a medium's seance, the heroine and her father sitting in for a ghost conference, while the juvenile-comedian is climbing up the outside of the building, only to go into a clinch with the medium's accomplice when he gains entrance. All this is preliminary to the planting of the idea that a murder has been committed, the medium (Morgan) seemingly involved in some indirect capacity in the crime.

A rival magician is presently introduced, and it becomes apparent immediately that he is the guilty man. So there is 45 minutes more of shadow boxing and slapstick leading to the exposition of the truth. Purpose of magic is trivial and unconvincing, nothing develops to pique interest in the persons or the outcome of the complications, and altogether it's a dreary flicker session.

Subject will be condemned to the most modest of locations or the lesser half of double bills. *Rush.*

Der Liebling Von Wien

('The Idol of Vienna')
(GERMAN-MADE)
(With Songs)

Superfilm production. European Films release. Starring Willy Forst. Directed by Geza von Bolvary. Music by Robert Stolz. At the 79th St., New York, week June 9. Running time, 74 mins.

Ein Festredner.....Willy Forst
Prof. Emanuel Wielander.....Paul Hoerbiger
Frau Baronin Lindenworth.....Trudy Lieske
Lilleibil.....Else Elster
Tili.....Elma Bulla

Undistinguished piece. That Viennese label on the title suggests a camouflage to get the picture over in the States where a strict German label might hinder its appeal. Looks like unnecessary trouble, because it hasn't any appeal except for those who may like to hear German spoken and sung somewhat shrilly. Only few English titles. Carries no punch from an American angle. Limited appeal even for German-speaking folks.

Even from the purely Aryan angle, the story is weak. Has to do with a professional m.c. who officiates at private weddings, christenings, etc. In the Germanic way they call him a toastmaster or festredner. Willy Forst plays him, and his most important bit comes when he has to substitute his voice for a professor who has suddenly lost his speech.

Thus Forst does offside ventriloquism, doing a sort of Cyrano de Bergerac for the professor, with a baroness, who loves both impatiently and in the dark. In between nearly everybody sings at least once or more. The music is pleasant enough, but the best voices are by the women and the quartet of scratchy jailbirds shown in a later portion of the film.

Photography nothing striking with obvious camera tricks used for simple effects, such as having Forst flying through the air. Just the old wire trick and very apparent. Settings nothing pretentious and altogether looks like a cheaply-made production. *Shan.*

one swallow doesn't make a summer!...

1 one picture doesn't make a program!...

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Paramount Pictures

star record for 1932-33

GERMANY'S FILM TRADE AT EBB

Unprecedented low grosses and a diminishing attendance at German cinemas during the month of April is reported in Berlin advices to the U. S. Dept. of Commerce. Blame is laid on the political situation which caused a postponement of production, until the authorities okay scenarios and permitted production to proceed.

Distribution was at low ebb also, because of the compulsory shifting of the sales staffs of practically all the existing German companies. Altogether it has the German film men worried because of a possible shortage of films for the new season, especially if the new Kontingent rules should be such as to prevent American films from entering the country, unless they conform to Nazi principles.

The German film men have still to hear of any progress toward reduction in entertainment tax. Exhibitors say that the high rents and tough leases borne by theatre operators are becoming bigger and more unbearable.

Reports of production for April this year was worse than March.

Of the 29 studios in the country, 6 were empty and 23 were used only partly or were altogether closed. The Ufa studio in Neubelsberg was used only for Ufa films; the D. L. S. studios in Staaken and the Efa and Gruenwald plants were practically without any kind of work. The Terra studio was only partly occupied.

NO WHITE MAN'S SPICE FOR LI'L BROWN B'RER

Singapore, June 12.

The film censorship in Malaya is regarded as among the strictest in the world. The primary objects of the censorship are to prevent the natives from receiving impressions of Communism, revolution and crime, and lax morality on the part of white persons, and to prevent the importation of immoral and obscene films. The definitions of the material customarily banned by the censor are on file and may be borrowed for a limited time.

An amendment of the censorship law made it more stringent, requiring that all films landing in the country be deposited immediately with the film censor and are not permitted to be previewed by the distributors to whom they are consigned. This has aroused considerable complaint from the distributors, but the police reason for the new regulation was that certain distributors had reinserted banned materials in films exhibited in the territory. Deleted portions of films are now retained in the censor's office and released only when the film is re-exported from Malaya.

Gov't After Control of All Czech Exhibitors

Washington, June 12.

Film exhibition in Czechoslovakia is on the eve of a change, with the Minister of the Interior preparing a bill which aims at uniform regulation of film houses throughout the country. Various provinces now have different regulations.

Feature of the Minister's plan, according to advices to the Dept. of Commerce from Don C. Bliss, commercial attache at Prague, is the organization of an exhibitor society which will be consulted before the Government turns down or grants a license. This society is to be known as the 'Gremium' and will control all licensees.

Schlesinger in N. Y.

I. W. Schlesinger, head of the African Theatres, Ltd., and brother of M. A. Schlesinger, arrived in New York Friday (9). He is here with his wife and son and probably will make a protracted stay in the States, which he hasn't visited for some years.

The Schlesingers, besides their theatre interests abroad, boss the South African broadcasting and other amusement fields. They own General Talking Pictures (Deforest).

COMPETITION CONTROL HELPS CANADIAN WEST

Washington, June 12.

Trade Commissioner J. A. Embry at Vancouver, Canada, reports that motion picture attendance in Western Canada continues to hold up well, but dealers in equipment complain that replacement business is still at a very low ebb despite the fact that in many theatres equipment now in use is rapidly approaching an age where it can no longer be used with any degree of satisfaction.

Of considerable assistance in maintaining fairly satisfactory attendance at motion picture theatres still open has been the policy of restricting competition, especially in the smaller centers, and cutting down the prices of admission by about 25%.

The high average quality of pictures shown during the past winter has also helped, as the public is becoming more and more critical and discriminating with the shrinkage of their funds available for entertainment.

Phantom Camera Dodge Fools Dutch Players

The Hague, June 1.

Pschorr cafe in Rotterdam advertised widely that they were organizing a Hollywood gala. On the stage that night films were to be taken of prospective film stars, who were to get a chance at the Dutch home film industry.

Scores came up and acted little bits, hoping their efforts would lead to something. Audience roared with laughter. Actors did not know that though they were in limelight (special lights had been installed) the whole stunt was only a trick to draw customers.

Though cameramen were grinding, not a foot was really taken, as cameras were empty!

Slump in Tropics, Too

Singapore, May 1.

The past year was unsatisfactory for both distributors and exhibitors in British Malaya. The former had difficulties because of the depreciation of sterling exchange and the increasingly strict censorship laws, while the latter suffered from the declining box office receipts occasioned by the generally depressed condition of the country.

The distributors handling American films reported 1932 as a poorer year than those immediately prior to it. The most successful distributor stated that a general loss in gross revenue of from 3 to 5% had occurred; another large firm reported a decline of 10 to 15%, while still another said that business had fallen off 33 1/3% since 1931. This directly reflects the condition of box office receipts, since practically all distributors receive a percentage of the theatres' gross receipts and not a fixed rental.

Canada Imports Third More British Pictures

Ottawa, June 12.

Trade statistics for 1932 show that 59 British films were released to Canadian theatres, this being an increase of one-third over the previous year.

Features imported from France numbered 52, which was a slight increase over imports of 1931.

Osso Has Boyer for Two

Paris,

Charles Boyer has been engaged for the principal roles of two forthcoming Osso film productions.

The first, 'La Bataille' ('The Battle'), is an adaptation from the novel and lyrical play by Claude Farrere, and the second is 'L'Epervier', ('The Sparrow-Hawk') founded on the stage drama by Francis de Croisset.

Nelson Asks Release

Los Angeles, June 12.

Jack Nelson, indie shorts producer, left Saturday (10) for New York, taking with him a print of his first one-reeler, 'Superstition.'

He will try and line up a release, expecting to be gone about 10 days.

Fox Set for Germany; Others Are Hesitant

Berlin, June 2.

Fox is definitely set on German production, with E. Klagemann in charge. Six are scheduled for the time being. Clayton Sheehan is expected next week, to pass on details.

Other U. S. companies here are still standing pat with regard to production, including Universal which had planned a schedule of more than 10, when the political change here caused Co. to refrain from any committment.

GERMAN FILM BANK CREATED

Almost exactly on the lines predicted by VARIETY in March, the Filmkreditbank has just been founded. Unit will supply funds to indies on short term to the tune of 10,000,000 marks.

These credits are only to be extended to such producers and productions as are approved of by the committee in charge, which includes government representatives.

Nominal capital of the bank is 200,000 marks only, shared by the Spitzenorganisation (top association of the industry), the Reichskredit A. G., the Deutsche bank, the Dresdener bank, and the Commerz & Privat bank. Three banks last named are putting up the 10,000,000 required for actual production.

Secretary of State, Dr. Funk, is heading the organization as Government representative. Ludwig Klitsch (Ufa), is on the board, and so is Strehle (Agfa), J. Engl, president of the exhibitors association, as well as the presidents of the other trade associations.

Trade circles here are anticipating a considerable production rush, due to this influx of funds. If these hopes be justified, it would indeed be a windfall, production, for many months having been at an almost complete standstill. With the season as far advanced as it is, there was and still is considerable anxiety over an extreme scarcity of material which was bound to become evident in the fall.

Report Fox High Bid For 'Polish Jannings'

Paris, June 3.

Samborsky, Polish character actor, known as 'the Polish Emil Jannings,' has been approached by the Fox Co. for a series of foreign productions. Offer is said to be for 3,000,000 francs per year ($137,000) for a three-year contract.

Samborsky's latest picture, 'Bas-Fonds' ('Shallow-Water') from the Michel Waszynski drama, 'The Snare,' a love-crime thriller, is now playing in Paris at the Palace theatre, where the double program also includes a short stage play, 'Les Marchands de Canons,' by and with Maurice Rostand.

That Czech Impasse

Prague, June 1.

The film relations between America and Czechoslovakia are somewhat amusing, following collapse of the Canty conference as the Czechoslovak government really is anxious to have American films shown in Czechoslovakia, especially as film production in Germany is now practically at a standstill and owing to the unpopularity of everything German in Czechoslovakia.

On the other hand the desire of the American film interests for the raising of the vexatious film restriction is still greatly opposed by the subsidized Czechoslovak domestic film studio.

Czech Opera Films

Prague, June 1.

Jaromila Novotna, the Czech singer, until lately connected with the Berlin opera, but not allowed to sing in Germany under the Hitler regime, has sung two arias from 'The Barber of Seville' and 'Carmen,' in films to be turned out by the A. B. Co. studios at Barrandow near Prague.

The Chicago film studio of Prague is turning out two Czech fairy tale films, with the aid of the ballet of the Czech national theatre.

Loew Nixes Berlin Studio Idea, Cue for Other U.S. Firms to Quit

All indications are that the U. S. companies will now pull out of Germany. They would have done so some months back, but for the announcement that Loew's intended to establish a production unit in or near Berlin. Loew's has given up that idea, the situation shifting practically as soon as Arthur Loew arrived in Germany on his recent trip.

Outlook now is that the U. S. firms will pull out anyway, regardless of what concessions the new Kontingent may provide. Conditions in Germany are regarded as too hazardous for American film investment. The new Kontingent may hasten withdrawal by U. S. firms if new kontingent terms should stipulate acquiescence to Nazi propaganda.

Depend on Canty

George Canty, U. S. film trade commissioner in Berlin is the one hope of the U. S. film makers that the propaganda angle may not be made too rigid and that Berlin may permit the importation of a certain number of amusement films.

The majority of American producers see the German market is too narrow to promise sizeable profits. Territory hasn't been profitable for some time, which apparently explains the Loew change of front.

The company that has most consistently done a profitable biz in the German field has been Universal. The other firms' biz has been unsatisfactory. Warners are known to have long been dissatisfied with their German deal.

The new German Kontingent is slated to be announced and become effective July 1, but last year same was delayed and there isn't anything to indicate that it will come on time this year.

Veto Ends Panama Bill For Titles in Spanish

Washington, June 12.

For the second time in one month the City Council of Panama approved in its second and last reading an amended bill providing that all moving picture films shown in Panama City theatres must carry Spanish titles, the U. S. Commerce dept. reports.

This bill for the second time was vetoed by Alcalde Carlos M. de la Ossa on the grounds that it was illegal and inconvenient. The original bill provided Spanish translations of the complete text.

Such a law, if passed would seriously affect the leading theatres of Panama and Colon which at the present time receive considerable patronage from American and transients visiting the Isthmus, also from residents of the Canal Zone.

BYGONE FRENCH STARS LIVE AGAIN ON SCREEN

The 'Divine Sarah' Bernhardt, Coquelin, Rejane, Cleo de Merode, Little Tich and other favorites of the French stage of more than 30 years ago are being shown here as talkers at the Marignan in an entertaining feature called 'A Retrospective of 1900.'

The pictures were first made at the instance of Mme. Marguerite Chenu in collaboration with Clement Maurice and Felix Mesguich for the Paris Exposition of 1900. Mme. Chenu had the foresight to have the artistes' voices registered on wax phonograph disks which were played while the films were being shown.

Roger Goupillieres, director of the French version of Fritz Lang's picture, 'M,' and 'Poignard Malais,' resurrected the old pictures and records from an attic and has succeeded in synchronizing the sound on the same films bearing the pictures, in the modern method.

Goupillieres photographed the sound on the original wax records and made new copies of the films, duplicating and revamping until he could fit the number of sound metres to a corresponding number of metres of film. Sometimes he had to work two whole days to synchronize just three words. The result is extremely ingenious and proving very popular with the French audiences who are ever faithful to their old-timers.

Bernhardt is seen and heard in a scene from 'Hamlet.' Marriette Sully, Jeanne Hatto and Coquelin live again in 'Cyrano de Bergerac,' and a particularly interesting bit is Rejane in 'Madame Sans Gene.' Polin, Footitt, Chocolat and several other bygone favorites are likewise recreated.

Canadian Women Call For Juvenile Films

Ottawa,

The National Council of Women in annual session criticized British film producers for the lack of films suitable for juveniles and decided to urge upon the British industry the necessity and expediency of producing a share of features that would be acceptable for children.

If this failed, the decision was reached to consider a move to secure legislation in Canada prohibiting the admission of juveniles to theatres for certain types of pictures now being sent over from the United Kingdom.

This was the first occasion on which a Canadian organization had officially offered opposition to the British film industry.

568 Europe's '32 Output

London, June 2.

Official figures reveal a total of 568 pictures were produced in Europe last year—approximately the same number as the previous year. England made 141, Germany 164, France 143.

The number of picture houses built during 1932 was 490, compared with 428 in 1931.

At the end of the year there were 16,847 theatres wired in Europe.

Czechs' Gym Society Owns 526 Film Spots

Washington, June 12.

The Czechoslovak 'Sokol' gymnastic Society owns 526 motion picture theatres in Czechoslovakia which are operated independently by local groups of the 'Sokol' organization under supervision of the central organization. Most 'Sokol' theatres are small houses since more than two-thirds are in places with not more than 2,500 inhabitants.

The seating capacity ranges between 200 and 300 and only 21 theatres have a seating capacity exceeding 500. However, the total receipts of the 'Sokol' cinemas are remarkable and amounted to 150,000,000 crowns ($4,500,000) in 1932. Rentals paid for films are estimated at 20,000,000 crowns ($600,000) annually.

All the 'Sokol' theatres are supplied with films by the Film Section of the Czechoslovak 'Sokol' Society in Prague which, as a film distributer, has the largest number of customers in the country. The data is contained in a report received from Commercial Attache Don C. Bliss, Prague.

Frenching Oats Operas

Hollywood, June 12.

French distribution rights to two Hoot Gibson westerns have been bought from Allied by the Sackin Synchronization Co., newly organized Paris company headed by Moe Sackin, former Hollywood agent. Pictures, 'The Dude Bandit' and 'The Cowboy Counsellor,' will be dubbed.

Sync company has dubbed Universal's 'Back Street' and is negotiating with U to version others of its pictures for the French market.

Sackin and Jean De Rue, French director, organized the sync outfit, using French capital. Sackin agency represents them here.

Jarratt's Denial

Arthur Jarratt claims he was incorrectly quoted in a recent issue as admitting to booking errors.

Jarratt declares that he did not make the admissions credited to him.

Right When You Need It —

A RED HOT HIT!

DATE IT AT ONCE.....

LIFTS BOX-OFFICE TO NEW SUMMER HIGHS IN TWO SOCK OPENINGS

HOT WEATHER MEANT NOTHING! CROWDS STORMED BUFFALO AND SPRINGFIELD BOX OFFICES IN THE BIGGEST OPENING IN THREE YEARS—AND EIGHTY-FIVE PERCENT WERE WOMEN!!

WHAT PRICE INNOCENCE?

with
WILLARD MACK – JEAN PARKER
BEN ALEXANDER

Directed by Willard Mack

25
LIVE WIRE EXPLOITATION STUNTS THAT HAVE BEEN TESTED AND PROVED GOOD BOX OFFICE

50
NEWSY, TICKET-SELLING, EASY-TO-PLANT PRESS STORIES FOR EVERY DEPARTMENT OF A NEWSPAPER

15
FEATURES THAT ARE CERTAIN TO CLICK

and

JOHN SHOWMAN

The hardest thinking, straightest talking, box-office boosting man you ever met!

BE SURE TO READ THE PRESS SHEET!

It's a Showman's Paradise!

March Forward with Columbia

COLUMBIA PICTURES

EXPLOITATION

By Epes W. Sargent

Timely

Universal's 'Lucky Dog' hits the schedule just in time for those who plan to put it over with a pet dog parade, since it is possible to hold the event out of doors and most schools will be closed by the time the picture comes along.

If the police will permit, the show should be held in front of the theatre, but in these days of tough parking problems it might be better to lay it off to a vacant lot as convenient to the theatre as is practical.

Rules should require that all dogs be muzzled and on leash, and it's handy to have a hose attached to the hydrant to check any accidental fight.

Dogs should be classed for age, size, looks, both the handsomest and ugliest, best trained and best groomed. It's a good by-product to require that all dogs be led to the field blanketed for the picture, with an additional prize for the most effective blanket.

If the judging is held away from the theatre, the prizes should be awarded in the lobby, to bring the crowd down to the proximity of the box office.

Cycloramas

It's often effective to make a partial cyclorama out of a lobby banner, particularly those based on 24-sheets. This can be done either by setting the sheet or painting on the the floor and building out or by hanging the banner and letting tree trunks run down to the floor. One very effective use of the latter was a banner of banana leaves, with the message painted on these and leg drops on either side of the lobby and one beside the box office to carry the idea down.

But the ground cyclorama is even more effective where there is lobby space. Foreground is extended with dirt or grass mats, and various objects placed on this to suggest a continuation of the painted scene. Painted drops are better than posters right now because so many of the latter have failed to conform to the old art standard since economy set in.

Laugh Prams

Chief engineer of a small towner gets more return out of his street perambulators than other single ad item, because he makes them humorous.

For 'The Woman I Stole' he had a man going around town with a dressmaker's dummy, and the added explanation, 'She lost her head or I couldn't have stolen her.' For Fox's 'Infernal Machine' he rode around town in a decrepit Ford, and for 'Hot Pepper' carried a tobasco sauce bottle filled with tomato juice. Every half block he would lecture about his fondness for hot stuff and then sprinkle his tongue with the liquid.

Small stuff, but it interests the small towners and they look for the man to come around with each change of bill. When he isn't on the street he's doing lobby work in the paint shop, which is his regular job, but which gives him time for the perambulations.

Crazy Weeks

Crazy weeks, suggested in VARIETY some weeks ago, seem to be taking hold in some sections as an excuse to jazz up house fronts and gather a little extra business. Some of the exhibs are working it with a stage show by booking in films which are out of the ordinary and then going lunatic in the lobby.

One theatre, for example, had as exhibits the old 'invisible goldfish,' the goose that laid the golden eggs and similar fooleries, while another had all the posters upside down or on a slant, with the back of the box office to the street and a clown to officiously conduct the purchaser from the ticket shelf to the doorman, with a little patter with the doorman if the crowd was coming in slowly.

Just another case of suggesting novelty by a different sort of lobby, just as a string of pennants will get more attention than the regulation bill stands.

Break 'Em

With a lot of outside stuff being taken up to make up for short schedules, it would seem to be a good time to educate the patrons to the idea that because a picture lacks a big star name it can be good. Some very satisfactory entertainment is found in the lower lists with good ensemble work replacing the star's efforts. Sometimes the story is much more even.

When one of these stories come along it is apt to sell to small business the first day and build up through personal advertising. That's tough on a two-day run and tougher with a daily change. If the audience can be trained to respond to the manager's personal assurance that it is a good show, and the confidence is not violated, it will be possible to draw better money for cheaper pictures.

Star names and first-runs are often two of the greatest handicaps to good business.

Another Oldie

Edward Sellette, who seems to know all the old-timers, dug out another for the Colonial theatre, Utica. About a third of a colored card is lettered, 'New Parking Law,' and the cards, which are placed in autos, read: 'Section 999, Article 9. Made necessary by the hot weather. On Friday and Saturday young ladies, young men, children and their elders will change their parking places from street corners, lonely roads, porch chairs, etc., to the cool, comfortable Colonial to see——' the show advertised. With auto edicts constantly changing this is certain to get attention.

Mr. Sellette is strong for hook-ups. Recently he tied the A. & . to free etchings of designated patrons, and on another afternoon hooked the local market to a distribution of jigsaw puzzles for the kids. Every week the shops kick in with stuff for his country store.

Plays two features and a vaude show or tab for a dime admission.

Send 'Em Cards

House manager who is planning his vacation soon announced he is going to completely forget the theatre for his two weeks. That's a good idea in its way but one small town manager makes a hit when he goes away by sending postcards to all the regular patrons, using the mailing list and building on that with his own list of editors and others.

People like to think that he remembered them while he was gone, and even in the cities, where the personal touch is less practical, there is still a chance to score a hit with newspaper and political friends.

No reason why this should eat into the playtime. It's a simple matter to get some friend or work through the exchange in the city to be visited, or the nearest key, to obtain a supply of postcards in bulk. These can be addressed and stamped before departure and dropped in the mail box a day or so after arrival.

Wigwags

With the schools closed, it's a good time to revive the wigwag stunt. It involves the use of two boy scouts who know the flag telegraph code and one other youngster who need not.

One of the boys is stationed atop the theatre or on the marquee with a pair of large signal flags. The other signaler is across the street and some distance up or down, according to which position is more advantageous from an advertising angle.

Street lad signals the other, who replies, and as he does so the boy on the sidewalk calls off the message to his companion. For a moment the chatter is stuff to suggest that the boys are merely practicing their scout duties, but when a crowd is gathered the message runs into a plug for the current or coming show, the boy on the roof being provided with suitable copy, which he should actually transmit.

Waving flags help things along.

Plenty of Kids

With the proud mothers always going for any contest in which kiddies figure, Harry Mandel, in charge of exploitation for the RKO houses in the Bronx, got a great response to his 'Bedtime Story Baby Contest' held in conjunction with the showing of the Chevalier picture. Cash prizes and awards of theatre tickets went to the babies bearing the closest resemblance to Baby Leroy, the youngster in 'Bedtime Story.' Many hundreds of photos were entered.

Stinger Helped

Packing the sidewalk for a stunt is a pretty good sign that a gag is effective. Here's how one head of the house worked it.

He got a man who could sketch well enough and set him in a window to draw from a concealed model, sitting in such a pose as permitted the crowd a full view of the sketch. Figures were lightly clad girls and from where he sat the artist could look behind the curtain which hid the girl. A sign on the curtain itself announced that it would be drawn every 15 minutes.

Promptly on the quarter hours the artist rose and pulled back the curtains, disclosing a lot of advertising for the current feature at the theatre, and a small lay figure draped in a bit of gauze.

Plenty of people who got stung brought their friends around. Gag was dead by the end of the first day, but it had served its purpose.

Whooped Up Beatty

Edgar Hart did not trail the circus parade when the Hagenbeck show came to town. He thought up a better gag. He had 'The Big Cage' for the Majestic, Columbus, O., and got RKO to advance the booking coincident with the circus date.

Picture was sold with a circus front and the big display was a 3-sheet of Beatty pasted to the tiled front of the boxoffice and then shellacked and given a painted border, giving the effect of an oil painting. That gag seemed to be new to the town, and it stopped them plenty.

Real Shivers

Minneapolis.

Don A. Williams, Journal columnist, records the fact that Lillian Thies, doing a coach dance in a shadow-box atop the Century theatre marquee every night last week, shivered 'something terrible' in her scanties while it was raining. The stunt was a ballyhoo for 'Lily Turner,' playing the Century and Miss Thies didn't even take time out for rain.

Par's Mat Service

Hollywood.

Paramount studio is amplifying its service to newspapers with a series of weekly one and two column mats. Tom Baily, publicity director, in a letter to the newspapers asks the editors to note which of the following mats are desired: one and two col. fashions, illustrated feature story, one and two col. portraits and one and two col. portrait sketches.

Service to the papers is gratis.

A 'Kong' Puller

Los Angeles.

Using the enormous head of 'King Kong' for lobby ballyhoo, Dick Dickson, F-WC div. mgr., piled up heavy grosses with the Radio pic in the three towns where the stunt was used. Head, measuring 26x15 feet, proved a b.o. magnet at the Fox, Pomona; Alexander, Glendale, and the Pasadena, Pasadena.

Radio expects to send the 'Kong' head on to the Chicago World's Fair within the next 10 days, where it will go on display in one of the motion picture exhibits.

Putting Mickey Over

Signing the Mickey Mouse cartoons for a half year, Newell T. Howard, publicity man of the Ullman theatre, Salisbury, Md., campaigned the cartoons for a flying start.

Local dairy provided ice cream cups for all children who attended Mickey's debut and further provided that the lids of regular containers would be good for one admission for a limited time.

That pushed the advertising bill over to the milk purveyors, leaving Howard to spend his more limited appropriation in other directions, including the buildup for a general Mickey Mouse week in which all the local stores participated. Gave the house more free space.

Now Michael is all set and home folk all ready.

Alarming Them

Hollywood.

As the basis of a window tieup for 'Nine O'Clock Revue,' at the Hollywood Music Box, local drug store is featuring clocks and watches, with a large photo showing John T. Murray, of the cast, presenting the chorines with alarm clocks. Photo carries the caption, 'Girls of the Nine O'Clock Revue' who have been late for rehearsals are being presented with an alarm clock with the explanation that if set for 9 o'clock, upon retiring, it will awaken them in time to get to work.' Gag can be worked for any stage production or picture in which time is a part of the title.

Summer Colors

If you want something that will knock the observer's eye out and still look cool and inviting, try a bright green on a glossy white ground for your signs. Almost as good as yellow on red and not as torrid, but green should be bright and light, though not too light. Dress up a lobby with a complete suite of signs in this combination and you can ease up on the air conditioner the place will look so cool.

There is a combination of a light purple, just off the lilac, and a pea green that will give more delicate effects, if a more quiet lobby is desired, but until the frost hits the pumpkin again, there's nothing to beat the green and white.

Deep blue on a greenish light blue can be made to suggest an icy background, and light blue letters against a very faint pink is another good combination that does not heat up.

Strong reds and yellows should be omitted from lobby displays until the snow flies, and it's an inviting stunt to drop the cross lobby banner down to within eight feet of the pavement and light from behind with plenty of rose-colored bulbs. If you use spots, use steel, light blue and pink mediums and lay off the strong purples and reds.

Illusion

Mental suggestion often helps more than actual fact in selling the patron, and one manager has capitalized this by creating his own breeze for the lobby. He picked up an air compressor in a second-hand machinery shop and he has the sides and front of his lobby piped for air, with an opening every foot.

Still days the compressor is run and keeps in motion the artificial vines, Chinese wind bells and light drapes which cell the lobby from late May until mid-September.

The sight of the fluttering decorations seems to pull more transient business than the location has any right to expect. People stop, mop their foreheads and slip up to the box office, feeling that here, at last, is a cool spot on a warm day.

The interior of the house is kept well cooled, too, but that piped air does more selling than all the arguments he could bring to bear about the refrigerating plant.

Picnic Napkins

If you run to paper napkins for standing ads at the soda bars and lunch counters, contact all Sunday schools, organizations and clubs with an offer to supply napkins for their outings. Some house bosses go further than this and supply aprons for the refreshment workers; a service that's much appreciated. One bought at wholesale a stock of aprons such as are supplied at beefsteak dinners, had them printed up with a straight house ad ending in 'This week' and stencils in the current title as required.

Cost is not great, but the advertising value is strong, for most of the workers carry them home and use them around the house for weeks afterward.

Another house has a water cooler constructed of a barrel set into a box for ice. Lettered on all four sides for the theatre. It is kept at the favorite picnicking spot, but moved over to other locations on request. Ice company has a standing deal to supply the ice in return for mention on the sign.

Tricky Gags

Portland, Ore.

Homer Gill got results for Par's 'Lady's rofession' at the Liberty by dolling up his lobby with distorting carnival mirrors. B. O. line had to stand in the mirror angle, and it gives laughs. Got attention outside the house.

Doorman controlled skirt lifting air jet in the entrance. Had to use good judgment to avoid offense in the wrong places. But, used with discretion, the old gag still works.

Lobby done up in carnival style and picture exploited as 'Laugh Week.' Gill got results on this angle where ordinarily a quiet week's biz was in order. Cost was mirror rental from local amusement park. Estimate b. o. boosted about 20%.

Living Sign Revived

Pittsburgh.

Warner Brothers gave 'Gold Diggers of 1933,' now current at the Stanley, the biggest splurge on record here. In addition to 10,000 sheets of billboard paper, house took considerable extra space in the newspapers opening Thursday night ahead of regular opening with gala premiere.

Above marquee was constructed a huge flash sign, spelling out 'Gold Diggers,' and standing inside each one of the raised letters was a live bathing beauty. Pittsburgh's Mayor Herron unveiled the living billboard, with city official's presence being good for extra newspaper space. In addition, five gals with neo-

(Continued on page 38)

BEHIND the KEYS

San Francisco.

Dan Markowitz has made a 'steenth change in policy of his Embassy. After straight pix, tabs, revues, burlesque, double bills and what-not, it's two old films at 15 cents.

New Haven.

A. J. Vanni is now city manager of Fox theatres here and in Hartford. Vanni has operated local Palace, College and Bijou during past winter and now takes on all Fox Hartford houses. Appointment comes from receivers of Fox N. E. chain. Vanni, a nephew of S. Z. Poli, was formerly associated with the Poli chain.

Montgomery, Ala.

Vernon Cox goes to Strand as assist mgr. and will also serve as doorman. Cox has been usher at Par. Roy Gafford leaves Paramount to join usher staff at Ritz in Bham. Both houses owned by R. B. Wilby.

Canton, O.

Johnny Manuel now manager of Warner's Alhambra, succeeding F. E. Wadge, who has returned to Trenton, N. J.

Youngstown, O.

Paramount has been reopened here by Felber-Shea, with Joseph Shagrin, also manager of the F-S Park, in charge. Twice weekly change.

Warner theatre, local, will change its film programs twice weekly. Has been running full week.

Grinnell, Ia.

Colonial theatre, owned and operated for 10 years by Lawrence West, has been acquired by the A. H. Blank interests at Des Moines.

Los Angeles.

Zack Harris has taken over the Glassell, nabe pic house, from Al Hansen.

Burlington, Ia.

Central States Theatre Corp. has started switch of managers, Harold D. Barnes, managing Palace, to take over Capitol at Clinton, and Lawrence Wegener coming to manage Palace from Clinton house.

Platteville, Wis.

Chris Caeredes, owner of the Gem theatre, has taken over the house. Edward J. Wiseman, manager, having resigned to enter other fields.

Tucson, Ariz.

Roy Drachman now manager of Fox, replacing Rifton Rogers.

New York City.

Manhattan Playhouses has closed four of its theatres for the summer, the Regun, Stadium, Florence, and Clinton. All managers but Nat Waller have been let out. Waller again takes charge of the Harlem Opera House, displacing Al Sterling.

ronx, N. Y.

Jack Callahan out as manager of the Bronx theatre, formerly the Bronx Opera house. Succeeding him is A. Murphy.

Los Angeles.

Picture house ownership changes recorded here last week include: Baldwin, at Baldwin Park (suburb), from Frank Ullman to Harry Kopie; Ojai, at Ojai, Clyde E. Bartley from Mrs. James Dodge; Lomita, at Lomita Park, acquired by L. Z. Berkholder after being dark for several months.

Houston.

Consolidation of publicity and advertising of former Publix and RKO theatres here places Jack Chalman, former publicity man for Publix, in charge of exploitation for Metropolitan, Majestic, Kirby and Queen theatres. Homer Jordan is assistant.

The show houses, now operating under receivership out of Dallas, remain unchanged otherwise as to personnel.

Los Angeles.

Frank Ulman has taken over the Rosebud, in the Central avenue colored district. Lease of this house was recently disaffirmed by Fox-West Coast.

San Francisco.

Frank R. Newman is again back as a Fox-West Coast manager, returning to the Grand Lake, Oakland.

Follows George Roesch, who goes into the Oakland Paramount as p.a., while Frank Burhans is in as manager, moving from the Orpheum. Ed Sullivan comes in from Vallejo to the Orph.

Other F-WC shifts are Fay Reeder into the California, San Jose, from Stockton; Ray Duddy, from Salinas to Stockton, with Harry Hunsucker into the Salinas job.

Los Angeles.

Fox-West Coast managerial changes as follows: Roy Drachman replaces Willard Osborne at the Fox, Tucson, Ariz., Osborne replacing Wayne Dallard at the Fox, Phoenix, Ariz. Jack Ryan goes into the Virginia, Vallejo, Cal., replacing Harry Hunsucker, who in turn replaces Ray Duddy at the California, Salinas. Duddy goes to the Fox California, Stockton, in place of Fay S. Reeder, who replaces E. J. Sullivan at the California, San Jose. Harry Denny is replacing Morse Rabwin at the Granada, Wilmington, while Rabwin is on a three weeks' leave of absence

DEMAND what you will of a picture this one meets every test!

NAMES: WARNER BAXTER, better than he was in "42nd Street." ELISSA LANDI, a fiery flame of fickle beauty. VICTOR JORY, suave and sure of his technic. MIRIAM JORDAN, sleek, silken and seductive.

STORY: A free-and-easy playboy who fooled *almost* every woman but his wife. From the Broadway stage smash.

ROMANCE: A two-fisted man's man who knew what he wanted and a beauty who wasn't so sure.

COMEDY: Dialogue sparkling with merriment . . . rollicking, rough-house action.

SPECTACLE: A luscious, lavish eyeful of tantalizing ladies in *"The Dance of the Maidens."*

THRILLS: Supreme thrill of motion pictures in the terrific Boulder Dam sequence.

I LOVED YOU WEDNESDAY

WARNER **BAXTER** ELISSA **LANDI**

VICTOR **JORY** MIRIAM **JORDAN**

Directed by Henry King and William Cameron Menzies
From the play by Molly Ricardel and William Du Bois

A **FOX** PICTURE

Indie's Unique Court Plea for 12 1st Runs Tied Up by Publix Turned Down, but Indie Gets 40 2d Runs

Minneapolis, June 12.

Purchase of 12 more first-run pictures than are necessary for three theatres does not constitute 'overbuying,' according to the opinion handed down by the federal court in its capacity as receiver for the Minnesota Amusement company, the Publix Northwest circuit in receivership.

The opinion emanated in response to a plea by Joseph Friedman, owner and operator of the Tower theatre, independent St. Paul loop first-run house, that the court direct its representative, William Hamm, to turn over some of the film product tied up by Publix to the Tower to enable it to continue operating in opposition to the Publix theatres.

While declining to require Publix to share any of its first-run product with Friedman, the court granted the latter relief to the extent of ordering Publix to relinquish 40 second runs to the latter. Publix is overbought for second-runs in St. Paul to this extent, the court held. Selection of these pictures will not be left to Publix, but must be made in rotation according to order of release, the court specified.

'Leeway

'Twelve first-run pictures in excess of actual requirements are not an over-abundance for the three Publix loop first-run theatres in St. Paul,' the court ruled, 'Some leeway must be left in case of emergency and to permit choice of attractions to a certain degree.'

Because no actual evidence had been offered and it was not acting as a trial court, the court refused to pass on Friedman's charges that Publix and some of the leading film exchanges were guilty of conspiracy in restraint of trade and unfair competition. It accepted the Publix claim that it had been negotiating for Warner product before it knew that Friedman would take the Tower theatre away from it. Friedman had claimed that Publix grabbed up this product after his decision to operate his own theatre, although it already had more pictures than it needed. He charged that Publix simply wished to make it difficult for him to obtain sufficient first-rate pictures.

Another Friedman allegation was that Publix had bought pictures for the Tower while knowing it would not have the house and that practically all the leading first and second-run product was corralled. He sought particularly to have Warner pictures and films bought for the Tower turned over to him.

As a result of the ruling, Friedman may use second-runs along with first-runs henceforth. He has had some first-run United Artists and Universal pictures.

If Unions—

San Francisco, June 12.

Fox-West Coast was all set to return stage shows to its naborhood El Capitan on June 23, but unsatisfactory union prices are holding up the switch.

If and when it happens, Peggy O'Neill will again produce, using a line of her own girls, and a stage

Hoyt Doing An Orig

Hollywood, June 12.

Harry O. Hoyt is at Metro to pound out an original.

It will be produced by the Lucien Hubbard unit.

Coast Title Changes

New handle for 'Life Worth Living,' Will Rogers' feature at Fox' is 'There's Always Tomorrow.'

Metro switched title of its suds short starring Ted Healy from 'Beer Garden' to 'Beer and Pretzels.'

'Tickets for Two,' title of first Laurel and Hardy comedy of the new season.

Contracts

Radio lifted the option of H. W. Hanneman, writer.

Another year at Warners for Sheridan Gibney, scenarist, whose option has been exercised.

Robert Barrat signatured a termer at Warners, following his work in 'Lilly Turner' and 'Heroes for Sale.'

Fox did a pick-up on the options of Boots Mallory and Raul Roulien.

FEES FOR RECEIVER

Mountain States Corp. in Bath for 3 Months—May Turn Back Houses

Denver, June 12.

Wilbur Newton, receiver for the Mountain States Theatre corporation, was granted a salary of $3,150, and his attorney was given a fee of $1,000, for the period a little less than three months the corporation was under their care. The Mountain States is a Publix subsidiary.

The United States court judge will decide Wednesday on proper rentals for the theatre properties while under receivership. This week the trustees are to determine whether to attempt a reorganization or to turn the houses back to the owners.

BACHELDER IS LIKELY AS TEC-ART RECEIVER

Los Angeles.

At a hearing scheduled before U. S. District Judge George Cosgrave late today, a receiver in bankruptcy for Tec-Art Studios, Inc., will be appointed. Indications are that H. K. Bachelder, secretary of the Motion Picture Credit association, will be named.

Harry Sherman, now operating the studio for J. W. Clune, owner, expects to have all the sheriffs chased off the lot and sound proofing of a silent stage completed in three weeks, with studio open again. Latest attachment on the equipment owned by Tec-Art was for delinquent taxes.

Clune had previously lifted his own attachment on the equipment to permit its being sold to pay back salaries to former employees.

Film Colony Drive to Clear Hospital Debt

Hollywood, June 12.

Release of 'Innocence of Youth,' long held in the vaults of the Royal Laboratory because of film union equities, is the first step taken by a group of screen prominents in a campaign to lift a $207,000 debt off the L. A. Free Consumptive Hospital.

Move was led by Phil Goldstone, who arranged for distribution and guaranteed the workers equities in sale of pic. Laboratory in turn agreed to turn over 10 percent of the gross to the hospital.

Angels from Dixie

Hollywood, June 12.

Angels are coming all the way from Louisiana these days, with Mace Naylor, a traction king-pin in that state, b.r.'ing Vin Moore for a series of shorts made from old films.

Each subject will deal with one specific star, the producer believing that this idea will give a marquee billing possibility.

Shorts are being assembled at Metropolitan.

RKO's New Series

Hollywood, June 12.

The 'working girl' series of shorts which George Stevens will meg for Radio as yet untitled, is in preparation with Stevens and Fred Guiol writing the story.

June Brewster, Carol Tevis and Shirley Chambers have been cast for top spots. Louis Brock will produce.

Loy Heads 'China Seas' Cast

Hollywood, June 12.

'China Seas' is now set on Metro's production chart, after having been taken off the shelf by Al Lewin. He is supervising.

Myrna Loy is cast as an Oriental in the Chinese story. Clarke Gable will do the lead if he is available. C. Gardner Sullivan is adapting.

Nathanson Drops Thomas

Ottawa, June 12.

In the re-Canadianization of Famous Players Canadian under the new N. L. Nathanson regime, one of the first to go was H. M. Thomas, western division manager, replaced by Harry Dann, formerly of Montreal. Records of the Canadian Department of Immigration and Colonization, Ottawa, show, however, that Thomas took out his Canadian naturalization papers some months ago, but this was apparently ignored. Thomas was formerly with the A. H. Blank Enterprises in Nebraska. His plans for the future have not been made known.

SEPT. 1 SET AS CLEAN-UP ON F-WC

Los Angeles, June 12.

Reorganization of Fox-West Coast, though making marked headway, is not expected to be definitely set until Sept. 1, with the new setup embracing between 100 and 125 houses, mostly in California, with few scattered locations in Arizona, Montana and Oregon.

Approximately 60% set, is the way Charles Skouras, operating head of F-WC, sizes up the reorganization plan, after a survey of houses already lined up and those for which deals are in progress.

Skouras' statement is based on the assumption that Skouras Bros. will acquire the remnants of the bankrupt circuit when liquidation is finally completed by the trustees, of which he is one of the trio.

Presently, there are 102 houses in the Fox-West Coast setup, not including the nine United Artists houses which are returning to F-WC operation after being dumped several months ago as unprofitable ventures. In addition to these houses, tentative deals are on for acquisition of other houses in California, and possibly one or two in the Northwest.

Reorganizing Plans

Spyros Skouras, president of F-WC arrived here Friday night for extended conferences with Charles Skouras and the other trustees, planning to remain here possibly two weeks in an attempt to work out circuit reorganization plans.

With more than 50% of the present F-WC houses in the profit-making class, and many of the others showing sporadic profit weeks, trustees in bankruptcy express themselves as satisfied that liquidation of the defunct circuit will be worked out before the end of summer, paving the way for a complete new setup with Skouras Bros. again at the helm.

Back to Nature

Hollywood, June 12.

Wells Root and Cyril Hume are adapting 'Green Mansions' at Radio. It's the back-to-nature novel.

P-P Stock Guarantee Deals Told About at Hearing for Trustees; Par Went Panicky Over RCA

Paramount at one time was afraid of radio, partly because of RCA's entrance into the amusement business by way of RKO, but now those worries are gone. Par even considered creating its own radio network, with discussions in this direction mainly between Adolph Zukor, Sidney R. Kent, Jesse L. Lasky and Ralph Kohn, all of whom feared what radio and RCA's moves might mean.

This was revealed by Ralph Kohn to the trustees of Paramount Publix at a meeting to determine the nature of the Par deal acquiring 50% interest in CBS on the stock repurchase plan and similar transactions in annexing theatre chains.

Kohn stated that everyone in Par was worried about the radio thing back in 1929 when RCA, then owing National Broadcasting System, indirectly went into pictures and formed RKO. Par execs had reason to believe the amusement business would follow a new trend particularly in connection with artists who would be signed to work exclusively in pictures, vaude and radio, Kohn stated.

He added that if Par could not offer these three-way contracts, as RCA-NBC-RKO could, it would be placed at a distinct disadvantage, hence the CBS purchase. By the spring of last year, Par was convinced its fears were incorrect, so determined to turn back the CBS 50% stock interest it had taken as protection.

In this case Par guessed wrong to the extent of some profit. Kohn did not mention how much in the aggregate was in Par's favor after the whole transaction was washed up.

Original agreement, executed with William S. Paley, pres. of CBS, was on June 13, 1929. Par got 50,000 shares of CBS stock and in turn issued its own stock under the repurchase agreement to the extent of 58,823 shares for presentation by CBS between March 1 and 10, 1932 at $85 a share. A provision under the repurchase agreement was that the net of CBS for the year Sept.3, 1929 to Sept. 6, 1930 should not be less than $2,000,000. It was was in excess of this figure, CBS balance-sheets showing a net of $2,960,000 from Aug. 31,1929 to Aug. 31,1930. During its interest in CBS Par received dividends of $189,750.

Under the turnback deal of March 7, 1932, Par sold its CBS stock three ways, to Columbia Broadcasting Co., Parkhold Corp. and William S. Paley, personally, and associates, repurchasing stock in return to amount of 27,202 shares at $85 and also receiving dividend shares.

In connection with laying these and theatre stock repurchase deals on the Federal record, trustees stated the condition of the Par stock at the time of the contracts. When the CBS interest was acquired 50%, with stock guaranteed at $85, it was selling at $63. At the time of repurchase it was $10.

S. S. Izekks, of Root, Clark, Bucker & Ballantine, attorneys for the P-P trustees, went into considerable detail in questioning Kohn on stock repurchase deals acquiring control of the Marks Bros.

(Continued on page 30)

BANKER HEADS CRITS

Bahn's Syracuse Society Holds Annual Election

Syracuse, N. Y., June 12.

Jacob Bloss was elected president of the Cinema Critics club, pioneer fan organization under newspaper sponsorship. Bloss, young banker, succeeds Mrs. Ella R. Jost. The fan club was established in January, 1927, as a promotional venture by the local 'Herald's' dramatic editor, Chester B. Bahn. It has flourished.

Other officers for the new Tri-C year:

Vice-presidents, Paul Balles, Mrs. Marie Koppenhafer, Victoria Schott; secretaries, Irene S. Bahn and Eleanor Kinney; treasurer, Donald Axe; historian, Louise D. McIntosh; directors, Edward Wood, Walter P. McIntosh, Mrs. Jost.

SUPER NEWSREEL TITLE 'THIS IS AMERICA'

Washington, June 12.

'This Is America,' featured production of the Beekman Film Corporation, was given a preview in the auditorium of the National Press Club Saturday night before a distinguished audience.

Produced by Frederick Ullman, Jr., and edited by Gilbert Seldes, with a musical score by Dr. Hugo Riesenfeld, 'This Is America' is a complete full-length newsreel, done in the grand manner, showing the high spots in American history since the World War. Fifteen years of vigorous activities are crowded within the running space of 81 minutes.

Ullman and Seldes have done rather a fine job in assembling these scenes. The picture stands as the super-newsreel.

Monogram Readying Four Yarns for Summer Slate

Hollywood, June 12.

Four stories are in preparation at Monogram for summer production. 'King Kelley of the U.S.A.' being adapted by Howard Higgins and John Krafft, and 'The Ape,' Al DeMond adapting, are scheduled for July filming.

'The Ghost of John Holling,' Edgar Wallace novel, is being whipped into screen shape by Wellyn Totman, and will be released as 'Mystery Liner.' Tristram Tupper is doing an untitled original.

Monogram currently has a production peak of four pictures, and an equal number to start within three weeks. Going in are 'Sensation Hunters,' 'Devil's Mate,' 'Singin' Sandy' and 'Galloping Romeo.'

J. J. Franklin's Own Expo

Ordered Back to Cleveland to Straighten Jam With Merchants

Cleveland, June 12.

Question of what to do with perishable victuals in the lobby of the Palace, local RKO spot, has impelled the RKO higher uppers to request J. J. Franklin, brother of Harold B. Franklin, to return to this town. He resumes where he left off only a week or so ago. He was intended to take over management of the Albee, Brooklyn, for RKO.

J. J. had gone to New York for that very Albee purpose. He had even looked over the Brooklyn house and started on some changes when the Cleveland call hied him back. Back of the victual problem is what are Cleveland butchers, grocers, et al, to do about that Industrial Exposition they are holding in the Palace lobby.

This expo is J. J.'s scheme and Cleveland merchants went for the idea, agreeing to buy 2,000 tickets weekly for four weeks, just as a boost for the theatre. In return they could sell their meats, onions and what else in the Palace theatre lobby.

Admission to the expo is free, but from the expo into the show a customer must pay. What is ailing the merchants around is the expectation of 60,000 customers daily for the expo when their first day only totaled a gross expo biz of under $300.

For the RKO folks, it was noticed, that since the expo opened, only a handful of those free customers decided to visit the show. That makes it about an even break between the merchants and the theatre.

It was felt that RKO's way to do right by the merchants was to send J. J. back to Cleveland, where he could give the expo thing his personal and expert supervision.

FLT Drops Demand To Include Editors, Cutters in Union

Hollywood, June 12.

Film Laboratory Technicians' union has dropped its insistence that the film editors and cutters be included in any deal the union makes with the producers.

Union wired Pat Casey in New York of the acceptance of the proposed minimum wage scale for lab workers, which had been held up when the union representatives walked out on the recent IATSE-producer conclave because the latter refused recognition of the editors and cutters, who are a part of that local.

Editor-cutter situation is on the fire for further debating when Nicholas Schenck gets here in the next two weeks to go over existing labor differences.

BIG

"Oh boy! And it's just a test preview!..... More of the amazing production activity (I told you about ESKIMO *last week*) at M-G-M. I've never been so busy in my whole career. Keep your business eye on your pal Leo!"

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MGM'S 'DINNER AT EIGHT' PROVES UNUSUALLY POWERFUL ATTRACTION

Greatest Cast Ever Assembled — Cukor's Direction Always Outstanding

"DINNER AT EIGHT"
MGM

Direction ..... George Cukor
Play by ..... George S. Kaufman and Edna Ferber
Screenplay ..... Frances Mari
Photography ..... William Daniels
Cast: Marie Dressler, John Barrymore, Wallace Beery, Jean Harlow, Lionel Barrymore, Billie Burke, Madge Evans, Karen Morley, Edmund Lowe, Lee Tracy, Jean Hersholt, Phillips Holmes, Louise Closser Hale, May Robson, Grant Mitchell, Phoebe Foster, Elizabeth Patterson, Edwin Maxwell, Harry Beresford, Hilda Vaughn.

What should prove one of the greatest box office attractions of modern times, has been fashioned by Metro-Goldwyn-Mayer, under the supervision of David O. Selznick, in the production of "Dinner At Eight." The attractiveness of this picture rests solely on the shoulders of a cast the like of which, in draw names and acting ability, has never been assembled before to be photographed by a camera.

Look over the list—Marie Dressler, Wallace Beery, Jean Harlow, the two Barrymores, Madge Evans, Edmund Lowe, Karen Morley, Lee Tracy, Billie Burke, Jean Hersholt, Phillips Holmes, and ten or fifteen others; everyone almost sufficient to carry any picture on his or her own shoulders.

What this business needs, what theatres must have, what fans rush to pay their money for is an ATTRACTION and Metro-Goldwyn-Mayer have certainly gone the limit in giving them one with this production. That the industry will be better off as a result of it, that exhibitors will be able to pay off other weekly losses by playing it, that fans will be lured out of their hideaways and brought back to the theatre to see it, goes without saying. It's a great attraction, a satisfying picture and a credit to any and all who had anything to do with it.

And because of it, the motion picture industry owes a great debt of gratitude to Metro-Goldwyn-Mayer for producing it.

Some of the best performances ever seen in pictures are given by the cast of "Dinner At Eight." There will be arguments and fights for the next few months as to who is the really big star i this picture. Any and all selections can be easily defended. Accordingly, it comes down to your own opinion, based on who your favorite player is, as to which one reaches the greatest heights in this greatest of all casts. From where we sat, we pick Marie Dressler as the bright particular star of the piece, without taking away one ounce of credit from any of the twenty or more outstanding parts.

How that Dressler girl does troupe! It is worth the price of admission alone to see and hear her read the tag line of the picture to Jean Harlow at the fadeout. Boys and girls, there is not another person in pictures or on the stage, in the opinion of this reviewer, who could have gotten as much out of those few words as Miss Dressler.

Harlow tells Dressler, as they both go into di "I've been reading a book. It's a nutty kind of a book. The man says that machinery will take the place of every profession." And Dressler looks her up and down, mostly down, and chirps: "Well, my dear, that's something you should never worry about."

John Barrymore gives an inspired performance as the has-been picture star. Little Harlow shows astounding improvement in this vehicle. Wallace Beery is Wallace Beery and where can you find another?

Billie Burke is the surprise hit of the show. Lionel Barrymore, as always, does things with his part that only Lionel Barrymore can do. Eddie Lowe, Lee Tracy and Madge Evans are distinct in their characterizations.

The finest thing that can be said about the casting of this picture, with all its star names, is that every star fits into his or her part like a glove. It was not a question of taking a lot of big names and throwing them into a story with the majority of them reading a line or two and then bowing out. There are big, meaty parts for everyone of the performers and how they take advantage of them!

In the case of "Dinner At Eight," the picture is far better than the play, if for no other reason than the polishing Frances Marion, Herman Mankiewicz and Donald Ogden Stewart have given the George S. Kaufman and Edna Ferber script, particularly in the last few sequences. The play was rather drab at the end. Audiences got the feeling that it was unfinished, and the final curtain left you sunk.

With the picture, some of the best bits of the whole production come at the fi ish, thereby lifting it to greater peaks of entertainment than was the case with the stage play.

George Cukor did a mighty job with his direction, one that would be hard to duplicate. Handling a cast of such important names, manoeuvering them in and out of scenes with each other, and successfully combating every bit of temperament, is a job that requires not only excellent direction but a diplomacy that most directors do not possess.

In addition to the job of handling all that temperament, Cukor had a tough assignment with a narrative essentially episodic. Even though the play was almost perfectly written for the stage and the screenplay was all that could be asked for, the picture had to be kept moving and that movement from one episode to another called for everything that Cukor had and that many directors lack.

Put "Dinner At Eight" down as an exceptionally fine directorial job and place Cukor higher on your list of directors as result of it.

The story itself is probably too well known by this time to need space for its telling. The play has been a big hit in New York. Theatrical columns throughout the country have dwelt on it at great lengths. But the fact remains and stands out like a sore thumb that MGM have made a greater attraction out of it than Sam Harris, George S. Kaufman and Edna Ferber did as a play. The shortcomings of the stage hit have been mended for picture purposes. It's a cinch that all who go to see "Dinner At Eight" as a picture will be given more entertainment than they paid to see.

William Daniels, who has many extremely fine photographic accomplishments to his credit, comes through with another bit of creative photography. The sets by Hobe Irwin were a treat.

To write a box office angle on this picture, with all those names to draw ticket buyers, with a big stage hit for the story and a production such as only MGM could give it, would be like telling you that this is the year 1933. Everything has been given you as a showman to make money on. If you miss out on those opportunities, then your theatre is really sunk and should be turned into some other business.

'Downtown' Advantage May Be Cause Of Indie's Mono's Leap to Hays End

Storm of protests that Monogram, by considering the Hays offer to become a special member of the organization, is a traitor to the cause of picture independence. It is serving to record the first definition of 'independence' as applied to the industry and also to provide some reasons why the Hays flag is a more desirable ensi

The big appeal in a Haysian affiliation to Mono is being able to look at the business from the inside. From all indications Mono has about made up its mind to join. The decision is just a formality.

Mono sees a chance through Hays to get recognition downtown, if for no other reason than the additional prestige which it is counting upon.

Like the world had a beginning so, Monogram is reasoning with some of the complaining indies and publishers of all-indie house organs, the Hays organization had to have a beginning.

Steppi

And how did it have a beginning? Ray Johnson, Mono president, answers: 'Through the independents.'

Johnson doesn't feel that Mono is doing anything different from Columbia, Universal, Warners and the others. As they increased in size they slipped under the Haysian wing. And now, asks Johnson, why shouldn't Mono, thoroughly initiated in the business of an indie, avail itself of an opportunity to step into the major class.

At no time in its history have indie exhibs rushed to give Mono bookings just because it was an indie, comments Johnson. That it is set for the Hays routine doesn't mean that circuit houses are going to open up their bookings. Johnson, in observing this, concedes that after all it's the picture.

Studio Placements

Laura Hope Crews, 'Rafter mance,' Radio.

Lou Breslow, Jack Jeyne, Arthur Ripley to adapt, and Alfred Werker, borrowed from Fox, to direct 'Joe Palooka,' Edward Small-UA.

Francis Hyland to write 'Two Sons,' U.

Ethel Hill rewriting 'Fury of the Jungle,' Col.

David Manners, 'Devil's in Love,' Fox.

Charles Irwin, Desmond Roberts, Ralph Bellamy, 'Fog Bound,' Radio.

Lal Chan Mehr, 'Death Watch,' Radio.

Dorothy Lee, untitled Wheeler and Woolsey, Radio.

Richey Craig, four-week writing assignment, Warners.

Eleanor Faire, Montague Shaw, Clarissa Selwyn, 'Lady for a Day,' Col.

Nydia Westman, 'Way to Love,' Par.

Phillip Faversham, 'Female,' Warners.

Irving Cummings, to direct 'The Mad Game,' Fox.

William K. Howard, borrowed from Fox to direct 'The Old Maid,' Metro.

Ted Healy, Jean Malm, 'Dancing Lady,' Metro.

Elizabeth Allen, borrowed from Metro to replace Mimi Jordan in 'Shanghai Madness,' Fox. John Blystone directs.

Frank Borzage, to direct 'There's Always Tomorrow' (formerly 'Green Dice'), Fox.

Aline McMahon, 'Footlight Parade, Warner.

Neil Hamilton, Mary Carlisle, Georgie Stone, 'Lilies of Broadway,' Universal.

Herbert Mundin, Allen Fox, 'Shanghai Madness,' Fox.

'Teddy Joyce, 'Talent on Parade,' U.

Maude Eburne, Guy Kibbe, 'Hold Your Man,' Metro.

Sterling Holloway goes to Universal for two shorts.

Grover Jones and Wm. lavens McNutt are doing the rewriting job on 'Gambling Ship,' Par.

Sonya Levien, screen treatment, and John Blystone to direct 'As Husbands Go,' Fox.

Wells Root and Cyril Hume are adapting 'Green Mansions' at Radio.

'Charley Chan's Greatest Chance' is being scripted at Fox by Lester Cole and Marion Orth. Hamilton McFadden will meg.

Dorothy Wilson, , Radio.

Josephine Lovett, script, 'Laughing Boy,' Metro.

Ralph Morgan, Marian Nixon, Effie Ellsler, Louise Dresser, Andy Devine, Howard Lally, Berton Churchill, Dorothy Peterson, Charles Grapewin, Louise Carter, Elizabeth Patterson, Tempe Pigott, George Humbert, Reginald Barlow, Roger Imhof, Jessie Ralph, 'Life Worth Living,' Fox.

Trevor Bland, Reginald Mason, Margaret Lindsay, Roger Imhof, 'Paddy, the Next Best Thing,' Fox.

Emil Chautard, 'The Devil's in Love,' Fox.

Tammany Young 'I'm No Angel,' Mae West-Par.

Norman Markwell and Ben Holmes, to write script for Clark and McCullough, 'Zum-Zum-Zum,' RKO.

Sharon Lynn, Dorothy Peterson and Barton McLane, 'Big Executive,' Par.

Chick Chandler and Arline Judge, 'Flying Down to Rio,' RKO.

Robert McWade and Edward McWade, 'Flaming Gold,' RKO.

Mildred Cram to write screen play, 'Beautiful,' RKO.

James Bush, 'The Doctor, Radio.

Paul Porcasi, 'Footlight Parade,' WB.

Arline Judge, Chick Chandler, 'Flying Down to Rio,' Radio.

William Gargan, 'Sweet Cheat,' Radio.

Marjorie Rambeau, William Collier, Sr., 'Joe Palooka,' Small-UA.

Smith Dialoging

Hollywood, June 12.

Jules White has just completed 'Fine Feathers,' technicolor bird short, for Metro. Pete Smith is dialoging for the Oddities series.

'Happy Warriors,' for which White went to the Cherokee Indian reservation at Smoky Mountain, N. C., to film, has been dialoged by Smith, and is ready for release. One-reeler shows an Indian ball game, similar to la crosse.

L.A. Price Zoning Offers Protection For New Season

Los Angeles, June 12.

Tentative clearance and price zoning for Southern California picture houses has been worked out, with the details to be perfected during the next two months, to permit the protection becoming operative at the start of the new selling season.

Zoning will be based on 40c, 30c, 25c, 20c, 15c and 10c admissions, with a special zoning for exhibs playing double features and using two-for-one rackets at the b.o. Houses coming under the latter classification will be forced to follow all other theatres, regardless of what admission may be charged.

Movement to establish price zoning in this territory, after two years of almost unrestricted dating, was brought about at the instance of the Independent Theatre Owners of So. Calif., with all major distribs and Fox-West Coast and other circuits joining in the project.

Consensus of opinion among exhibs and distribs is that the proposed price zoning will mark a forward step for the industry in Southern California, and will clarify the muddled situation that has existed between circuit and indie houses during the past year and a half, or since shortly after zoning and clearance was eliminated in this territory.

New zoning plan, when finally adopted, will virtually eliminate double feature programs in all but the smaller of the subsequent run houses in the downtown section, as all new deals for pictures will be based on the new setup.

Metro Buys Gropper

Hollywood, June 12.

Milton Gropper goes from the Paramount writing staff to Metro on a deal whereby the latter buys the remainder of his Par contract, having three weeks yet to go.

Gropper recently returned to the studio after a six weeks' leave of absence. He previously wrote a treatment on 'The Trumpet Blows,' for Al Lewis supervision.

'Trumpet' currently is on the shelf, although it is likely that another story will be bought to go out under that title. Too much goriness in the bull fighting sequences put the original yarn among the dust.

Too Fast

Hollywood, June 12.

Former stage director, who pretends to know everything about pictures, was filming a scene that shifted about too fast for the cameras. An assistant said:

'I guess we'd better wait until later and take it in Akely.'

'I suppose so,' replied the megger. 'But gee how I hate to work in those small towns.'

DENVER UNION MESS GROWING

Denver,

Fred Schmitt, Orpheum orchestra director, has posted guards around his home day and night as the result of the effort to bomb his home. The bomb was thrown from a passing auto, but was tossed into the street before it exploded. Schmitt goes home nightly in a police car, guarded by four detectives. Schmitt was fined $500 and expelled from the musicians' union recently on charges of insubordination and attempted collusion.

The offices of the operators and stage hands union were broken into and $55 cash, $300 in jewelry and $30 in office effects were stolen. The jewelry belonged to George Brayfield, president and business agent of the stagehands. Police believed the robbers might have been looking for certain records of the union which were involved in the recent lockouts at nine local theatres.

The hearing on the mandatory writ issued by the district court will be heard June 20. In this writ the theatre managers, Harry Huffman, Joe Dekker and Tony Archer, were ordered to put the union men back to work pending an investigation and 30-day notice. The managers refused and the union forced the state industrial commission to apply for a writ. The theatre men will argue for the dissolution of the writ, they claiming the law does not apply to industries not affected with the public interest.

Seat Slashers

Seats in the Orpheum theatre are being slashed. Harry Huffman is offering a reward of $100 or the apprehension of the guilty parties.

Heretofore local theatre managers have arbitrated their differences with the union, or have used the facilities of the state industrial commission in the settlement of labor troubles. At present only 10 out of the 35 theatres in Denver are union. The state law provides a 30-day notice in strikes or lockouts. Penalties provided are $50 or six months in jail, or both, for employees; $1,000 or jail for six months, or both, for employers. Each day to constitute a separate offense.

'Innocence' in Title

Columbia thought the title sounded too honky-tonk and a little bit like one of those sex things for men only, so have changed 'Shall We Tell Our Children,' impending release, to 'What Price Innocence.'

In getting a line on picture and chances, Col put it to two test engagements, in Springfield, Mass., and Buffalo, sending out men on it.

Agnew, Schaefer's Asst.

Neil Agnew, Par's western sales manager, takes a new title as assistant general sales chief for George Schaefer. With these added duties Agnew does not relinquish the western post.

Little Hope Is Left for Generally Opposed Studios Clearing House on Coast; Too Much Money and Things

Hollywood, June 12.

The Service Bureau, hatched at the industry's Hollywood round table conferences last March to emancipate the unknown artist and at the same time to free major producers of agentry, has been indefinitely postponed.

Casting aside present of this i stitution was decided on by New York execs after weeks of committeeing and the discovery that its operation would cost the industry $159,900 a year. Also entering into its present demise was the question of whether or not the bureau would be in accord with President Roosevelt's industry recovery platform.

In this regard it is felt that the bureau would be a detail in the code which the industry will have to submit to Washington.

Four Phases

Hollywood's part of the industry code is expected by production officials to comprise four sections—a production code, advertising code, labor agreement and general arbitration. Execs figure the production code will be the easiest of the master code for all departments to institute.

Coast executives, now in New York, say that were the bureau, with its heavy expenditure, to be installed now it would be in violation of the all-economy program agreed to by all companies.

In addition to these two chief reasons for abandoning the plan is an admitted third reason—that is that the people already established as actors, directors and writers are opposed to opening the gates for an influx of talent.

Against It

All organizations representing talent have since its launching gone on record as violently opposed to the plan. The four employee groups of the Academy passed resolutions against it; the first article in the new code of the Screen Writers' Guild was that a member signatory pledge himself not to do business through such a bureau, and further the agents agreed not to deal with prodcers through a central body.

Formulating of the plans for the bureau was put into the hands of a committee consisting of B. B. Kahane, Jesse Lasky, who in turn gave the job of lining up the details to Jason Joy, formerly Hays attache and now an exec at Fox. Joy turned in his report two weeks ago. It called for an elaborate affair, which, besides handling the casting of all talent and the engaging of all directors and writers, would also embrace the duties now conducted by the call bureau.

In addition the bureau would be used, according to Joy's plans, for operation of all centralization schemes outlined at the producers' conferences, such as the general loaning of sets, the exchanging of stories, the swapping of players and the collective buying of material and supplies.

DeMille Ups Extras

Hollywood, June 12.

Cecil B. DeMille was the white hope of the extra ranks last week, his heavy calls for youthful talent on 'This Day and Age' (Par) being largely responsible for the 3,964 talent voucher total for the week.

Means a jump of 200 over the previous stanza.

Projection Execs Get Reduced Bail In Bomb Charges

Los Angeles, June 12.

With bail of $50,000 reduced to $5,000, following their indictment on charges of conspiracy to commit assault, Ernest W. Apperson, business agent, and Thomas W. Armentrout, ass't biz agent, of L. A. Projectionists local, 150, were released. The two men were indicted following the stench bomb epidemic which has been harassing Southern California theatres for over four months.

They will plead to the indictment June 14 before Superior Court Judge C. W. Fricke.

Besides the two union officials, 10 John Does and three Jane Does were also named in the indictments, that listed overt acts, including the attempted extortion of $29.50 weekly from Harry Swan, manager of the Vermont theatre (indie nabe), by threats of violence.

Bombings in 14 picture houses was charged in the indictment, houses listed being the Iris, Hollywood, Western, Boulevard, Knoll, in L. A.; Alhambra and Garfield, Alhambra; Monterey, Monterey Park, and Wilshire, Santa Monica. In addition, numerous other circuit and indie houses were bombed during the past several months.

Metro Convention

Kansas City, June 12.

The western, middle western and southern annual sales conventions of the Metro-Goldwyn-Mayer Film Company, will be held here June 28-29. It is expected that over a hundred salesmen will be present.

Felix F. Feist, E. M. Saunders, western sales manager, and Tom Connors, southern sales manager, are announced to be in attendance.

Next Dietrich Script

Hollywood, June 12.

Josef von Sternberg is back on the Paramount lot, on the script of an original story in which Marlene Dietrich is to be starred.

Miss Dietrich is expected back in September.

BURLEY GALS IN PIC

Los Angeles, June 12.

On a call from MGM, Jack King, of the local RKO booking offices, supplied nine old time burlesque chorines on short notice.

Gals will be used in sequences in 'Dancing Ladies.'

Indie Co. Takes Over 2 Houses in Lincoln

Lincoln, Neb.,

New supremacy appeared on the local theatre situation when the Independent Theatres, , vice-pres-ed by Carl Bard, signed a lease with F. D. Eager for the operation of iberty and Orpheum houses.

Liberty is at present operating with hoke stock, but according to the lease, will be equipped with sound and ready to start with a picture policy by June 26. Orpheum will not come to the independents until Sept. 1.

This puts four of the major theatres in the hands of the Independents and drops the decade-supreme J. H. Cooper back with three. According to stipulation in the lease just signed, one of the four theatres must have vaude or some sort of flesh attraction. The Rialto is now handling the vaude for the Indie, but it will probably be moved to a larger capacity house.

Indianapolis Agrees on Protection

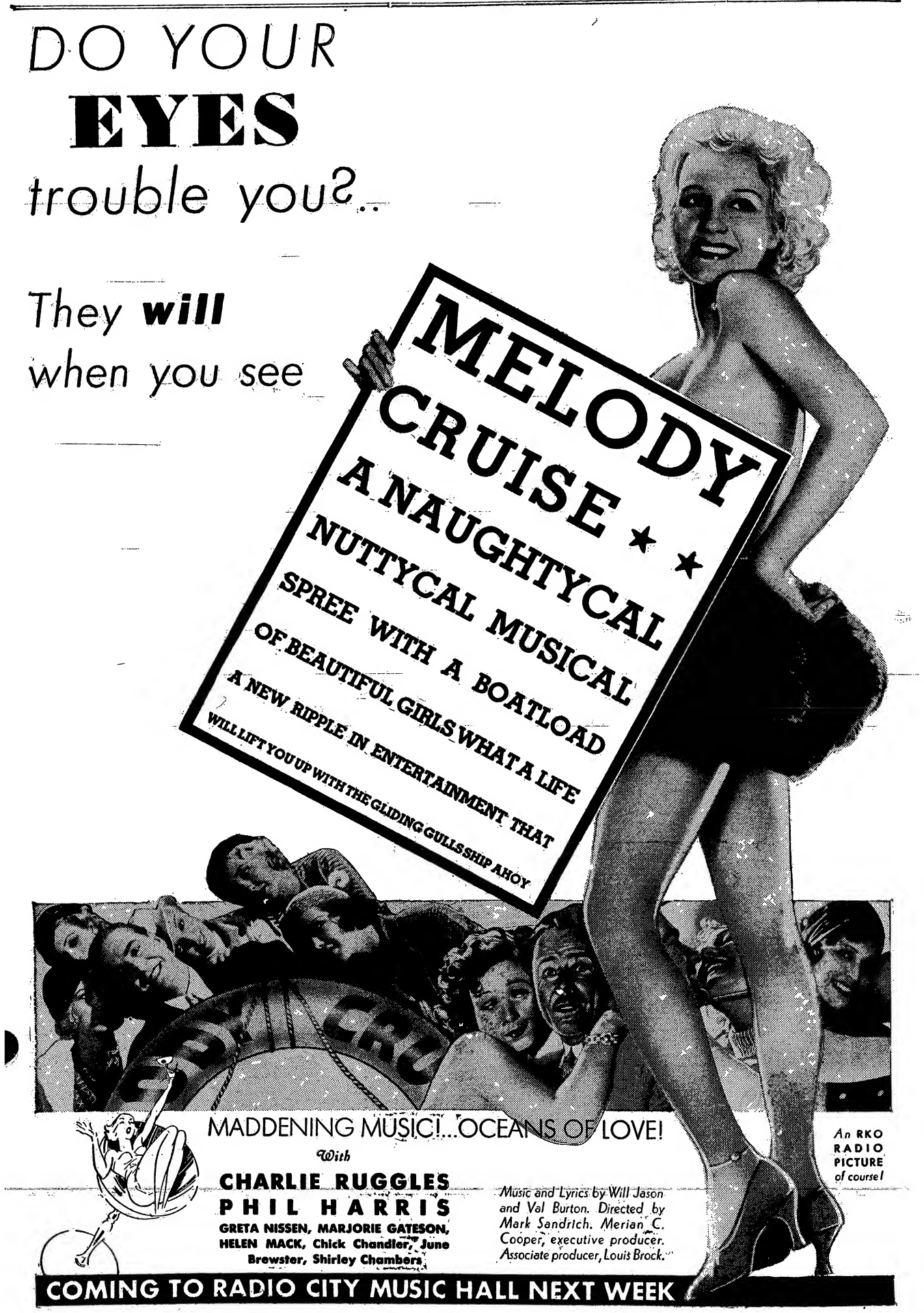
Downtowners and Nabers Make 42 days to 18 Months

Indianapolis, June 12.

After long wrangling, operators of down-town deluxe houses have reached a tentative agreement with operators of the nabes on 42 to 45 days' protection date.

If any house-filling angles, such as family night, two for one, or special inducements, are used, the picture must have a nine months' dating from the time it was shown down town. Nabes operating at a 5c price, are under an 18-month time restriction. An agreement to this effect has been reached by representatives of both sides and the papers are now in the hands of a lawyer to draw up.

This going into effect, Loew's Palace will give up its exclusive run policy.


DO YOUR
EYES
trouble you?..
They will
when you see
MELODY
CRUISE ★ ★
A NAUGHTYCAL
NUTTYCAL MUSICAL
SPREE WITH A BOATLOAD
OF BEAUTIFUL GIRLS WHAT A LIFE
A NEW RIPPLE IN ENTERTAINMENT THAT
WILL LIFT YOU UP WITH THE GLIDING GULLS SHIP AHOY
MADDENING MUSIC!...OCEANS OF LOVE!
With
CHARLIE RUGGLES
PHIL HARRIS
GRETA NISSEN, MARJORIE GATESON,
HELEN MACK, Chick Chandler, June
Brewster, Shirley Chambers
Music and Lyrics by Will Jason
and Val Burton. Directed by
Mark Sandrich. Merian C.
Cooper, executive producer.
Associate producer, Louis Brock.
An RKO
RADIO
PICTURE
of course!
COMING TO RADIO CITY MUSIC HALL NEXT WEEK

Stock Market

(Continued from page 11)

ganizations had been brought together.

RKO was drawn in the limelight by the RCA flurry, with vague reports early in the week about a possible discharge of the receiver. Nothing came of the talk, and RKO was disposed to retreat as the week closed. The long stretch of dull summer just ahead disposes clique operators to hold their fire for the time being.

Loew's had its moments of action, moving up for the second time to its former top at 22⅞, but lacking the follow through to penetrate that figure. However, the stock acted well. Instead of a sharp decline from the peak, as happened before, prices ruled within a narrow range and the issue ended the week at 22, less than a point from the top. Suggestion here is that offerings were not so very heavy and the stock's sponsors were engaged in absorbing minor long stock as a preliminary to a new drive for a better level. MGM followed its parent company, going to a double top for the year also at 20¼.

W. B. Meets Opposition

About mid-week the operation in Warner Bros. met some sort of obstacle in its march. The spectacular campaign of the previous week appeared to weaken. Early Thursday several sizeable blocks of stock (one near 2,000 shares) came out on the down side, which checked the enthusiasm of the speculative following in that issue. Recent financial statement of the company indicating that losses were being greatly reduced, principally, it was admitted, by drastic economies rather than any important upturn in business, had an initial encouraging effect, especially as it was bolstered by a demonstration in the stock, but the setback dampened hopes of outsiders. The new top of 6⅛, achieved early in the week, was shaded later on, and closing prices ranged close to 5 for a trivial net gain.

The operation in Fox likewise came to a halt after a flurry in the early part of the week. At that time a new top of 4⅞ was marked up, for a gain of nearly a point. All the gained ground was retraced and the issue ended the period net off an eighth at 3⅞. Kodak, which has figured in rather a brilliant way during the recovery, seemed to catch something of the cautious spirit of the amusements. After touching a new top for the year at 84½, it slid gradually back to around 80, finishing at 81½ for fractional net loss.

While these technical maneuvers in the common stocks were taking place, a definite new trend appeared among the senior issues, which have been rather neglected during the excitement of the inflation market. Wall street observed in general a drift toward preferred stocks on the part of the public, concentrated mostly on the low-priced shares, probably inspired by a desire to get into stocks that ought to go back to a dividend basis ultimately, if there is to be anything in the forecast of material inflation. Anyhow, runs the buyer's logic, if there is any basis for a run up in common stocks on the inflation theory of out-of-cash-and-into-securities, the same thing ought to apply to shares that have a prior claim on profits, making them a reasonable gamble.

All the amusement preferred stocks prospered, though dealings were small, principally because buyer and seller were far apart on ideas of price. Orpheum preferred, for instance, was carried nearly 3 points forward to 7 at which level Saturday, the final bid and asked were 6 and 8¾. Buyer and seller were 6 points apart in Keith preferred at 21 and 27. Loew senior stock closed at 70 bid, 72 asked and Universal first preferred commanded a bid of 27 and asked 29, after moving up to a new top for the movement at 28.

Bond List Spotty

Results in the bond section were spotty, reflecting more than anything else the drift of speculative play. Loew's liens were run up more than 3 points on small dealings at 80⅝ after touching 83 when it was within a narrow margin of its best before the 'new deal' market. Profit-taking of a minor scope brought a decline of 4 points to the Pathe debentures at 74.

Old Keith bonds were slightly lower, while the two Paramount issues returned to their old relation, disturbed the week before after existing for months. The newer 5½'s re-established their premium over the old 6's, amounting to about a point. This applied to the bonds themselves. Both issues are in default and holders have been invited to deposit their paper. Certificates of deposit are quoted as well as the bonds themselves. Certificates for the old Par-Famous bonds commanded a slightly higher price than receipts for the newer descriptions at the close, (reversing the situation of the bonds proper) although the relation was subject to violent changes during the week.

As the new week starts, the World Economic Conference opens in London, involving market potential developments of the utmost importance, first of all some standard, stable system of exchange. Financial commentators stress the importance of news from this source as a market influence, but the chances are that nothing will happen of immediate import to prices. Government experts have been discussing the outlook for London for weeks, generally expressing vague hopes for a better basis of world understanding, but really preparing the public for negligible immediate results. They probably have put the public in a state of mind to accept small results with a good measure of complacency. At least that is the attitude of Wall street.

Last week's market had to absorb a good deal of bad news, particularly confessions from the railroads that several systems were hard pressed and would need aid. Legislative affairs were not very favorable, with a revolt threatened in Congress on the President's veterans' economy policy. Germany declared a moratorium on its external debt and the dollar lost ground against foreign currencies, a not unmixed blessing since it involves many possible complications, including the flight of capital from the country. News from the steel industry was unqualifiedly good, with a favorable tonnage report for May and a generally stiffening of prices. General business news was heartening, with the prospect that forthcoming quarterly reports will make very favorable reading after nearly four years of headaches.

Exchanges report of the short position for May indicated a wave of new bear operations early in the month, followed by heavy covering with the outstanding short account substantially unchanged from May 1.

Summary for week ending Saturday, June 9:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
6½	⅜	1,500	American Seat.	4½	3⅞	4
6⅝	1⅞	5,400	Consol. Film	5	4⅝	4½
18½	6⅝	11,000	Columbia P. vtc	18½	16⅛	18⅛ +1⅜
14⅝	5⅞	23,800	Consol. Film pfd	14	11⅝	13⅝ +1⅜
84½	46	11,500	Eastman Kodak (3)	84½	80	81½ — ⅜
4⅞	¾	41,000	Fox, Class A	4⅞	3⅞	3⅞ + ⅛
24¾	10⅛	840,700	Gen. Elec. (40c.)	24¾	22	24 +1⅛
25	8	200	Keith pfd	24⅞	24	24⅞ — ⅛
22⅞	8½	44,700	Loew (1)	22⅞	20⅞	22 + ⅛
72	35	800	Do pref. (6½)	72	67	71 +2¾
4½	1⅝	3,800	Madison Sq. Garden	4½	3⅞	4 + ⅛
20¼	13⅛	200	Met-G-M pref. (1.80)	20¼	19⅝	20¼ +1⅜
7	1⅜	100	Orpheum pfd.	7	5⅝	7 +2⅜
2½	⅛	30,800	Paramount	2⅛	1⅝	1⅝ — ⅛
2	½	48,700	Pathe Exchange	2	1⅝	1½
5⅝	1⅛	20,200	Pathe, Class A	5⅝	4⅛	4⅝ + ⅝
10⅞	3	707,800	Radio Corp.	10⅞	8⅞	10½ +1⅜
5¾	1	22,300	RKO	5¾	4	4⅝ + ⅛
28	10	190	Universal pref	28	24	28 +4
6½	1	192,100	Warner Bros.	6½	5	6¼ + ⅝
10¾	4¼	1,100	Do pfd	10¾	10⅛	10¾ +1
48⅞	19⅝	144,700	Westinghouse	48⅞	43	47 +3¼
		100	Columbia Picts			18¼ +3¼
		2,800	Gen. Thea. E. pfd			⅝
		4,000	Technicolor			9 + ⅛
		4,400	Trans Lux			3⅝ + ⅛

BONDS

7	$230,000	Gen. Thea. Eq.	5⅞	— ⅛
46	19,000	Keith 6's, '40	44⅞	—1⅛
84½	93,000	Loew 6's, '41	80⅝	+2⅝
78	25,000	Pathe 7's, '37	74	—4
17	153,000	Par-Fam-Lasky 6's,	14½	— ½
17	157,000	Par-Pub 5½'s, '50	15⅞	+1⅜
23½	0,000	RKO debs 6's	23	+ ⅞
38	269,000	Warner Bros. 6's, '39	34	—1

Produce Exchange

	38,500	Par-Publix	+ ⅛

ver the Counter,

Asked.			
¼	1	Roxy, Class A	

Gen. Theatre cfs. sold $23,000, high 6, low 4½, close 6, net up 1⅜.
Par-Fam-L cfs. sold $13,000 at 15, 10½, 15, unchanged.
Par-Pub cfs. sold $2,000 at 15, 14⅞, 14⅞, down ⅝.

RETURN TO SINGLE BILLS DEMANDED ON COAST

Hollywood, June 12.

Dual program situation remains in state of upheaval in downtown Los Angeles with Charles Skouras stepping in today and demanding Principal's houses, Cameo, Rialto, Tower and Palace return this week to single bills.

Four houses only last week reverted to duals.

With Fox West Coast owning interest in Principal circuit Skouras demand will be fulfilled.

Incorporations

Californi

Sacramento, June 12.

California Sound Studios, Ltd. Capital stock, $1,000 subscribed, $30. Hamilton Steel, Kenneth Broeker, Denver Dixon.

Beverly-Fairfax Greyhound Breeders Association. No capital stock. Louis D. Oaks, L. Clark Davies, Macy Barnard.

Beverly-Fairfax Greyhound Owners Association. No capital stock. Louis D. Oaks, L. Clark Davies, Macy Barnard.

Certificate of dissolution of **Hollywood Photoplay and Fiction Institute, Ltd.**

Permits to sell stock:

Fox Tucson Theatres Corporation; theatre operating; to issue all 1,000 shares, par $1.

Metrotone, Inc; securities. Louis S. Stone, Hazel Elizabeth Stone, Virginia Stone. To issue three shares out of 250, no par.

Ro-Ba Service, Inc. Publishing manuscripts. To issue all 1,000 shares, par $1.

, P. Schulberg Productions, Ltd. Motion picture producing. To issue all 250 shares, no par.

Management, Inc. Theatrical agents. To issue 102 out of 250 shares, no par.

Judgments

Robert M. Catts; H. R. Reploge; $1,047.

Felix Isman; F. A. M. Schiffelin; $4,994.

Managers' Protective Assn., Inc.; Actors' Equity Ass'n; $24,010.

United Film Industries, Inc., and Hans von Fraunhofer; M. J. Jungers; $5,183.

Craft Film Labs, Inc., and Alfred E. F. McCorry; J. S. Hess; $6,567.

Hattie Carnegie, Inc.; M. E. Paterno; costs, $101.

Los Angeles

Cinema Realty Investment Co.; F. D. Chipron, (default); $32,859.

Antoine de Vally; Kendall-de Vally Operaiog Co., Ltd., H. E. Kendall, G. H. S. Kendall; costs.

Mervyn Freeman; Western Sound Studios; costs.

RKO's Easy Way Brings Red

Favors Loew's Requests—Empire, Bronx, From $1,500 Wkly Profit to Nothing

One of tug-o'-wars going on is between RKO and Loew's over double featuring which Loew's is doing with consent of RKO and the latter afterward squawking. Seems as if RKO has asked Loew's to desist twice already, but to no avail. The consent for Loew's to double feature was through Harold Franklin direct, so far as known.

The most flagrant instance of disadvantage to RKO is at the Empire in the Bronx. This spot which RKO took over from Sidney Cohen, had been a consistent weekly winner for RKO for an average profit, or $1,000 to $1,500. Then Loew's asked Franklin for the privilege of double featuring at the Loew's Spooner in the same neighborhood. Was to have been for five weeks or so. Result has been that the Empire is now in the red and, although the five-week period is up, Loew's is still double featuring.

Another warring spot is in the Ohio territory, where Loew's compromised with Franklin by granting RKO the privilege of picking the best of Loew's double feature films for RKO's own spot in Columbus. In return, Loew's is granted the privilege by RKO to continue double featuring there.

The thing has been going for many months and always turns out the same way. RKO agrees, then squawks, and Loew's continues to do what it set out to do in the first place.

ARIZONA'S NEW TAX BILL

Agai May Include 10% Against Amusements

Phoenix, Ariz., June 12.

Theatre interests in this state anticipate another fight shortly with the reconvening of the Arizona legislature in special session to work out a sales tax plan. Proposed law is expected to again include in its preliminary form a 10% amusement admission tax.

W. H. (Bud) Lollier, of Fox West Coast, led a successful campaign for the theatre men in the last legislature against the admission tax, which was stricken from the sales tax measure as finally adopted. Now the State Supreme Court has ruled that the tax measure passed is unconstitutional and the solons have been reconvened to draft a new bill.

Freuler, Moving to Coast, Will Do Nine for Monarch

Hollywood, June 12.

John R. Freuler has moved his headquarters here from New York, and announces he will complete the nine features still due on Monarch's program of 18. First is to be 'Marriage On Approval,' novel by Pricilla Wayne, for which Olga Printzlau has written the screen play.

Freuler has had difficulty here in the past with his 'independent product.' Last two features produced for him by Burton King and another by Ralph Like, were not picked up in the east by the Empire Laboratory, which was to take them on a C.O.D. basis. Phil Goldstone, who financed, had to untangle the negatives.

RIVKIN-WOLFSON SET

Culver City, June 12.

Allen Rivkin and P. J. Wolfson have been given a one-year contract to write for Metro.

Team has been at Metro on a week-to-week basis, just completing the script of 'Dancing Lady.'

FILMLAND'S STUTTERING STAR

INITIAL B'WAY APPEARANCE

ROSCO ATES

WITH

DOROTHY

Featured in the Following Super-Film Productions

"CIMMARON" (RADIO)
"POLITICS" (MGM)
"THE CHAMP" (MGM)
"THE BIG HOUSE" (MGM)
"WHAT, NO BEER?" (MGM)

And Many Others

IN PERSON
(This Week, June 9)
CAPITOL
NEW YORK

ATTENTION PRODUCERS!
Available for Productions and Radio

DIRECTION
WM. MORRIS AGENCY, Inc.
Motion Picture Rep.—JOYCE & SELZNICK

We offer you

VAUDEVILLE

for your theatre, no matter what its size, or where it is located in the U. S. and Canada

on the following terms

Class A Cities—5 acts of vaudeville—$250 a day total
Class B Cities—5 acts of vaudeville—$150 " " "
Class C Cities—5 acts of vaudeville—$100 " " "

We are furnishing this type of entertainment to theatres all the way from Atlanta to Los Angeles and from San Francisco to Boston; to large houses and small, and to widely different types of audiences, such as the Roxy, New York; the Fox, St. Louis; the State, Long Beach, (Cal.); the Metropolitan, Boston; the Paramount, Los Angeles; and dozens of others.

Name your theatre, name your town, tell us your open dates—and we'll do the rest, PROMPTLY!

F. & M. STAGESHOWS, Inc.

1560 Broadway, New York City

(A Subsidiary of Fanchon & Marco, Inc.)

Marco's Localized Operation of Par In L.A. a Staggerer for Chains

Los Angeles, June 12.

Here on the coast and in the local Paramount theatre, the industry as a whole, and Parmount particularly, has its most crying example of the difference between localized operation by showmen who know how, as against a chain system that tried to operate by telephone, telegram and general swivel-chair mileage.

In the 14 weeks, since March 2, that the Par theatre has been operated by Marco, of Fanchon & Marco, it has paid in to the Par company 70% more film rental than the company had received for a like period previously. Films are on percentage.

Attendance under Marco's localized operation has increased 500% at a time when general condition reports around the country would indicate a lowered general attendance. This, under a tariff of 25-40c, as prevailing among coast deluxers generally. Biggest thing is that grosses have doubled, jumping 100% from an average weekly take of $9,500 to somewhere between $17,000 and $19,000.

This comeback is the biggest talk on the coast. So much so that indications have been that about everybody is now trying to swipe a piece of the pie, even Fox-West Coast.

Combo House

The whole thing has given the die-hard proponent of the chain theatre system and the strictly film minded theatre operators something to think about, because Marco operated the spot as a combination stage show and picture spot.

The curious part of the thing and its localized operating angle is that the only time the house ever paid before was likewise when Marco had something to do with the operation, some three years ago, when it was in the F-WC fold and Marco supervised the stage shows here.

UNIONS SECURE PAY OF COHEN'S $900 BOUNCER

A bad check charge against Ernest J. Cohen, operator of the West End theatre, upper New York combo house, was settled out of court after the exhib had been arrested and released in $500 bail in the West 54th street court on complaint of the IATSE No. 1 and Local 306 of the M. P. Operators union. Settlement came when Cohen paid off the $900 in full for the booth and stage crew. House is now dark.

Rubien & Bregoff who acted for the unions in this matter also argued the No. 306 injunction motion against B. S. Moss on the Alden theatre, Jamaica, L. I. ouster matter when Moss substituted an Empire crew for the 306 boothmen. Justice Ingraham has reserved decision.

WB Chicago Houses Not Closing for Summer

Chicago, June 12.

Reported shutdown of all Warner theatres here over the summer is denied by James Coston. Avalon is closed to permit mechanical repairs to its cooling apparatus and the Shakespeare, small nabe house, may go into camphor for the heat.

Otherwise, a general closing over the summer is not contemplated.

10c Book Tickets

Minneapolis, June 12.

Some of the local neighborhood theatres, which are supposed to have a minimum admission charge of 15c or 25c, according to their film contracts, are selling ticket books at the rate of 10c a ticket.

Complaints of contract evasions have been received by some of the exchanges here and are being investigated.

Gutman Shorts

Hollywood, June 12.

Henry Gutman has taken space at Alexander Bros. studio to produce a series of novelty shorts.

First is titled 'Forgotten Hands,' and will be directed by Richard LeBorg.

O'HARA GOES FREE

State Couldn't Convict Union Organizer of Murder

State couldn't prove case against Ralph O'Hara, organizer of the Motion Picture Operators Union who shot Fred Oser, union rebel. O'Hara's self-defense plea won him an acquittal after a trial of only a few hours, when the presiding judge instructed the jury to bring in a not guilty verdict.

Widow of Oser swooned and loudy lamented the state of justice as O'Hara walked out of court a free man. Trial after several postponements came up about three months after the killing in union headquarters.

PIC BALLYHOO TOO OPEN FOR L.A. DOWNTOWNERS

Los Angeles, June 12.

Curb of promiscuous street theatre advertising through use of banners and flags on principal downtown thoroughfares is expected to follow as a result of the lengths to which some of the house operators are going currently in exploiting their shows. Straight out-and-out advertising is used primarily on the banners, with Broadway, Hill and Main streets in sections on the appearance of a holiday decoration.

Warners' Downtown has banners and flags for half a block in all directions from Hill and Seventh streets. President has a lavish display of advertising banners suspended over the car tracks on Broadway, and on Main street; the California, with an out-and-out sexer, has also gone the limit in 'decorating' that thoroughfare.

Police dept. has been willing to co-operate with the theatres by permitting street decorations for semi-civic events or outstanding screen or stage attractions, but has always insisted that the decorations must at no time take on the nature of straight advertising.

This ruling is being violated so strongly currently that a ban on such type of advertising is being seriously considered.

Indie Producers Don't Aid By Late Selling Season

An early bird harvest of bookings figured as reapful through major companies delaying this year's selling season is proving a delusion for indie producers. Reason is the exhibs won't bite.

Getting underway in May and June, instead of July as the official sales opening month agreed upon among the majors, the indies found themselves up against a wall. Exhibs just refuse to book indie product until they get a line on big company offerings.

Indies have learned that even if the majors put the season back to December indie exhibs will still wait, and continue to regard their namesake producers as providers of filler and emergency material.

F-WC PAR GROSS DRIVE

Only Two Districts Behind in 4th Week of 'Dollars and Sense'

Los Angeles, June 12.

Standings at the close of the fourth week of the Fox-West Coast 'dollars and sense' biz drive found six of the eight districts registered at over par, with only Will Stegge's Montana division and the Nick Turner division in Northern California failing to reach the profit quota.

After holding first place for the first three weeks of the drive, Dick Spier's metropolitan district (Frisco) was displaced by George Bowser's Beach division, which moved into top position from second place.

First three individual houses in the standing column were the St. Francis, Frisco, A. A. Erickson, mgr.; Loew's State, L. A., Ray Deusern, mgr.; California, San Diego, Bert Naus, mgr.

Huffman's Legit House

Denver, June 12.

Harry Huffman, manager of the Orpheum and owner of five other film houses here, has formed the Broadway Amusement Enterprises, composed of himself, Harold Wilbur, attorney, and Arthur Jacobson, jeweler. They have leased the Broadway, long the home of legit in Denver, from the Cosmopolitan Hotel company, owner of the property.

During the past several years the Broadway has been more or less a lemon.

OPEN SUNDAY UPHELD IN KANSAS

Kansas City, June

Sunday films in Kansas scored a victory when the state supreme court dismissed an appeal in which the Fox-West Coast theatres had obtained an injunction to prevent enforcement of a Hutchison city ordinance.

The district court had held that the Hutchison ordinance against Sunday picture theatres was discriminatory in that excluded from its operations an amusement park in the city.

Under the ismissal order the city ordinance remains inoperative and the Sunday shows may be continued.

L.A. SUBSEQUENT RUNS BREAK ONE-PIC PLEDGE

Los Angeles, June 12.

Four additional downtown subsequent run pic houses, all in the Principal-Gumbiner-Cohen pool, resumed dual features the middle of last week, marking the first united break in the single picture program front since it became general in Southern California a little more than a month ago. Houses reverting to double bills are the Tower, Rialto, Palace the Cameo.

Tower's dual policy is for one week only, as the house goes into first runs (15) showing United Artists and sloughing Metro product, released by Fox West Coast because the circuit is overboard on features. Cameo resumed the duals two weeks ago, and after six days resumed a single pic policy with the showing of 'Rasputin,' then going back to doubles.

U Takes Musical Shorts

E. M. Glucksman has obtained a Universal release for the product of his New York shorts producing company, Metrotone. U has taken his first release of 13 musical one-reelers and an option on a second non-musical series.

Glucksman's first two-reeler, which sold the whole release to U, comprises mostly vaude talent and runs in variety show fashion. Cast includes Joe Laurie, Jr.; Hugh O'Connell, William O'Neal, Ann Lester and Ethel Cole.

Publix Now Sees Local Partnership Operation Most Effective — Going Along Those Lines in New Layouts

Partnership operation of all Publix theatres, as the most economical and the most effective, is favored in the rehabilitation of the circuit. This may even go so far as to include the New York and Brooklyn Paramounts, in line with a policy which would indicate that Paramount or its theatre subsidiary, Publix, would not directly continue in the field of operation.

Aside from the reported desire the theatre reorganization committee in Par to set up partnerships all over the country where not now existing, there seems to be magnanimous accord in other quarters in Par and Publix, notably among theatre men, that this is the desirable thing to

This is based largely on what results have been generally since Publix increased its partnerships throughout the States last summer, whittling its directly-operated units about 50%.

Local

Right now Publix is making partnerships over individual situations, in numerous cases lining them up over only one house. In most cases the partnerships are with a local operator who may have a house or two and through operation of the Publix theatre as well, does better both for himself and Publix.

Y. Frank Freeman, Par's realty chieftain, is proceeding on partnerships on the theory of the personal angle on operation. This is based on the assumption that a man locally, with the theatre, whether Publix or his own, will give it better care and attention.

A few cases in point are notable when results of former home office or local Publix operation is compared to showing made under partnerships.

Recently Publix set up a partnership over the Quirk, at Fulton, N. Y., a small theatre, with Myron Bloom, local exhibitor, in control of the Happy Hour. This is a small upstate town which would not have been considered under last summer's localized operating policy. While Publix had been losing money consistently at the Quirk, Fulton, for the first four weeks under the partnership arrangement with Bloom in full charge the profit has been $1,500.

No Interference

Another notable partnership is that which governs over the Rialto, New York, with Arthur Mayer the boss and, as in other partnerships, no interference by the home office. The new policy is not to trouble partners unless they're starting to run away with the theatre or theatres. The Publix-Mayer partnership is on a 50-50 basis, with the rent figured as 12% of the gross. There's been only one losing week since Mayer went in.

Theatre reorganization committee, working in behalf of the trustees for Paramount Publix and Publix Enterprises, is handling partnership matters. Its first, through trustees, was worked out last week with Louis Marcus over Publix-Salt Lake. Those in work include partnership with John Balaban over the Kunsky-Publix bunch in Detroit.

Through N. L. Nathanson's election to presidency of Famous Players Canadian, operation of that group now in the hands of Nathanson locally and J. J. Fitzgibbon, division manager, formerly under close h. o. supervision, and John Balaban. Fitzgibbon went on the FPC board with Nathanson's re-induction into the company.

Question of Balaban & Katz in Chicago, still under h. o. supervision, does not appear anywhere definite, though it was reported a partnership arrangement would be worked out with Barney Balaban. On going into Detroit, John would leave B. & K. entirely.

New England, certain midwestern groups, F. & R. and Netco (upstate New York and Staten Island) are among the major units remaining under Publix's h. o. aegis.

COAST TARIFF TILT

Loew's State, L. A. Going To 55c—Paramount There Not Yet Set

Hollywood, June 12.

Mike Marco is due back from New York June 20. He went east two weeks ago to confer with Jack Partington, his partner in Partmer Corp., operators of the Paramount here, regarding plans for next season, and also to line up name acts for F&M coast dates.

Upon Marco's decision is expected to be reached as to whether the Paramount will tilt its b. o. tariff, to compete with Loew's State, which jumps to a 55c top (22) when Ted Fiorito and band open a two week's engagement.

LAWYER WITH MOTIONS AGAINST PP TRUSTEES

Laying low for a few weeks, with trustees of Paramount Publix beginning to believe certain minority creditor lawyers had given up, two new motions were filed in the Federal Courts last week.

Both were registered by Samuel Zirn, who represents Chicago bondholders of Par. He has been the stormiest among creditor attorneys in the Par equity and bankruptcy proceedings.

On one motion, Zirn asked leave to appeal from the decision of Judge Caffey, last handed down in the Par matter, and to restrain PP trustees from reorganization, any settlement of claims with banks or other major acts alleged not in the best interests of the bondholders. This was heard in the Circuit Court of Appeals yesterday (Monday).

Once before the Circuit Court denied a minority stockholder a restraining order on the ground that the rights of stockholders were jeopardized and that stockholders had not been consulted in filing of the Par voluntary petition.

Removal Motion

Zirn's other motion is an order to show cause, returnable tomorrow (14) before Judge Coleman in the U. S. District Court, why the present trustees of PP should not be disqualified and Henry K. Davis removed as referee in bankruptcy due to bias.

At first trying to upset the equity receivership in Par on grounds an involuntary petition had preference, Zirn and other attorneys later tried to disqualify Adolph Zukor and Charles D. Hilles as receivers. Failing in this, attempt was made to set aside the Par voluntary bankruptcy adjudication, also on grounds of involuntary priority. Leave to appeal through the Circuit Court takes in these matters.

Zirn's attempt to remove Referee Davis from the proceedings arises out of futile attempts to be heard at the first creditors' meeting to elect trustees and at the subsequent meeting when Charles E. Richardson was chosen to succeed Louis J. Horowitz. At both Zirn and other lawyers merely were permitted to go on the record entering their objections, Referee Davis indicating they recourse through the courts.

Only 600 Chain Houses Left

Figures on Changes—300 Indie Circuits Have 4,500 Houses

How decentralization, receivership and other angles have shifted the country's theatre map is indicated by newly released figures from the Government through the Department of Commerce showing an 80% reduction almost in the number of producer-distributor controlled houses.

Former figures gave the major circuits control of something like 2,800 houses before localized operation and other items struck the biz, around two years ago and since. Now the producer-distrib control of theatres is put by the government as limited to around 600 theatres.

Just how the cut-down is made isn't given. Figures are as of June 1. It is indicated that there are some 300 independent circuits operating in the country controlling an average of 15 theatres each, or in the aggregate 4,500 houses. This is out of a total of 19,311 theatres, or around 27% of the country's spots. (The 19,311 figure may not be accepted by the trade.)

Ed Smith in Boston

Ed Smith, well known in theatre operating ranks, is bound by car from Los Angeles to Boston to assume an operating post for Publix.

He will probably have charge of the Metropolitan, Boston.

LEAN ON THIS ON

When you see that 20 foot python coil himself around . . . and around . . . the native . . . and you watch their fight-to-a-finish, **THAT'S BOX-OFFICE!**

When you see the huge jaws of the killer-shark snap down on the terrified boy, **THAT'S BOX-OFFICE!**

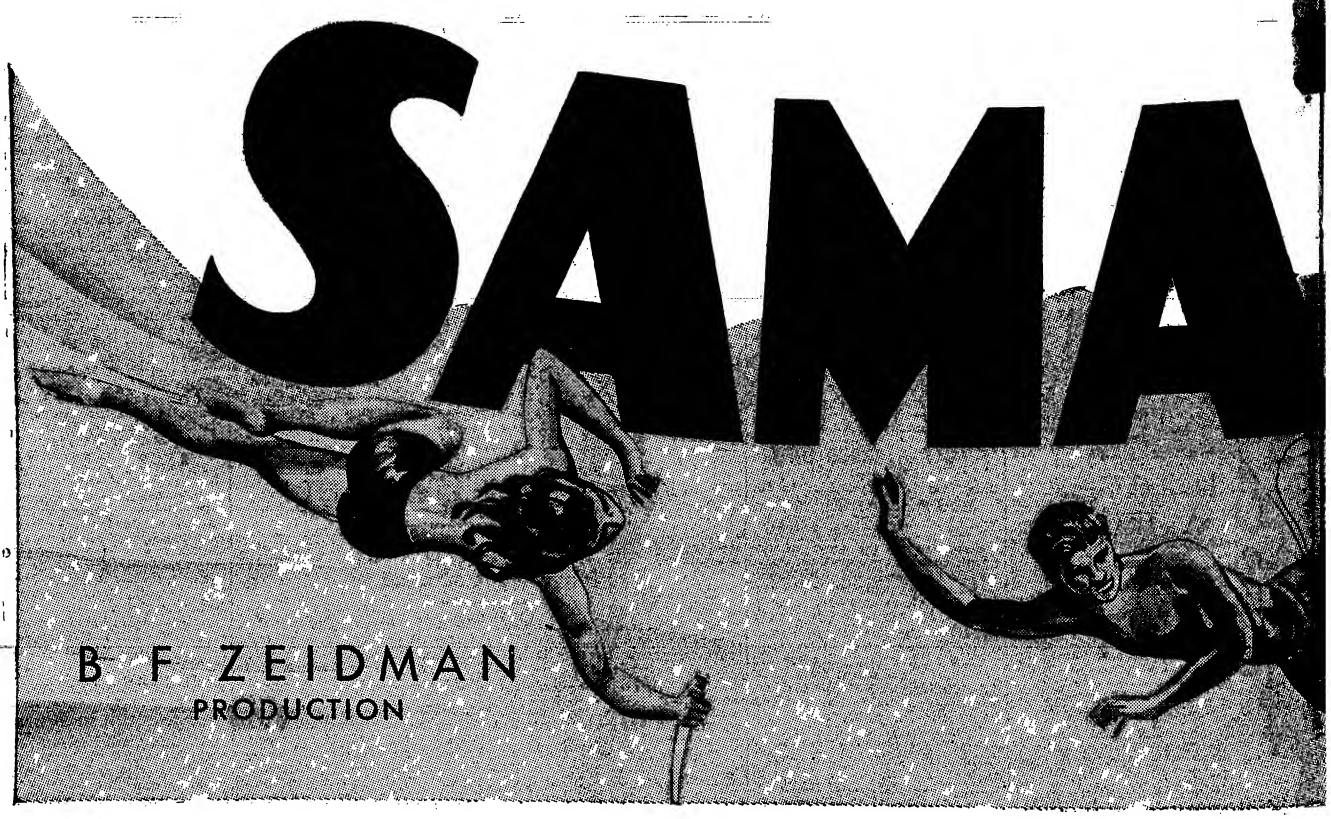
When you see the struggle-to-the-death of the eight armed octopus and the killer-shark, mighty tentacles against giant teeth, **THAT'S BOX-OFFICE!**

When you see that girl dive into the deep, and watch her fight the killer-shark, side-by-side with her mate, **THAT'S BOX-OFFICE . . . ALL OVER!**

AND . . . when you post that ticket-selling paper, run those ticket-selling ads, and use that ticket-selling exploitation campaign that shrieks "IN SAMARANG IT IS LAW THAT LOVERS MUST LIVE . . . OR PERISH . . . TOGETHER" you'll know what BOX-OFFICE MEANS!

Then you can shout so all the world can hear

SAMARANG, THE BELL . . . AND HOW!



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Now Booking At
UNITED
ARTISTS
EXCHANGES
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Directed by
WARD
WING

CALENDAR OF CURRENT RELEASES

Allied

: Pathe Studios, Culver City, Cal. : 729 Seventh Ave., New York, N. Y.

Eleventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. 62 mins. Rel. Jan. 25. Rev. April 25.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich .Thorpe. 65 mins. Rel. Feb. 15. Rev. June 6.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel June 15.

Columbia

Studio: Gower at Sunset, Hollywood, Cal. : 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

California Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

Circus Queen Murder, The. Murder under the big top. Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 60 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Deception. Story of the wrestling game and its frameups. Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. : Nov. 4. Rev. Jan. 17.

Man of Action. Original outdoor drama. im McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

ight of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn with his ever-faithful police dog pal. Tim McCoy, Barbara Weeks. Dir. D. Ross Lederman. 58 mins. Rel. May 26.

lent Men. Tim McCoy western original. . D. Ross Lederman. Rel. Mar. 8.

Soldiers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This Is Africa. Original. Wheeler and Woisey go to Africa with some tame lions. Racquel Torres. Ir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evalyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. 'Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 18.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lillian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

ig Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

lack Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatiot as lived by the penguin birds on 'Penguin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked with his captors in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 16.

Love Is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

liver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

lightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

First National

Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

londie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Imer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Ir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original. 'Love in a Dept. . Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. ins. Rel. Feb. 11.

risco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

rand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. Rich. Barthelmess, Loretta Young. Rel. June 17.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorshi may result i deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only i actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepanci

P-P Stock Deals

(Continued from page 21)

Chicago circuit and the William A. Leach interests in Miami.

Papers, identified by Kohn, plus testimony on the part of the Par treasurer, revealed that Par made its deal with the Marks Bros. on Oct. 31, 1929, issuing to them 13,239 shares of stock at $75 each, redeemable between Nov. 1 and 10, 1930. An additional 1,694 shares, guaranteed at the same figure, plus $140,000 in cash, went to David A. Warner, Chicago banker, for his interest in the Marks string. E. H. Rollins & Son, Chicago, controlling a minor interest in Marks, got $67,000 cash.

In repurchasing the stock, Kohn revealed that Par paid $45 a share as a result of contention by Par that the Marks Bros. audit of their properties at the time of the buy was incorrect. Balance under the $75 guarantee reposes in Chicago vaults in escrow pending disposition of litigation over the audit, claims and counter-claims arising out of the transaction.

A block of this stock, amounting to 500 shares, was wiped out as a repurchase obligation at $45 a share through that amount having come into the hands of Leo Spitz, then associated with B. & K. who didn't want to assert further claim. Spitz got the stock, Kohn believed, as fees for legal or other work in behalf of the Marks Bros.

Marks' Net Dropped

Earnings of the Marks' theatres for 22 months prior to Par takeover were $439,000. For the 14 months' period following P-P purchase net was $121,000.

The Leach stock repurchase deal was in the acquisition of the 50% interest of the Leach family in Paramount Enterprises, Par-Public having other 50%. A total of 11,028 shares went to the Leach family and 275 to A. Y. Wylam, who was instrumental in creating deal, with agreement to repurchase between Oct. 1 and 10, 1930 at $80 a share.

In addition to repurchasing this stock at the guaranteed figure, Par purchased dividends receivable of $505,000, a note for $67,000 and claims of Par Enterprises of $72,000. Par Ent. subsid consisted of nine theatres in Miami (one an office building), two sites and a lease on the Bradford hotel.

Subsidiary for the year 1928 showed net cash earnings of $108,000 and $195,000 for the first nine months of 1929. Falloff for the final three months of 1929 was to $38,500.

At the time of the Par Ent. deal the Par stock was $73 and at date of repurchase, $48.

Last week the number of exhibits in the P-P examination of officers (it's been only Ralph Kohn so far) went over the 200 mark.

Kohn resumes on the stand Friday (16) at 10 A. M. at which time trustees will complete the placing in evidence of certificates attesting to finance committee and board of director aproval of stock repurchase deals, a few of which, including Kunsky, Dent Theatres, William Morris Agency, Great States, Rickards & Nace and Hostettler circuits, are already in.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

Fox

Studio: Fox Hills, Hollywood, Cal. : 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Jas. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. tell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 28.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. , Marian Nixon. Rel. June 30.

Hello Sister. Stage play. Jas. Boots Mallory, ZaSu Pitts. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. Eilers. David Butler. Rel. May 26. Rev. May 23.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9.

Infernal Machine. From the novel by Carl Sloboda. rama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. cis Dillon. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. Claire Trevor. Louis King. Rel. June 16.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 31.

ailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. 7. Rev. Jan. 31.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband, The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

ce: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: RKO Bldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul , Lelia Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. Rel. May 15.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie Marceline Day. Dir. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a crime to shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions rent. Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev.

Mayfair

Studios: 4376 Sunset Drive, Hollywood, Cal. : 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 65 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Justice Takes a Holiday. Original. Father love drives a convict back to jail. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Metro

Studios: ity, Calif. : 1540 Broadway, New York, N.

Barbarian, The. Ramon-Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 93 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play The Lady. Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23.

White Sister The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

Studio: 6048 Sunset Blvd., Hollywood, Cal. Office: 723 Seventh Ave., New York, N. Y.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Idden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

iver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd. Dir. Wm. Cowen. 80 mins. Rel. Feb. 28. Rev. April 18.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Paramount

5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 25.

illion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggels. Rel. June 30.

rime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

le and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume, Louis Gasnier, Max Marcin. Rel. June 23.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. Rel. Feb. 17. Rev. Jan. 31.

Ir in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Gloria Stuart, David Manners. Dir. George Sommes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Leila Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16.

ing of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Irs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Allen, Rel. Jan. Rev. June 6.

e Man of Her Own. From the novel ed of Her Own.' lark Gable, Carole Lombard, Dorothy Mackaill. ir. Wesley Ruggles. December special. Rev. Jan. 3.

Pick Up. (Schulberg.) A girl of the people and a service station shelk. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Gray western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

Offices: 11 West 42d St., New York, N. Y.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Giglio. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. mins. Rel Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. tom Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27. Rev. June 6.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13. Rev. June 6.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Hallelujah, I'm a Bum. Al Jolson introduces the new rhythmic dialogue. Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. ir. Ward Wing. 60 mins. Rel. June 23.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studios: Universal City, Calif. Offices: 730 Fifth Ave., New York, N. Y.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Big Cage, The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. ir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. ir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

Rome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev. Feb. 14.

(Continued on page 32)

B&K Seeks Kid Trade at 10c; Holidays, Too

Chicago, 12.

Balaban & Katz is out to entice kids back into their theatres with cheap prices. Starting Saturday (10) the first day of the school vacation new cheap admissions for kids went into effect.

Henceforth the Chicago theatre will have a universal 15 cent price for children, Saturday, Sunday and holidays will be ignored, the price remaining fixed at all times. At the same time the Oriental, United Artists, Roosevelt, McVickers in the loop and the neighborhood deluxers such as Tivoli, Uptown, Marbro, etc., will let youngsters through the barriers for 11 cents straight.

Expo's Nickel Day

Several motives prompted this policy on the part of Balaban & Katz. Desire to get the family trade by making it cheaper for parents to take the whole brood at night was one factor. Another was to meet the World's Fair competition, especially with the latter adopting a 'nickel day' policy for kids every Friday.

Adult prices are unaffected.

Highlifing Old Westerns By Patch-and-by Sound

Hollywood, June 12.

Re-shaping of old silent westerns to fit them for present day audiences is becoming a common practice. Denver Dixon has obtained large can of ancient sage operas starring Buddy Roosevelt and Buffalo Bill, Jr., and is re-cutting them and adding sound.

Sound recording and other necessary work is being done on a co-op basis. Pictures are released in three or four reels to take the place of a second feature in theatres not playing double bills.

William Steiner who made a three-reel western from old clips, filming tie-in scenes, didn't like the completed pic and shelved it. He has now started on another, with Jack Perrin and Ben Corbett in the cast and Bennett Cohen directing.

Surprise Profit

San Francisco, June 12.

Fox-West Coast is taking bids on a bronze plaque for Bob Sharp, manager of the Fox in Richmond.

For first time since the house was opened, and for no apparent reason, house showed a profit on the week. It was $50.

BEAUT STUFF TIE-IN

RKO Goes for Pageant—Usual Theatre Rigamarole

Tie-in which RKO has made to do the picking of the 'Miss New York City' candidate for the Atlantic City Beauty Pageant, is slated to get under way July 3. Aim is to have over 70 foreign-language papers in and around New York City co-operate by publishing entry blanks and accepting applications from contestants representing around 30 nationalities.

Besides what RKO can tie up with the regular American-language sheets.

The semi-finals will start July 22, at RKO's 36 metropolitan area houses.

Special nationality nights are planned for the theatres, with the finals to be held some time in August.

The girl selected as the winning candidate will represent New York City in the beauty pageant. She will receive expenses to Atlantic City and for the duration of her stay at the pageant, to which she will be accompanied by a chaperon.

LEWYN'S NEW SERIES

Hollywood, June 12.

Louis Lewyn resumes production next week on the second shorts series of 'Hollywood on Parade,' released by Paramount. Lewyn will do 13 for the Par '33-'34 program.

Motion Picture Relief Fund participates in the profits.

Hollywood

(Continued from page 6)

Fox's 'Shanghai Madness.' Now studio decides Elizabeth Allen is the type and Miss Jordan, who won a beauty contest because of her hair, is all jittery.

Roy Walker, from New York legit, gets his first picture break in Monogram's 'Skyway.'

Salvage Films

George Merrick, Lester Scott and Dudley Blanchard have c' ped into the stock libraries and come out with 'Memories,' a semi-historical picture of Hollywood's past film celebs. At least a half dozen such features and twice as many shorts have been made from old clips in the last two months.

Words Without Music

Last day's work on 'The Deluge' at KBS was marked by a run-in between Felix Feist, Jr., directing, and Sam Bischoff, producer. Latter kicked because Feist called eight extras for a scene for which he considered extras not necessary. There had been considerable tiffing between the two during the making of the picture.

J. J. Milstein is at Santa Fe, N. M., representing Metro in its suit seeking to restrain the State of New Mexico from enforcing a law recently passed that throws all film booking open to competitive bidding.

Universal is dickering with Irving Cummings to meg 'Giant Plane.' Paul Lukas stars.

Universal wants Belasco and Curran to release Alice White from the coast company of 'Dinner at Eight,' now in San Francisco, so actress can go into U's 'The Orchid Lady.'

At Metro to direct 'Stranger's Return,' King Vidor is dickering with the studio to meg another, 'Oh, Pioneer,' Willa Cather novel.

Frances Fuller Set

After Paramount execs ogled the rushes of 'One Sunday Afternoon,' they took up the option on Frances Fuller's contract, given her only two weeks ago.

Metro is after Benn W. Levy to return here from England for the screen adaptation of 'The Fountain,' George Morgan's novel.

Metro wants Jacques Duval to adapt 'Prisoner of Zenda.'

Ralph Like and Willis Kent started production last week on 'Her Splendid Folly,' first of a series of $20,000 features.

Tenney Wright, production manager for KBS, returns to Warners to replace Edward Eberle, now with Twentieth Century.

Sam and Bela Spewack have completed 'Cat and the Fiddle' at Metro and are now on the 'Auctioneer' script.

Lloyd to England

Although Frank Lloyd will leave within a few weeks to inspect England for possible locale for 'Tale of Two Cities,' the Dickens opus may be largely filmed at Fox Movietone City, no final decision having been reached.

Petition before L. A. Superior court for the approval of a contract between Rex Amend, 19, and Oliver Morosco whereby the juve would get a sliding weekly wage of from $200 to $500 between his first pic and the fourth.

Alleging that a circus horse wrecked his auto and injured him while driving along the street, Arnold Reneau is suing the Al G. Barnes circus, the Al G. Barnes Amusement Co., and two employes for $25,250.

Warners contemplates moving its radio station KFWB from the present location in Warner Theatre bldg., to the Sunset Blvd., studios to utilize waste space at the now almost disused plant.

'Wild Boys of the Road' and 'Footlight Parade' started today (12) at Warners. Richard Barthelmess, Joan Blondell and Aline McMahon reported back for work.

Roach Loses Kid Actor

Dickie Moore-Hal Roach contract washed up by mutual consent. Next option called for twice as much money, with Roach attempting a compromise. Kid's parents refused to cut and are negotiating elsewhere.

Appeal of Edwin Carewe from a $75,000 judgment awarded Mme. Schumann-Heink two years ago was denied by the California district court of appeals. Suit was over an alleged breached starring contract.

Film around the history of the United Fruit Co. and Central America will be made for next year's Paramount program by Charles R. Rogers with the fruit company's cooperation.

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Studios, Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney-as-a-high-powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Ir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy. Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17.

Silk Express, The. Mystery drama of silk shipments. Niel Hamilton, Allen Jenkins, Dudley Digges. 61 mins. Rel. June 10.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.C.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lella Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Lone Avenger, The. Original. Ken Maynard western. Muriel Dir. Alan James. 61 mins. Rel. May 14.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Race Track. riginal. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Ir. Jas. Cruze. 78 mins. Rev. Feb. 25.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

Pride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Sucker Money. (Kent.) Exposé of fortune telling. Mascha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 18.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

British Releases

Night and Day. (Gaumont-British.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

(Note: ecause of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sansouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 73 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Ir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Husar (Protex) (Ger.). Costume romance. Conrad Veidt, Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Die Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller, Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Eisinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. Ir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

Falsa Uniforma (Russ.) (Amkino). Dir. Lopashinski. 63 mins. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt ihr Herz. (Capital) (Ger). Musical comedy. Itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostoievsky's life. erov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General), Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Meiford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Dir. Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. ich. Oswal Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

Paris-Beguin (Protex) (Fr). Musical. Jane Marnac. Ir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte' (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Petersen. Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Gretl Thei Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ.).Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record sia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. mins. Rel. April 15. Rev. April 25.

(Continued on page 33)

Coast RKO $150,000 Red in 5 Mos.

Circuit May Abandon Coast Operations—Only 3 Open Houses on Slope

Los Angeles, June 12.

It's probable that RKO may jump clear of its coast houses most any time. About the only thing that looks to keep the Harold Franklin operation tied to the coast spots are the home office fees which are collected for supervising the losing operation.

The coast theatre operation for RKO is only around $150,000 in the red since the first of the year. That's for around five houses. Fact that the RKO people were thinking of letting loose of the coast situations could be indicated by the fact that J. J. Franklin, brother of Harold Franklin, is being retained east rather than having him sent to the coast, as was requested by himself and as was even contemplated by the higher up RKO theatre management. Other indication comes by way of Skouras Brothers angling for the Hillsteet, local RKO stronghold.

There are around six spots operated by RKO on the West slope, three of which are dark. Dark ones include the Orpheum, San Diego; Orpheum, Frisco, and Orpheum, Los Angeles. Houses operated are the Orpheum, Portland; Golden Gate, Frisco and the Hillstreet, here.

3 PARS SELECTED BY U. A. FOR RIVOLI, N. Y

Under the new deal with Paramount, United Artists gets three pictures for the Rivoli, New York, this fall.

Having the right to pick the pictures it wants, UA has taken Chevalier's 'Way to Love,' Mae West's second, 'I'm No Angel,' and 'Duck Soup,' which the Marx Bros. will make.

When UA took over the Riv 100% in lieu of relinquishing its 50% interest in the Rialto to Publix, agreement was that it would have the choice of three pictures a season.

Ed Olmstead East

Finishing his special exploitation assignment on pictures at the Par Coast studio, Ed Olmstead returned to New York Sunday (11).

He will either attach to the h. o. advertising department, with handling of Par Brooklyn when house reopens, or shift to Boston in an ad capacity up there for Publix.

Heat Folds 2 in Balto

Baltimore, June 12.

Unusual heat has hastened the closing season for several theatres in town. Several are not waiting until the traditional July 5 to shutter. Two put up the blinds last week.

They are the Grand and Pacy's Garden, controlled by the Durkee Circuit, the big string of nabe theatres locally. More closings expected all through this territory.

FREE FILMS AND VAUDE AT PARK

Easton, Pa., June 12.

Free films have been added to free vaude at parks in this section as fight for patronage goes on.

Sisters of the Skillet appeared at Dorney Park on Sunday, giving afternoon and evening performances. Central Park had the Wonder Dogs. Both parks show films. Eddyside Park also started to show free pictures, while George Olsen and Ethel Shutta were at Dorney Park dance Thursday (8).

Another Metro Name

M-G-M is a little perturbed over learning that another company in show business is using the Metro name. It's Metro Sales Co., Cleveland, which MG says is in the business of buying and selling theatres.

Notifying the trade that the Metro Sales Co. has no connection with it, MG does not indicate whether it will take steps to attempt to prevent the Cleveland concern from using the Metro name.

Portable Tent Show With Electrician Pilot

Canton, June 12.

Casey M. Dougall, electrician, at the State theatre, Cleveland, intends to take out his portable film tent show, embellished by chorines, to small towns on one night stands.

Same venture ok last summer.

Outfit will be transported by motor trucks.

AUTO DELIVERY CHEAPER

New Express Rates No Help to Coast Exhibs

Los Angeles, June 12.

lightly reduced rates on film shipments which go into effect June 15 are not expected to bring any appreciable amount of business to the Railway Express Co. First reports received here were that a 50% rate slash had been provided, but the new tariff reveals that the 50% reduction applies only to return shipments, with the old rate applying to all forwarding movements.

Exhibs who get film shipments direct from the exchanges, and return them direct to the distributors, are the only ones who will benefit by the reduction. Where one exhib ships to another theatre, the former will be obliged to pay the full old rate, with the second exhib paying a similar tariff on his receipt of the can.

For more than a year exhibs have been using the several motor film delivery services and contend that even the 50% slash on return shipments will not offset the lower rates provided by the auto delivery.

Duals Out of All Ace 'Ham Houses And Some Neighbs

irmingham, June 12.

Double features are out of every downtown house here through an agreement with each other and the film exchanges. Understood, also, that a number of neighborhoods have signed the agreement.

Competition getting so tough around town that something had to be done to protect the exchanges and the unwise exhibitor. It was getting so the second runs were giving so much for a dime that patrons began bringing cushions with them, also their lunches.

Five downtown houses announced last Sunday in a two-column ad that double features are being discontinued. Theatres were Rialto and Galax (Wilby houses), Capitol and Royal (Merritt houses), and the Lyric independent.

So in future exhibitors will have to devote their time to other types of twins.

NSS Gets 3 Circuits

Los Angeles, June 12.

After two years, three Northern California theatre circuits are again using National Screen Service trailers in all houses.

Circuits are the Golden State (Robt. McNeil); T&D, Jr. (Mike Naify), and San Francisco Theatres Corp, (Sam Levin). Deals were closed by M. Van Praag, gen. sales mgr. for NSS.

Starving Chicago Theatres Hope With Fair for Better July Days

Chicago,

July is the promised land towards which Chicago is hopefully progressing. That applies not only to the World's Fair which expects its gravy then, but to the picture houses, the legit, and the nite clubs outside the fair grounds. Everybody has their fingers crossed waiting for that anticipated influx tourists that will enliven the town and enrich the showmen.

While the World's Fair has successfully scuttled the business of all the theatres and diverted from all but a few nite clubs and road houses, the World's Fair itself is far from satisfied. Only a handful of concessions have done anything to speak of and the expo regards June as marking time and working up to July and that high tide of prosperity that is expected to roll in.

Theatres Starving

Theatres and cafes meanwhile expect July to end their present horrors. Thousands of tourists, if arriving, should inevitably bring patronage, however small a percentage of the floaters wander into the loop and beyond. Normalcy among the natives is deemed a matter of from four to five weeks after the Fair's opening and that should also fall in July.

Meanwhile picture houses are starving and the legit is scarcely dignified by its representatives of the moment.

Direct Labor RKO Contact

With Charles Koerner's shift to Albany in charge of operation of both upstate New York and New England, for RKO, the latter firm begins to decentralize some of its home office authority, particularly as regards union affairs.

Hereafter the division men in the field will handle all labor stuff directly. Contact with the IATSE in New York will be handled by Herschel Stuart, general manager under Harold Franklin.

PLENTY INSIDE GRIEF IN PHILA

Philadelphia, 12.

Plenty of grief is being manifest in indie film circles here in Philly right now. Lack of product, tilted percentages for hit pictures and chain competition, which itself is having plenty of trouble getting the dimes in, are combinging to cause the blues singing.

Prospects in many spots are for part-time closings, with many of the houses just showing Friday and Saturdays or for the last half of the week.

The fact that the number of theatres trying to stay open has not been appreciably diminished is helping to cause groans. Reported 50% percentage tilt on 'Gold Diggers' has the independent theatre and managers especially up in arms.

'Earth Turns,' $25,000

Hollywood, June 12.

After bidding in New York between Warners and Universal, the former company won out and purchased 'As the Earth Turns,' which is a best seller by Gladys Carrol.

Price paid was $25,000.

CALENDAR OF CURRENT RELEASES

(Continued from page 32)

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Iddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German). Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmchoice, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 22-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 660 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

TWO MORE WRITERS TRY

Hollywood, June 12.

Radio's 'Little Women' is in for another rewrite, with two previous treatments of the story being thrown out.

New yarn is being written by Sarah Y. Mason and Victor Heerman.

STEVE EVANS

"Impersonations Different"

PARAMOUNT NEW YORK (THIS WEEK JUNE 8)

FOX'S PHILADELPHIA (NEXT WEEK JUNE 16)

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This Week (June 9)

An Exceedingly Pleasant One

LOUIS KATZMAN

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JAN PEERCE—Every Wed.

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Versatile Master of Ceremonies

"CONTINUES to KEEP the WORD 'WELCOME' on THE MAP"—says "Variety."

FOX'S BROOKLYN, 14TH WEEK

"VARIETY," JUNE 6

"It's Wesley Eddy's 13th lap as m. c. here and, judging from the demeanor of that Saturday mob, the fellow shows no signs of wearing out his welcome."—*Odec.*

Personal Direction NAT KALCHEIM, WILLIAM MORRIS AGENCY, INC.

Inside Stuff—Radio

Unlike the Schmeling-Sharkey fight, etherized from Madison Sq Garden upon payment by NBC of a nominal sum ($5,000), no staged last minute 'arrangements' were made for the Schmeling-Baer bout, although radio insiders believed something would materialize at the 11th hour.

The Garden deal had been set all along, but announcement was not made until the day of the fight as a means to protect the gate receipts. But the Jack Dempsey presentation of the two Maxes specifically tabooed radio unless by mutual consent. Dempsey held out for an additional $7,500 for the short wavelength hookup to Germany. These figures were nixed by NBC, which couldn't afford the tap or find a sponsor. NBC, incidentally, denied any official Hitler embargo on the German hookup, stating the $7,500 alone eliminated the foreign angle.

NBC didn't 'steal' the broadcast as was ballyhooed, Graham McNamee merely giving some bulletins which ran quite a few minutes behind the actual fight. The sixth round's description was interrupted by a 'flash' announcement of Baer's K. ., which gives an idea how far back of actual proceedings McNamee was.

CBS' Harry Bonzell essayed only a resume, round-by-round of the fight after it was over. At 10:15 Bonzell put on a good account of the proceedings.

Some of the lesser stations essayed ringside descriptions. One station in Philly was picked up at 10:30 m. simulating a ringside explanation when the fight had been over for 20 minutes. There were the usual telegraph clicking keys as props, along with simulating crowd noises, etc.

Society of European Stage Authors and Composers, controlling some German, Spanish, Austrian and French works which are now in the ASCAP combine, has started a series of suits, and made settlements almost immediately on some of these, for alleged infringement of copyrights. Two East 86th street (New York's Yorkville section) German spots using some of the German compositions are named defendants.

Brooklyn Broadcasting Corp., operating station WBBC, Brooklyn, N. Y., was sued but settled by taking out a license. Ditto the Biltmore and Commodore hotels, N. Y., who settled suits by becoming licensees. Station WHN and Loew's are being sued twice as is the St. Moritz hotel, N. Y., and others for similar causes. Three actions are pending against the NBC, although brought through Rubien & Bregoff who are also preparing further litigation against alleged infringers in Detroit and Cleveland.

Death of Cyrus H. K. Curtis, the Philadelphia publisher, has created renewed interest among radio executives in the 'Satevepost,' although it is not held likely that the weekly's adamant stand against radio will take an about face if for no other reason than out of regard for its deceased publisher.

All sales promotion campaigns, charts, literature and everything else pertaining to the 'Saturday Evening Post' made no bones about stressing the printer's ink advantages over radio, with a definite anti-radio stand. Radio's favorite rebuttal on the 'Satevepost' theory has always been 'Collier's' and 'Time' as to what direct pro-radio exploitation has done for magazine circulation.

The Chicago NBC studios have sent a crew by plane to Edmonton, Canada, to greet Jimmie Mattern, round-the-world flyer, because NBC has an oral understanding to do things for and with the aviator. NBC had no prearranged deal with Post and Gatty when they made their flight.

In the Post-Gatty instance the web routed the flyers on lecture platforms and other public appearances. However, whatever deal eventuates with Mattern will be set on his first landing spot on the Canadian coast. Station CJCA, with transmitter located at Edmonton, will be utilized for the hookup.

Expected elevation of Sid Strotz in the Chicago NBC office to joint managership of the program and artists departments will be a precedent and an experiment. If the Chicago arrangement works out it is reliably indicated New York may follow suit. Meanwhile, M. H. Aylesworth was in Chicago last week and the Strotz deal is officially expected momentarily. Strotz is the former head of the Chicago Stadium, sports arena. He has been in radio about four months.

As manager of both departments Strotz will be answerable on the Chicago end to Niles Trammel. In New York he will have George Engels as his superior on artists service matters and John Royal as his captain for program items.

With the Hollywood Bowl programs off this year because of a squabble with the musicians' union, coast stations are fighting for the $12,000 that Union Oil intended to spend with KHJ for broadcasts of the programs. KHJ, local Columbia outlet, had won the account for this year from KFI (NBC), which has had the bowl ether privileges for several years.

Deal is now on in which Merle Armstrong may put the Philharmonic orchestra (bowl combination) either on at the bowl or else at the Shrine Auitorium, Los Angeles, with KFI getting the nod for etherizing.

Present bowl operators dropped the annual concerts when the musicians refused to take a 33 1/3% reduction in salaries.

A combination of radio and beer is keeping fans away from the Minneapolis baseball park, according to Mike Kelley, president of the Minneapolis A. A. club.

'Here's what's happening,' says Kelley. 'People are beer crazy. Instead of spending for baseball in the afternoons, they're getting themselves a comfortable seat in a beer cafe where there's a radio. They listen to the game while spending the admission price for 3.2. If I'd known about beer coming back when I made the decision about permitting game broadcasts, I wouldn't have permitted them from the park.'

Vincent Lopez and Leo Reisman are in direct competition with each other at the Congress Hotel, Chicago. Unusual situation of two name orchestras installed in adjacent rooms under one management has occasioned much comment in the trade. It is generally thought that each is apt to dull the edge of the other.

Hotel is evidently anticipating boom dining trade because of the Fair and figured that if one name band was a good thing, two name bands would be twice as good.

It is specifically provided in the Kraft-Phenix contract with Al Jolson, for his one-shot on the inaugural two-hour show (NBC-WEAF), that the comedian can ad lib all he wants.

For that purpose a special invitation audience is being asked to attend the opening at the Times Sq. studio, on the theory that the more gala the turnout the more brilliant and spontaneous will be Jolson's funstering.

Los Angeles papers have been taking swats at Coast radio stations for allowing so much dirt on the various air-vaude programs. Most activity in this regard is by the Hearst 'Examiner' which has had several editorials on the subject.

One of the most moderate payrolled men on the air is the Washington contact for one of the net works. It's a $10,000 appointment for the chain on legislative matters.

Dog Must Take It

John P. Medbury, CBS air humorist, calls his New York pooch 'Sponsor. Gives him lotsa satisfaction to be able to holler down at least one sponsor.

He used to call one of his dogs 'Supervisor,' when living in Hollywood, for the same reason.

Agency Maintains Program Despite Sponsor Blowing

Proposal by the N. W. Ayer agency to continue a radio feature institutionally, after the commercial sponsor drops out, may go through.

It's the 'Buck Rogers' kid series which Kellogg cereal sponsored for eight months on a three year contract.

With Kellogg deciding to pass it up the Ayer agency, handling the account, figures it may continue the period institutionally until another sponsor pops up. Theory is that the script, through eight months of etherizing, has attained a standing.

This, in a measure, parallels CBS' idea with 'March of Time.' Columbia donated its facilities to start off 'Time,' and after six weeks' of gratis broadcasting the magazine commercially engaged the facilities. The 1933-34 deal for 'Time' is reported set under similar arrangement, Columbia to donate the first six weeks gratis this fall and 'Time' then to pay for the time.

WORLD'S HUGEST HOTEL BELATEDLY GOES RADIO

Chicago, June 12.

In accepting the Stevens Hotel dance job, Charles Agnew has made it a condition that the hotel get a radio outlet. This calls attention to the unusual circumstance that the Stevens hotel, largest in the world (3,000 rooms) has never been on the air.

Radio-minded folks hereabouts are inclined to attribute the Stevens failure to click as a hotel up to now to just such omissions of management. Hotel is hoping the World's Fair may be the dawn of a better era.

Deal for Paul Ash to go into the Stevens collapsed at the last minute. Hotel has made an arrangement with WGN to outlet Agnew.

Standard Oil Now Preparing Coast Bill

Los Angeles, June 12.

Standard Oil of California is lining up a one and half hour vaude program, but is not yet set on a station, expecting to go out over one of the two chain stations from here for coast coverage.

Meanwhile company contracted this week for time signals over 20 coast stations, from Portland, Ore., to San Diego. On this station oil company is mostly using NBC outlets with the exception of Los Angeles where KFI is passed up for KHJ, the CBS outlet, and KNX, independent.

O. G. Adding 21

Old Gold is adding 21 stations, including the American possessions, for its broadcasts.

It starts with Honolulu being shortwaved onto the CBS hookup. That is a new merchandising sector for the cigaret.

GIBBONS EXTENDED

Chicago, June 12.

In the third week of his five week broadcasting deal with the Palmer House an extension of four weeks was given Floyd Gibbons by the hotel concern. Palmer House thinks the mail bags prove Gibbons is selling their tavern in a big way to the people in the provinces who will soon be packing their valises for the World's Fair.

New deal was made direct with Palmer House by Gibbons representative, A. P. Waxman.

Air Line News

By Nellie Revell

The family of Bruce Quisenberry is much alarmed at his disappearance. Bruce is a nephew of Mrs. Will Rogers and negotiated the Will Rogers air contract. Recently he went to his home in Joplin, Mo., to recover from pneumonia, but left there three weeks ago for Oklahoma. He has not been heard from since.

Quisenberry had expected a large sum in commissions on was informed that it was not forthcoming.

Dave and Rudy Pout

Rudy Vallee and Dave Rubinoff are pouting. So much so that when Rubinoff went back stage where Rudy was playing in Philly recently Dave was ejected. Feud arose through Rubinoff's resigning from the Orchestra Corporation in which Vallee had sponsored him.

Embarrassed No End

Harold Stern refused to okay supper checks for newspaper people and NBC executives whom his manager, Ed Dorian, had invited to the Stern orchestra premiere at the Biltmore (N. Y.), last week. So Dorian has resigned.

Winninger as Producer

Winninger is going into the business grams. He has offices, too. Pete Mack, former associated with him.

An Alger Plot

The story of the Sizzlers might have been written by Horatio Alger. Last December one was a grocery clerk, another was a soda jerker, and the third worked in a mill. They used to get together in Barnesville, O., to sing at church festivals. This Friday (16) they open a week's engagement at the old Roxy (N. Y.).

Thinki

It's dog days with the radio p.a.'s. One 's bulletins from one space seeker reveal: that James Melton is teaching a bulldog to ride in the prow of his yacht; that Barbara Blair places flowers on the grave of her first dog named Snooney; that Lee Sims has a Great Dane weighing 200 pounds, heralded as the biggest bow-bow in broadcasting circles.

Mixing 'em Up

trange people these radio artists. This week Kate Smith makes debut with an operatic number and next week will find Grace Moore chanting 'Stormy Weather.'

John de Jara Almonte, NBC's manager of night operations, once applied for a job as reporter in top hat, gray-striped trousers and frock coat, and got the job!....Robert Royce, tenor, ran a hotel in Bridgeport, Mich. ..Budd Hulick and Freddie Martin used to sing duets in New Jersey dance spots....Erno Rapee played piano in an east side restaurant....Vincent (Blue) Mondi, WRNY one man band, was what could be called an interior decorator; he was cook in an Italian restaurant....Jimmy Brierly, NBC vocalist, with Harry Reser's Eskimos, was a church organist....Waddell Jones, second trumpet in the Mills' Musical Playboys, was a Baptist minister in Chicago....Evan Evans, Columbia soloist, was an English cotton buyer....Alan Corelli, WRNY news commentator, was featured in vaudeville in a weight resistance act, and also worked on small town newspapers....Mae Questel, aerial 'Betty Boop,' was in vaudeville....Jake Watts, who directs 'Down Hill Programs' (hillbilly entertainment on WRNY, lived in the Kentucky mountains and has a scar received during a feud in which four of his relatives were killed....'Whispering Jack' Smith was a photo-engraver.. ..Sidney Strotz, new head of NBC Artists Service in Chicago, was a promoter of prize fights.

Short Shots

Chevalier will make only one appearance on the Kraft Cheese program....Robert Simmons is playing the Fox theatre, Brooklyn....Jack Arthur starts on his second year with WOR....George Lottman and Dave Green have buried the hatchet....Ed Klauber, CBS vice-president, gave all Columbia employees the past week end off because of the heat....Stoopnagle and Budd go to Steel Pier, Atlantic City, end of July....Walter Preston has returned to radio as an artist. He will sing in 'Pinafore' for NBC....Andy Sanella starts a new series on WOR this Thursday....Irene Franklin has finished her sustaining on NBC. So has Irene Bordoni....25 dance bands will be heard on CBS this summer....Barbara Blair and Ray Perkins will probably make their debut as a Snooney-Biney team for Rudy Vallee before June has faded.. ..Bill Sweets, NBC production man who wrote the True Story programs, is on a three months' leave....Herma Menth, Viennese concert pianist, has been given a Sunday afternoon spot on WOR....Irene Rich is being auditioned and offered to clients by NBC....Fred Waring will play to summer week ends at the Gateway Casino, Atlantic City, returning to New York for his Old Gold broadcasts....'Cheerio,' four years fall....Bide Dudley, yet newspaperman, will interview out-of-town visitors to New York at their hotels and will broadcast the subjects discussed by them next Friday (16) over NBC....Fred Stone does a program on NBC next Sunday (18)....Paul Sabin actually invites song pluggers to his broadcasts—so what?....P. Duff & Son, makers of gingerbread, go on WOR five nights a week....Barry Halloway, NBC press department, has signaled the stork....Since James Melton took off 20 pounds for his film test he's been swamped by persons who wish his signature on testimonials....Felix Ferdinando's new girl singer is Phyllis Baxter; she learned to warble at the snooty Holyoke Conservatory....Aline Berry and Peter Dixon go vaude June 23....Paul White, CBS publicity head, is vacationing in the Adirondacks....Zora Layman has signed to make phonograph records in five languages....WOR is giving new artists five minute spots to test public reaction. Muriel and May Muth, harmony duo, assigned 6:45 to 6:50 on Tuesdays.... Manny Fiddler plays the violin in Buddy Wagner's orchestra....Harry Breuer, xylophonist, is returning to WOR for another series....Frederic William Wile is off the air until fall because of illness.... Gren-adiers, male quartet, now have a spot of their own on WOR.

More WCAE Changes

Pittsburgh, June 12.

Shifts and replacements continue at the Hearst-owned WCAE. Paul Gannon, tenor, latest to leave with Ralph Federer, pianist, and Kathryn Reickert, singer, going over to WJAS. A commercial has been lined up for the trio there.

Jim Hays, of WCAE announcers' staff, also out. Quit to go into sales work for local pickle factory. Leon Churchon, on station's dramatic staff, replaces Hays.

Archie-Watanabe Now In China, but Waxed

Hollywood, June 12.

Honorable Archie and Frank Watanabe, KNX Japanese houseboy serial, gets into Australia and China on records.

Series will be used by 2GB, Sydney, and by a station in Shanghai. Freeman Lang who is discing the feature also has negotiations on for spots in Cleveland and Salt Lake City.

WHAT A STAGE YEN CAN DO

You May Be Just a Stenog, but On a Coast Station You're Talent

Los Angeles, June 12.

hold a job in a radio station around these parts you have to be a veritable Jack-of-All-Trades. Out here they even audition press agents, for no matter how good a copy writer he is, he can't get the berth unless he can double in front of a mike with 'Mandalay.'

Even station managers must be adept in the broadcasting room for some of the small outlets. Not unusual for a manager to excuse himself while talking business with a prospective sponsor to slip into the next room to tell a waiting world that 'When you hear the chimes it will be exactly one o'clock.'

Poor Press Agent

And doubling is not wholly confined to the smallies. Press agent at one of the chain spots wields a baton occasionally, and does orchestrations between typewriter blurbs. Others announce, play flute, sing a squawky tenor or do straight for comics. This might be the tip for the type of publicity copy emanating from the stations.

Several stations even use their phone girls and stenographers. One station uses the switch girl as a stooge on a morning program. But that's jake, as one of the announcers sits in at the telephone while she's on the air. Another phone girl who used to fill in on several occasions, now has a regular spot on her station's weekly revue hour since the manager found she was frightened by the mike and has a comedy delivery. In this case the girl is allowed on the air once a week in lieu of a raise in salary.

Team Work

Radio's freelance press agents and columnists now work that brotherly love routine so fast and furiously that the actors, again in the middle, are dizzy trying to figure whether the couple of blurbs are worth the $25 a week.

The p.a.'s and columnists do straight for each other so fluently some of the p.a.'s can guarantee mentions in this or that columnist's pillar and even go so far as naming publication dates in advance, without fear of being accused of overselling themselves to their actor-clients.

Wynn's Vacation Theorized As a Help All Around

Ed Wynn will be off the air July 5-Aug. 17 during his Hollywood interval for Metro on his film contract. Texaco is lining up another show and will not go off the air for the summer since motoring is strictly bullish during the hot months.

Reason for dodging a Coast pick-up on Wynn is a belief in the Hanff-Metzger agency that a vacation will help the situation all around. But Wynn is coming back. He had a 52-time contract in two series of 26 weeks, the second six months having been okayed in May.

An unofficial deduction in chain circles is that Wynn's absence from the air for a number of weeks, especially right now, wouldn't be such a bad idea in view of Wynn's American Broadcasting System. This proposed third chain is looked upon askance by certain agencies and, of course, also by the two major webs, so perhaps Wynn's withdrawal is not amiss, according to these theorists.

'Junior' as Act

Pete Dixon and Alene Berry (Mrs. Dixon) will break in their WOR 'Raising Junior' script as a vaude act June 30 at Loew's, Jersey City. Joe Wilton, formerly of Wilton and Weber, will be in the turn which Gus Edwards is producing and agenting.

Dixon writes the 'Junior' material besides playing it. He's also the New York 'Sun's' (daily) radio columnist.

CANCELLED AND RENEWED

Campagna's Italian Balm 'First Nighter' program, out of Chi NBC, was cancelled but renewed shortly thereafter.

Program will be heard on the WEAF hookup henceforth instead of the WJZ chain.

VARIETY SHOW FOR PHENIX IF AND WHEN

Carnation Milk program, on a national hookup out of Chicago, now alone stands in the way of the Kraft-Phenix cheese two hour radio commercial going on a coast-to-coast NBC hookup. Paul Whiteman, for the cheese program, so far is only set around New York starting June 26 to run from 9:30-11:30 p.m. EST. Hartford, Boston, Worcester, Providence and Portland, Me., are only available for an hour.

Carnation's 10-10:30 half-hour, if cleared, will expedite everything. Likelihood is that this will be arranged, as the commercial is up for a renewal, and with the renewal a change in time may be effected.

Apart from Al Jolson's one-shot on the Whiteman-Kraft inaugural program, the succeeding shows will be variety programs of standard talent, but no expensive stars such as Jolson, who grudgingly acceded to a $5,000 bid for his one time on the opening program. WEAF will be the New York key station, not WOR as reported at one time.

ROGERS' SPOT BECOMES AGENTS' SUMMER PLUM

When Will Rogers goes off the Gulf Refining half hour June 25 anybody from Sir Harry Lauder to Jack Benny may succeed him. W. C. Fields has also been proposed.

This is the big plum for the agents right now, with all sorts of ideas proffered since the program stays on over the summer. Cecil, Warwick & Cecil agency had been propositioned to pick up Lauder by low wavelength as an international bally, but the surcharged static conditions of the ether during the hot months ruled that idea out as too great a risk.

CAMPAIGN FOR KPO

NBC Concentrating on Coast Station for Local Attention

San Francisco, June 12.

NBC is out to emphasize its 50,000 watt KPO and today (12) begins a 'KPO Jubilee Week' to build interest locally.

Lew Frost, network production manager, has shifted from the KGO network to KPO such sustainers as 'Waltz Time,' 'Story Teller,' Anson Weeks, Abe Lyman and Doric quartet. He is also framing two new ones, 'Sunburst of Song,' musical show, and 'Carefree Carnival,' variety hour, which will be broadcast from the stage of the Community Playhouse.

COAST RADIO FORGETS DIALERS

Execs and Talent Catering to Studio and Theatre Audiences Rather Than Listeners

ADVERTISERS, TOO

Los Angeles, June 12.

Coast radio is suffering through the complex of broadcasters wanting to become stage producers.

Forgetting that their mission is to supply entertainment through microphones, the radio executives out here are putting all effort toward staging a flash for the 400 to 800 persons attending the broadcasts.

Some of the blame also goes to the strictly air talent, whom the free customers out front have made stage struck and who now have little regard for the dial turners. Neither are the advertisers entirely innocent in this respect. Seeing an audience enjoying the gratis show seems to be all the proof they want.

It's a set rule at all local stations that performers must be in costume for these public performances. Give a comic an audience and a costume and you can bet he'll forget the microphone.

The calibre of Coast air-stage shows is off. This is because of the tendency to put 'em on any place where a large audience can be accommodated irrespective of how it'll sound through a receiving set.

Shows currently are conducted in former silent picture theatres which have been abandoned because of their inaptitude to sound and even in automobile salesrooms.

Results for the radio listener at the other end of the mike is a riot of faulty enunciation, echoes and off-tone sounds. But it's apparently oke to the broadcaster and the talent, for they're in their glory playing at being stage performers.

U.S. REPS PREPARING FOR N.A. CONFERENCE

Washington, June 12.

With list of delegates announced and July 10 definitely set as date, U. S. representatives are getting down to plans for action at North American Radio Conference. Thus far no decision has been reached on the biggest question of widening the broadcast band so as to give other nations channels without decreasing those already used here.

National Association of broadcasters took advantage of the uncertainty of the set-up to petition Federal Radio Commission to extend present term of station licenses from six months to three years. Argued that move was essential to stabilize industry which is on too shaky ground. Commission has taken no action so far.

Delegation now includes Judge Eugene O. Sykes, FRC chairman who represented U. S. at last parley in Madrid; Rep. Schuyler Otis Bland, Virginia, chairman of the House Radio Committee; Roy T. Davis, American Minister to Panama. Davis was appointed to give delegation one member with experience in Latin American diplomacy.

KANEY'S NEW JOB?

Chicago, June 12.

Expected addition of the program department overseer job to the duties of Sidney Strotz as artists bureau manager will probably result in a new berth for Sen Kaney. With Strotz managing both departments Kaney will have a special job as continuity censor, according to the dope.

Nothing official about either Strotz or Kaney, but the change is imminent.

Only Broadcasting Station From A Gambling Ship Uses Guest Stars; Gets Around F. R. C. Restrictions

Los Angeles,

Talent that has been working for a cup of coffee around these parts now gets a break. They can get a glass of whiskey, champagne even a full-fledged bun on for their services.

This is part of the inducement being used to get free talent for the most unique commercial station to date, the one that now broadcasts nightly from beyond three-mile limit, under a Panama license.

Talent is invited become 'guest artist' on the S.S. City of Panama, which is the new broadcasting station RXKR. There's no salary, performers are told, but the bar is free. So are the gambling tables and if the ether boys and girls have any cash and gambling urge it's a cinch they'll contribute other than their vocal services.

Whyfore of the Change

'City of Panama' is the former 'S. S. La Playa' that makes nightly trips beyond the 12-mile limit to give the boys and girls a break at the bar and the tables. Back of the name change is interesting radio history.

A certain chap selling radio material found himself creditor for $2,000 of a local concern that manufactures ether equipment. He crossed off the debt for a home-made transmitter. He then made a deal with the gaming shipowners to put station on the boat in exchange for plugs and a similar deal with the Panama government for a license and the call letters RXKR.

Then followed the assembling of a commercial and program staff and a promise to the Federal Radio Commission to keep within the bounds of its ethical requirements. However, first account signed up was Zandra, fortune teller, who can't get on local stations because of the FRC ban against the crystal gazers.

Zandra Passes Out $300

Zandra pays $300 a week for five half-hour broadcasts, over which he invites listeners-in to send in their questions for peeps into the future at three for $1.

Bert Knight, who organized the company running the station, has 51% of the stock. Program director is Michael Fitzmaurice, local advertising agent, who was formerly 'Michael Kelly,' announcer at KNX. Cecil Neucorn is general manager, and W. C. Gilchrist, commercial manager. Francesco La Guardion, consul here for the Republic of Panama, is on the board of directors.

Station first went on the air Saturday night (3), but reception was not so good. Announcement was that the formal opening would be the following night with 'guest artist.' Land reception was a little better but still off, so announcement was made that the formal opening would be the following Monday night with more 'guest artists.' Broadcasts are nightly from seven to one o'clock, while the pleasure boat is outside the three-mile limit.

Registered in Panama

To avoid complications with the FRC the boat has been registered in Panama and takes out clearance papers as a foreign vessel for each trip.

It is understood that its promoters are trying to sell time mostly to advertisers whose typ. of plugs are poison on stations under FRC regulations. Outside of the 'guest artists' the material is disc stuff plus a turn now and again from the ship's orchestra and the floor show that are part of the free and easy entertainment that features the nightly 'trips to nowhere.'

Dead or Alive

taff tenor on a New York indie outlet was getting so much fan mail the rest of the studio people became suspicious. So they put him on in front of a dead mike.

Next day the tenor got 260 letters, 45 telegrams and six postcards.

IMITATORS ON AIR PEEVE FILMITES

Hollywood, June 12.

Warners is eliminating tabloid dramatizations of its pictures over KFWB due to squawks from stars, who protest against some one else playing their parts over the ether. Aerial versions were a part of exploitation for films at Warner theatres in this territory.

After running these weekly tabloid air editions for six months the idea is being dropped this week principally on repeated kicks from Edward G. Robinson and William Powell. These players claim that listeners think the actors are the same as in the film and that the reading of the lines by the air troupe doesn't do the picture talent any good.

TALENT, STAFF, HIT BY KMTR NUT SLASH

Hollywood, June 12.

Talent and office staff of KMTR suffers in a shakeup to cut down the weekly overhead.

Salvatore Saentella's orchestra is down from 18 to 11 members; Henry Murtagh, organist, and Forbes Van Wye, chief engineer, dropped. Some announcers and clerks out, with others compelled to take a salary clip.

Roy Tisdall is elevated to the chief engineer's berth with Roger Love added to take Tisdall's former spot.

Leslie Adams, production manager, refused to take a salary cut and resigned. He is succeeded by Gus Mack, who has been handling the Beverly Hill Billies.

STANDARD OIL'S 52

Year for New Coast Program—Expect Other Oil Firms to Counter

San Francisco, June 12.

Standard Oil of California has finally gone for that new NBC program, signing for 52 weeks of a weekly hour 'Standard on Parade.' This takes to the Orange network June 18. McCann-Erickson agented.

Show will have the detective yarns of Capt. Don Wilkie, ex-U. S. Secret Service agent; Meredith Willson's orchestra, Tommy Harris, Knickerbockers' quartet, Barbara Blanchard, Helen Musselman and Barton Yarborough.

Standard's okay may enliven the Shell and Associated oil companies into doing something about the beaucoup programs they're been trying out. Associated is particularly interested in football broadcasts and Harold Deal, concern's ad chief, went to Spokane for the intercollegiate Coast conference, where etherizing the games is up for discussion.

Coast One-Lungers on Carpet

Better Business Bureau on Trail of Misrepresentations

Los Angeles, June 12.

Better Business Bureau here is seeking to revise its code of business ethics for local radio station as a result of complaints to the bureau of within-the-law practices by small stations which border on the racket line.

BBB has called a conference of major station executives to help in drafting the code, by which it hopes to prevent the smallies from cut-rating their time and making promises to advertisers that cannot be fulfilled.

Squawk is chiefly against one-lungers that sell time for a cup of coffee and guarantee coverage 'way beyond the power of their transmitters.

Trio Resume Name

Chicago, June 12.

Songfellows, NBC male trio, has made an arrangement with Paul Whiteman whereby they are permitted to resume the use of their King's Jesters billing.

Paul Capp, who recently left MCA, is managing this threesome, as well as Harriet Cruise. Capp is also staging the special Monday night radio show from the Blackhawk cafe.

Perkins' Co-Management Concert Deal with CBS

Before returning to the coast over the weekend, Ed Perkins, Hollywood concert impressario closed with the Columbia Concerts Corp. the CBS subsid to take over co-management with him of the several European concert attractions which Perkins signed when abroad this month.

He has Asaf and Sulamith Messerer, Russian ballet dancers, coming over next winter for U. S. Canada appearances, on a guaranteed minimum of 12 concerts to be performed in four weeks. Option is for four more weeks.

Perkins and CBS will also co-present Janet Olcott, 17-year old concert pianist and daughter of Chauncey Olcott. It's her American debut. Lushanya, American Indian contralto, will be simtiarly routed.

Hearst Papers Airing 16 Hours Weekly in West

Los Angeles, June 12.

Approximately 16 hours of air time weekly, in several far western states, are being used presently by the Hearst newspapers for four different types of broadcasts. Time used includes about four hours by 'American Weekly' programs, which are also put on the air in the eastern provinces.

Other Hearst broadcasts in California, Arizona, New Mexico and over one Utah station are the Funny Paper Man, a Saturday or Sunday 15-min. feature, sent out over 14 western stations. Ray de O'Fan interviews of radio names are sent out in 15-min. programs over a similar number of ether lanes.

Greatest number of broadcasts used for any single program is for the Prudence Penny housekeeping hints, which are etherized over 13 different stations, with KFWB, Hollywood, and KGER, Long Beach, getting the recipes and menu suggestions each Monday, Wednesday and Friday mornings, for a 20-min. interval.

Other stations hooked up with the Hearst broadcasts are LIEV, Glendale; KREG, Santa Ana; KFXM, San Bernardino; KXO, El Centro, Calif.; KUMA, Yuma; KVOA, Tucson; KOY, Phoenix; KPJM, Prescott, and KCRJ, Jerome, Ariz.; KGGM, Albuquerque, N. M.; KLO, Ogden, Utah.

WBBM'S ALL-WAX HOUR

Chicago, June 12.

United Remedies starting tomorrow (13) will have the solid hour from 8-9 p. m. over WBBM to plug Peruna, Acidine, Colorbak and perhaps some of their other numerous concoctions. Entire hour will consist of radio disc entertainment from the C. C. Pyle studio.

Gus Arnheim, Jimmy Grier and Phil Harris orchestras will be used. Because of WBBM's importance as the key CBS station of Chicago this dominance of the peak evening hour by wax programs is notable.

Chandu's 65 Weeks

Los Angeles, June 12.

Io Grande Oil renews Chandu, the flesh, for another 13 weeks over KHJ, Los Angeles, and KDB, Santa Barbara.

Deal covers 65 15-min. sessions.

Radio Combo

A radio combination turn comprising Jean Sargent, Red McKenzie and Lennie Hayton's orchestra has been set for six Loew stage weeks through Morrison & Winkler, starting June 23 at the Valencia, New York.

Miss Sargent opens at Marden's Riviera on the Palisades next week and will double in the vaude dates.

Dirt Deadline

(Continued from page 1)

present insurmountable height, some amazing estimates of grime that found its way through the production machine are presented.

In 1932-33, approximately 352 of 440 features turned out in Hollywood are now tabbed as possessing some sex taint. Of that total at least 44 are now conceded to have been critically sexual, while another 145 are said to have gone through with one or more questionable sequences. The remainder had one or more touches or flashes of sex; sex in the latter cases was an 'apparent' incident.

In other words, over 80% of the world's chief picture output was partly, partially or completely flavored with the bedroom essence. And into that flavoring, it is also admitted, has strongly flowed, especially during the past year, the stream of perversion.

With story cliques among other Hollywood factions admitted abetting the Coast's popular material famine cry, companies generally are now openly accused of having resorted to the easiest b.o. themes—sex. When all other types of stories failed, at least seemingly, a pepper yarn seemed the most certain way out. And, observe those close to the situation, the emotionalism, which such a constricted life as Hollywood affords, dulls national perspective and proportionate thinking.

Too Elastic

Realization that the very elasticity of the Hays Production Code is among major reasons for the present sex exaggeration, in advertising as well as on the screen, is finally dawning.

Interpretations as to the codish qualifications of any picture should be strictly in the light of an abstract right and an abstract wrong. But, it is now reported, the specifications of the code in many instances have been viewed broadly; so broadly, it is conceded, that a picture, a sequence or a situation could just as easily be interpreted 'right' as 'wrong.'

This 'mental greasing,' as code conscience balm is now called, has reached its milennium. No longer is the industry up against blue-nose factions. Responsible people, lawyers, doctors and other professionals are resenting the screen, and lettering by the bushel about it. Speeches and statements by industry wise men, long ago discredited within the trade itself, have finally reached the point where the better public has been forced to get wise.

Haysites, themselves, are tired of the producer alibi that sex irregularities are life, and that the screen should strive for honesty. They are being told that many other matters are more common in life, but that their very delicacy prohibits even allusion to them. Promiscuity is life, the same as illegitimacy is life. But, hold the industry's code watchers now turned crusaders, they are a part of life inexperienced by millions of film fans.

From Desperation

Producer fears that their company is in bad shape and they cannot afford to ditch the story are also admitted to have more than once during the past three years softened the great Haysian heart.

The alibi that one company got dirt through and that the other should not be discriminated against have, as well, proven difficult for code thinksmen.

But during the past week, with the Roosevelt enactment on the horizon, the independent declarations of censors that despite their friend, Dr. Wingate, and his position as head codist, they will shelve, shear and slash anything that has the least semblance of filth from now on—that has finally brought the Haysites into tackle formation.

Before another two weeks the Hays machinery on the Coast will probably be strengthened. The 'kidding' will stop and some of the holes in the code may be diked.

RADIO CHATTER

East

Phil Rubinoff representing his brother, Dave, on road tours instead of Orchestra Corp. of America as heretofore.

'Three Shades of Blue,' male singing trio who NBC via WGY, now on local commercial.

For the first time ball games played in the Elmira New York-Penn league are being broadcast by WESG.

Monte Hackett (Lucky Strike program) has his brother, Harold, with NBC on the program end.

Father Coughlin, ether pastor, has had 'Shepherd of the Air' dedicated to him by Clarence Gaskill, who wrote it; Abe Olman publishing.

Paul Whiteman vacationing with his parents in Denver before opening, June 26, on the new Phenix-Kraft cheese show.

The Sizzlers open at the old Roxy, New York, June 16, for two weeks and then for a fortnight to the Fox, Brooklyn.

Windup of WABC's 'Going to Press' series for the summer (June 14) will feature Norman Klein, newspaperman and novelist.

Maxwell House 'Show Boat' program, June 15, will be a tab version of the Kern-Hammerstein 'Show Boat' operetta.

Keller Sisters and Lynch back on air, this time NBC, after being groomed via WOR last fall.

Herman Bernie is taking over Emile Boreo for radio management. Bernie handles the Greek Ambassad.; George Givot, and plans to make Boreo a French-Russian air ambassador.

Chesterfield is said to be considering another half hour on CBS in addition to the present Holtz-Hayton show.

Thomas B. Robinson, merchandizing visualizer for WSYR, Syracuse, N. Y., since its affiliation with NBC, has resigned to join the John B. Flack general advertising agency here.

Vincent 'Blue' Mondi, one-man band, goes on WEAF's morning hour Parade Thursday (15).

Mid-West

Howard Neumiller will improve a two months' layoff from WBBM, Chicago, by a trip to Europe. Sails June 16 from Montreal.

Art Krueger, musical director at WISN, Milwaukee, is at the Chez Cheval for the summer with his band.

Louis Roen, WTMJ announcer, has joined NBC headquarters in Chicago.

University of Iowa's radio station, WSUI, will get in summer lecture courses of music, history, and political science. Summer session, June 12-July 20.

Charley Hamp washed up with Red Star Yeast on WBBM, Chicago, and left for his home in California. Four staff artists, Phil Porterfield, Ed House, Norm Sherr, Ruth Howard, follow Hamp for Red Star.

Ben Pollock returning to the Southmoor hotel, Chicago, from which point he made his start as a bandsman eight years ago. Brings with him a CBS wire.

Burr Blackburn will be the 'family financial doctor' in a new Household Finance program over CBS from Chicago, starting June 13.

Jim Cook joined Charles Lyon in the trip to Alberta.

CBS's Windsor-Detroit outlet, CKOK, is now CKLW under new call letters alloted this 5,000-watter.

West

Puritas Water Co., has contracted for KFI's 'Makers of History.'

Larry Burke, tenor, formerly with the Dobbsie hour, KPO, now on contract at KFAC, Los Angeles.

Joe Rodriguez, KFI, lost his tonsils last week.

Billy Lawe, KFWB blue singer, has lost 22 pounds by dieting in a month. She wants to fit into her new billing, 'The Blue Shadow.'

Red Robinson, of the King's Men, learning to fly.

New equipment having arrived, NBC will be broadcasting from its new studio on the Radio picture lot in two weeks.

Finals of KFAC's spelling bee will be remoted from U. S. C. Hall holds 2,300 persons. More than 6,000 have applied for tickets.

Because of current business conditions, FRC has authorized WPFB, Hattiesburg, Miss., to remain silent during June.

Fred L. Packard and G. Hepp, doing business as the Acme Broadcasting Co., Huntington Park, Cal., are after a 500-watt construction permit to share the same frequency with KFAC, Los Angeles.

WMT, Waterloo, Ia., has resubmitted its request for a jump in night power from 500 to 1,000 watts.

Gus Arnheim's band will alternate with Anson Weeks on the MJB Demi-Tasse Revue over NBC's Coast network. First broadcast was Monday (12), continuing as long as Arnheim remains at the St. Francis.

Announcing staff at WOW now includes John K. Chapel, formerly of KDKA and vaude.

MJB Coast NBC program out of San Francisco is being done alternate weeks by the Anson Weeks and Gus Arnheim bands.

'California Melodies,' CBS, emanating from KHJ, Los Angeles, extended from half to three quarters of an hour weekly.

Don Lee chain gets another year's contract for 'Betty Crocker,' household hints program commercialled by General Mills. Bill emanates at KFRC, San Francisco.

KFRC Experimenting With Sound-on-Film

San Francisco, June 12.

Locals are experimenting with a sound on film device for broadcasting. Reproduced the setup by photo electric process on an ordinary projector via KFRC one night last week.

Lyna Church and Billy Holman, of KYA, wrote and played in the skit which was recorded and filmed by the Skinner labs.

Robert Simmons

Popular NBC Tenor

"LUCKY STRIKE" BROADCAST Thursday, June 8

Personal Appearance FOX THEATRE, BROOKLYN Starting Friday, June 9

Mgt. NBC ARTISTS' SERVICE George Engels, Man'g Director

BEST FOODS MUSICAL GROCERY STORE

HARRY SALTER MUSICAL DIRECTOR

WEAF Friday, 9 P. M. N.B.C. Network

SOCIETY'S CHOICE

EMIL COLEMAN AND HIS ORCHESTRA

WJZ Tues. and Sat. 7:45 P. M.

National Broadcasting System

LEE SIMS and ILOMAY BAILEY

Chase & Sanborn Hour WEAF-NBC Network, 8-9 P.M., EDT Direction MORTON A. MILMAN

EDDY BURTSON ORCH

Summer Season FELTMAN'S MAPLE GARDENS CONEY ISLAND, NEW YORK Management Tom O'Connell 1560 Broadway

Personal Direction of Ed Fox

EARL HINES AND HIS N.B.C. ORCHESTRA

NOW PLAYING GRAND TERRACE CAFE, CHICAGO

LEON BELASCO

N.B.C. Wed. 9:30, E.D.T. Woodbury Hour

C.B.S. Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.

NIGHTLY ST. MORITZ HOTEL, NEW YORK Sole Direction HERMAN BERNIE 1619 Broadway, New York

There IS Something New Under the Sun!

THREE ROBERTS BROTHERS IN MUSIC AND SONG

Different!

WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.

Personal Management DAN HEALY

RALPH KIRBERY

"THE DREAM SINGER"

B. WILLIAMS PROGRAM SUNDAY NITE 7:30 WEAF

WEAF Midnite Daily Except Sunday

"Pages of Romance" WJZ Sunday 5:30 P.M.

MGT.—NBC ARTISTS BUREAU

ARTISTS' MANAGEMENT for RADIO and STAGE

EDWIN W. SCHEUING

KENNETH DOLAN, Associate PARK CENTRAL HOTEL 56th St. and 7th Ave., N. Y. CITY Phones Circle 7-3835-3836

GALE, INC.

Will accept and exploit a limited number of exceptional ideas for radio programs

Write or call in person any morning between 11 and 1 o'clock

GALE, INC.

151 West 46th Street, New York Phones Bryant 9-2711, 2712

RADIO AGENTS DISCOURAGED ON SELLING

Agents who have been interested in radio talent selling conclude that the straight act seller can't get anywhere in radio and point to Morrison-Winkler relying so much on their stage bookings; ditto Ed Scheuing and others to carry 'em along. An agent like Mort Milman has an angle with the J. Walter Thompson agency, giving him an unusual in, but for the rest, the agents state, it's no secret that the ad agencies aren't wild about the talent agent. The ad men have all they can to do to justify their own 15% commish.

Agents who've gone into radio find that it gives them a fund of material to sell for stage, cafe and other purposes, and that the best consistent outlet for a radio act is through some booking office, usually Loew's under the present setup.

KNX GETS JUMP ON METRO'S VILLA YARN

Hollywood, June

With Metro planning a picture on the life of Pancho Villa, KNX, local air station, is beating the studio to it with a daily air serialization on the same character.

Ether's yarn is by Virginia May Cooke. Harley Stafford plays the revolutionist, and Frank Nelson and Si Kendall are in other important spots.

ABE
LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.

DON HALL TRIO
WJZ WEAF
ly 7.30 A.M. Sunday 11:15 P.M.
VERNA BURKE
Park Central Cocoanut Grove
NBC Network
SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

NBC ELBOWED CBS

Smaller Web Pushed Around at World's Fair

Chicago, June 12.

NBC and Columbia had a minor clash by report in connection with the opening of the Hollywood-radio building at the World's Fair Friday (9). Columbia found that NBC had tied up the largest broadcasting studio for the entire evening and declined to share the facilities with programs CBS had in mind.

Not caring to play second fiddle to the larger network, Columbia practically withdrew from the picture.

Daylight Saving Time Is Given Preference On Ovaltine Checkup

, June 12.

Ovaltine, sponsor of 'Little Orphan Annie' which originates from WGN NBC, has decided to drop all stations on standard time over the summer. Only outlets adhering to daylight saving will be retained. Full schedule will be resumed in the fall.

Confusion of the conflicting times prompted the ion, account favoring those towns with an advanced clock against those, mostly rural, sticking to the ways of their fathers. Eliminations start July 1.

San Francisco, June 12.

Ovaltine drops its western broadcast of 'Orphan Annie' July 1, taking its western producer and child performer to Chicago for broadcasting there. Max Walzman, who directed and staged the Coast 'Annie,' and Floy Margaret Hughes, child actress, make the hop to Chi. 'Annie' is due to resume here Sept. 24.

HORWITZ PARDON PLEA VAIN IN LOTTERY CASE

Houston, June 12.

A long legal battle fought through all the higher courts in behalf of Will Horwitz, local theatre operator, had its finale this week when President Roosevelt on advice of the Attorney General, declined to grant a pardon to Harwitz. He is under sentence of a year and a day for using the mails in furtherance of a lottery.

As soon as the mandate in the case arrives here, Horwitz will begin serving his term in Leavenworth.

Charges against Horwitz were based upon using the mails in the furtherance of a lottery, by sending lottery material of the International Lottery of Tamaulipas, Mexico, into the United States, and advertising it over a radio station at Reynosa. Horwitz, his wife and three others were tried at Corpus Christi a year ago and found guilty on all counts, in federal court. Originally an 18-month sentence and a $5,000 fine were imposed upon Horwitz, but the prison term was reduced to a year and a day.

Meeting failure in all appeals to higher courts, Horwitz appealed to the president for a pardon. The petitions presented included: one signed by two-thirds of both houses of the Texas legislature; 10 of the 12 jurors who returned the verdict of guilty; former Gov. James E. Ferguson, the Texas Federation of Labor, and many others.

Horwitz operates a chain of small theatres here, including Texan, Iris and Ritz.

Airing the Horses

Hollywood, June 12.

Proponents of the amendment going on the ballot June 27, to legalize horse racing and pari-mutuel betting in this state, will wage their vote getting campaign mostly on the air.

Starting this week the liberals will buy time on stations broadcasting the various weekly fights in this section to put over their message to the sporting fraternity.

.'s New Station

Capetown, May 18.

Equipment for the new Capetown Broadcasting Studio will arrive June 5. A Marconi company engineer will superintend installation.

New station is at Milnerton, near here.

EASTERN LADS SCOFF AT CHI ASCENDENCY

Eastern radio defenders depreciate any anticipated hopes in the Chicago radio field that the World's Fair will centre activity in the Windy City. Talent angle alone is cited as the whyfore of Chi never becoming a true big league centre of activity with or without the Fair.

Kraft-Phenix account is given as an example, for this NBC deal was signed in Chicago via a Chi agency, but it was figured that Chi was no spot from which the two-hour program should emanate. It'll be a variety show; and good variety talent is abundant around New York and nowhere else the agency, account and NBC people agreed.

Any geographical advantage Chicago may have as the centre of the U. S., and because of the time difference, is offset by the talent element.

WIBO-WJKS CASE STILL ON; MORE PETITIONS

Washington,

Petitions and counter-petitions in the WIBO-WJKS-WPCC case have been flying thick and fast before Federal Radio Commission the past week. Louis G. Caldwell, former FRC counsel, has been filing them for WJKS and Mabel Walker Willebrandt answering for WIBO.

FRC dismissed petitions of WIBO and WPCC, Chicago, asking FRC to reconsider its original action of Oct. 6 deleting both stations in favor of WJKS, Indiana. Supreme Court sustained FRC on grounds of enforcing quota system.

Next move was filing of application by State Investment Co., formerly Nelson Brothers Bond and Mortgage Co., operators of WIBO, seeking facilities of WJKS for new station. Petition states station would have studios in Gary, Ind., present location of WIBO. Case is set for hearing pending filing of similar application by WPCC, North Shore Church, Chicago.

Case now hinges on claims of WIBO and WPCC that quota arguments don't apply since WJKS, altho in Indiana, is actually primarily concerned with serving Chicago. Action of FRC deletes WIBO and WPCC at 3 p. m. June 11. Former station represents investment of $400,000.

All Dixie Tunes for New Zealand Program

All the Carolina pops, which the Bronx songsmiths have fashioned, will be featured on a special Carolina program which WBT, Charlotte, N. C., will etherize as a good-will half hour show to New Zealand.

N. Z. has been receiving the N. C. station regularly, and the 10-10:30 p.m. EST show June 27 will be specially dedicated to the Antipodes. Carolina cotton and tobacco spokesmen will also talk briefly on the industrial aspects of this state.

Myrt and Marge Film

Hollywood, June 12.

ryan Foy will make a film featuring 'Myrt and Marge' of the CBS, radio serial.

Donna Damerel, 'Marge' in the air act, is now on the coast, going into the Paramount, here, week June 22 and then to the Warfield, San Francisco. Her mother, Mrs. George Damerel, 'Myrt,' is expected here in two weeks.

Picture deal is expected to put back the personal appearance tour of the two for Fanchon & Marco.

GRAB TRACY'S CAR

Walter Anderson, radio press agent, who won a judgment for $585 from Arthur Tracy (Street Singer) by default, attached Tracy's $11,000 car in front of the CBS building in New York last week.

Anderson sued for ...ekly salary at Tracy's p. a.

PICKFORD DEAL COLD

Radio Negotiations May Resume in Fall Though

Mary Pickford returned to Hollywood via a World's Fair stopoff without making any deal with Plymouth. (Chrysler motor subsid) for a radio commercial. It may be resumed in the fall.

Miss Pickford was east for that purpose, with her attorneys officiating in the negotiations. Was to have been a half hour series, based on her life, with Miss Pickford's $5,000 weekly to cover script, cast, etc.

25 on Payroll Wins Musicians' O.K. for Sponsored Programs

Chicago, June 12.

After several weeks of haggling the Hollywood studio group at the World's Fair, which includes the broadcasting studios, has agreed to employ 25 union musicians as a permanent musical staff. This will be divided into 15 and 10 piece orchestras, which may be used in a variety of capacities in this group of buildings.

Following acceptance of the 25 musicians as part of the weekly payroll, James Petrillo, president of the musicians' union, removed the last objection to advertising programs broadcasting from the fair grounds without hiring standby musicians. Standby rule is absorbed in the 25 staff men.

Promoters of the Hollywood and radio studios hope to have a number of commercial sponsors use the premises over the summer as a ballyhoo for the place to which an admission is to be charged. Hollywood group opened to the public Saturday (10).

'IN-LAWS' OF RADIO GO IN SHORTS' SERIES

Hollywood, June 12.

'In-Laws,' 15-min. radio act, that has been broadcast over KFAC for the past three months, will be turned into a series of film shorts. Melville DeLay, assistant director, and Hal Berger, author of the radio material, are producing, starting next week at Alexander Bros.' studio. E. J. Wohlfeld, electrical appliance seller, is angeling.

Producers have no release, but will make two shorts first as samples.

Protests Choke WCAE Sustaining Serial

Pittsburgh, June 12.

Recent protests of the local Parent-Teachers association led to WCAE eliminating a sustaining weekly crime serial, 'Vengeance is Mine.' Script was authored by Tom Wilmot, who also played one of the characters.

'Vengeance,' a 13-week serial, had run off less than half of its installments when the protests brought about its cancellation. Being a sustainer this station gave in without much fuss.

1 IN 3 FARMS HAVE RADIOS IN IOWA

Des Moines, June 12.

There is a decrease of 29.2% in Iowa farm-owned radios for the year ending Jan. 1, 1932, according to reports compiled and coming in from township assessors to the state.

About one Iowa farm in three has a radio set, bureau officials have estimated. They declare that the decrease in active radio sets is a good barometer of the ready cash on farms.

In almost every instance discontinuance of sets was due to the inability of the farmer to provide replacement batteries and tubes, it is explained. Nearly half the farms had radios in the 1931 checkup.

FED. RADIO CONTROL URGED FOR MEXICO

Mexico City, June 8.

Federal government control of all radio stations in Mexico as a means of eliminating overlapping in broadcasts, superfluous costs, etc., has been urged upon the national authorities by a commission.

'Micraphonia' Folds

Hollywood, June 12.

'Micraphonia,' weekly vaude show at KMTR is out after six weeks.

This was the first program produced by the Thomas Lee Artists' bureau outside of KHJ, which is operated by Lee's father, Don Lee.

"Lady o' the Radio"
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler,
Park Central Hotel,
New York City

"The time has come,"
the Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF
5:15 P.M. N.B.C. Network

BOB, HOPES
YOU HEARD HIM ON THE
RUDY VALLEE Program
WHERE HE APPEARED AS
GUEST ARTIST
LAST THURSDAY NIGHT (June 15)
and if not, he HOPES you will SEE and HEAR
BOB HOPE
RKO PALACE, New York
This Week (June 10)

Radio Reports

ARTHUR TRACY and LONESOME LULA
Songs and Comedy
15 Mins.
COMMERCIAL
WABC, New York

New quarter hour on CBS' key station Wednesday nights at 9:15-9:30 E.D.S.T. is sponsored by Nonspi, anti-perspiration product, which is a Cecil, Warwick & Cecil account. It's of the formula genera with a free gift offer and so paced as to impress in by no means a subtle manner that Lonesome Lula is lonesome for an obvious body-odor reason. L. L. is sub-captioned, 'who never gets her man.'

Tracy contribs the legit warbling for the entertainment draw and Lula (Agnes Moorehead, who also does her stuff on the Bourjois program) is the tragico-comedy relief.

Primed for the femmes, Tracy's program runs to the very romantic type of song, with a suggestion of the home-and-hearth stuff to drive home the masculine appeal and the benefits of Nonspi.

A Plymouth car is the giveaway on a rhyming stunt with Nonspi. A summer weather shot and not too bad for 15 mins. *Abel.*

JAMES KERR,
Songs
Commercial
WGY, Schenectady

Kerr, originally heard on luncheon hour sustainers, is now also doing a Monday a. m. commercial for a furniture company. He is a lyric tenor with a nice though not powerful voice. Upper register is good and the falsetto is a clincher. Kerr sings with musical intelligence.

His forte is better grade ballads, to which he confines himself on sustaining programs. On the commercial, however, he mixes in pops and not always to best advantage. Mushy, fast-tempoed hot numbers are unsuited to Kerr's style.

In connection with the commercial, a contest to give Kerr a suitable 'trade' name is being conducted. Plenty of advertising on his paid slot. *Jaco.*

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management NBC
Personal Direction
James F. Gillespie

PHIL BAKER
Sponsored by
ARMOUR & CO.
., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
Every Mon., 8 P.M., N.B.C.
CHICAGO

HEDGES TO PITTSBURGH

Veteran Chicago Broadcaster Goes to KDKA

Chicago, June 12.

William Hedges has been appointed general manager of KDKA, Pittsburgh, effective June 15. Appointment was made by M. H. Aylesworth personally.

Hedges is well known in broadcasting having been president of the National Assn. of Broadcasters and former president of WMAQ, Inc. ince that station's change of status Hedges has held the title of sales manager for NBC's Chicago branch.

Hedges will take Roy Hazenbalg and John Gihon with him to Pitt. Hazenbalg will be sales manager of KDKA, and Gihon production manager. Niles Trammel, local NBC vice-president, refused to transfer Gihon so the latter resigned as Chicago continuity boss in order to accompany Hedges.

Who will succeed Hedges and Gihon in Chicago is not yet determined.

John Gihon will remain with NBC in Chicago as continuity director. Niles Trammel persuaded him to reconsider his resignation.

Gus-Anson Alternating

San Francisco, June 12.

Gus Arnheim's orchestra from the Hotel St. Francis will alternate with Anson Weeks' Mark Hopkins band on the MJB Demi Tasse Revue broadcast over NBC's coast network.

First of the new series was started by Weeks last Monday (5).

LYON HOPS WITH HOPES

Chicago, June 12.

Charley Lyon, NBC's perambulatory announcer, hopped to Edmonton, Canada, by plane with hopes of meeting Jimmy Mattern, globe-circling aviator, on his arrival from Siberia.

Lyon, accompanied by Jim Cook, did similar service in Edmonton for NBC on the occasion of the Post-Gatty flight.

EXTEND ON HUGHES

San Francisco, June 12.

Langendorf United Bakeries has okayed another six weeks of 'Langendorf Pictorial.'

This is a daily by Rush Hughes on NBC's KGO and KFI.

Exploitation

(Continued from page 19)

nized violins, similar to those used in picture, did a tabloid version on marquee of film's 'Shadow Waltz' number.

Picture opened big, and if it lives up to expectations will be held for two weeks, first time in history that Stanley has held a picture more than single week.

Juves Welcomed

Los Angeles.

With the advent of summer vacations, F-WC managers are being urged to make extra efforts to draw kiddie patronage. Circuit's house organ exhorts managers to sell parents the idea that youngsters attending the theatres alone will be welcome and taken care of while under the supervision of the house attaches.

Point is made that if children can be induced to attend one of the circuit's houses once a week during the summer months it will make a big difference in the volume of biz, as well as providing the juves with a vacation diversion.

Mex Raffles

Mexico City.

Thirteen well-dressed and masked youths, appearing separately in various business sections and awarding identifiers with a bank-note worth $15 and free tickets for the National Lottery, put 'El Prisionero 13' ('Prisoner 13'), historic drama produced by National Motion Picture Production Co., over with a bang.

Rides on Radio

Salt Lake City.

Falli in line with Paramount's current contest, 'Search for Beauty,' in which fifteen men and fifteen women, selected from all English-speaking countries, will star in picture of same, Capitol theatre has started local contest.

Present contest is confined exclusively to KDYL. Ten merchants are tied up with contest and provide for the radio time.

Renewals

Campagna Corp. Has renewed 'First Nighter,' dramatic sketch series, over NBC and out of Chicago commencing June 30 for 13 times. New time Fridays at 10-10:30 EDST. McCann Erickson agency.

Cutex (Northam Warren Corp.). Starts June 23 on Fridays, 9-9:30 p. m. EDST, presenting Phil Harris orchestra with Leah Ray via WJZ-NBC net. New account. J. Walter Thompson agency.

Dr. Lyons Toothpowder. Renewal starting July 2, Sundays, 9-9:30 EDST via WEAF-NBC. 'Manhattan-Merry-Go-Round'; with Gene Rodemich orchestra, Jean Sargent, David Percy and Men About Town. R. L. Watkins Co., the sponsors; Blackett-Sample-Hummert agency.

Kraft Phenl Cheese Corp. Paul Whiteman orchestra and variety show, commencing June 26; via WEAF-NBC chain (maybe national if time can be cleared). J Walter Thompson agency.

Resort Ass'n America. 'The Vacationeers,' orchestra, headed by Allan Small. Diener & Dorskind, agency. Started June 9, Fridays, 7:30- :45 p.m., EDST, WEAF only.

Ether Slants

Polly Moran was a panic on the Fleischmann Hour (8), being rightly saved for the top-off spot. The pacing of the Fleischmann Yeast program is showmanly. Bob Hope, the comedian who was in 'Ballyhoo' early in the season, led off brightly. Then came the saxophone virtuoso, Rudy Wiedoeft, heralded by his disciple Rudy Vallee as the Kreisler of the sax, and Bennie Krueger, no small reed exponent on his own, particularly with the many novelty effects he can get out of the sax. That runs the gamut from slap tongue, hiccup, barnyard imitations, steel guitar and other effects, including Krueger's famous laffing sax. The trio ultimately joined in a group number, with the announcer identifying each as he essayed a strain. A part of the good showmanship evidenced throughout.

Vallee himself is no slouch on the showman angle. He lends color to every new number he plays by recounting a brief history thereof or making some remark about the short life of a popular song due to the radio's overpopularization and a flattering introduction in general. These little things have made him a fave with the tinpan alleyites, for, unlike the other users of popular music, Vallee recognizes the grief that lies behind every song before it attains a too-sudden popularity; and when it does, how inadequate are the returns to its creators, considering what the same material means to the radio programs. Vallee himself is, of course, the best example, for without constantly new song material he'd minimize his appeal. Accordingly he does all he can whenever taking up any new numbers to build the songs and try to add a little stability to them.

Katherine Perry, who will be in the new 'Blackbirds' revue, did the former Lew Leslie's show hit, 'Can't Give You Anything But Love,' and introduced a new one out of the forthcoming 1933 edition, 'Don't Blame Me,' also by McHugh and Fields. Leo Carrillo, with a Canuck 'pome,' next and okay. Then the effervescent Polly, who debunked Hollywood plenty. She'll probably be no rave with the Beverly Hill bill-dodgers for the things she ragged 'em about. It was kiddin' on the square.

Carrillo is to be continued on the air for Standard Brands, shifting to the affiliated Chase & Sanborn program Sunday night. Hope also seems worthy of grooming, for he has limitless air possibilities. He's a facile creator of his own material, along the lines of Fred Allen, but gets 'em down to earth a bit more. His material Thursday was crisp and effective.

WMCA-WPCH'S inaugural as a full time indie station was celebrated with a marathon show Wednesday night (7) to an invitation audience in the Manhattan theatre, which building houses Donald Flamm's station. It marked the official culmination of a long and expensive fight by Flamm and his Knickerbocker Broadcasting Co., Inc., to shift the City of New York's WNYC station to another wave length in order to clear the channel for WMCA-WPCH continuing an uninterrupted broadcast instead of splitting its time with the municipal station.

Rudy Vallee headed the special show, being one of the WMCA alumni, where he first came to attention via the Herbert's Blue Diamond program.

Going Places

(Continued from page 11)

all her Old-Fashionedness to her character, so combining the best features of each. Miss Keeler shows the gals how much easier it is—and how very much more effective, after one has gotten one's self up to one's prettiest, to let someone else do the thinking. Miss Keeler never for a moment questions the supremacy of the male; she wouldn't dream of competing with him. No, her mission in life is to be tender, dependent, docile, admiring, to look up to him wide-eyed with wonder at his wisdom, his strength, his masterfulness. It's a lot less trouble and a deal more sure-fire in the all-absorbing battle to get a man, the flaps will find, to go after him with Miss Keeler's passive weapons; he doesn't wriggle so, for, her way, he doesn't realize he's hooked until it's all over and too late. Hers is such a pleasant, peaceful attack.

Right in the same picture the strident modern methods are displayed, all the better to contrast with Miss Keeler's soothing campaign. Joan Blondell, Aline MacMahon, Ginger Rogers plot, struggle and dash about all for the same goal, wear themselves out, rack their brains thinking up smart answers, and what does it get them but the supporting cast? Miss Keeler's had the leading man from the beginning. Sensible, instinctively right little girl, she has nothing to do but take it easy, show how much she's learned about make-up since her last picture, and see to it that her own personal style triumphs over the wild creations of 'Gold Diggers' costume designer.

Butterfly Gerhardt

Sylvia Sidney does have at least a little bit of fun in 'Jennie Gerhardt,' dressing up in Jennie's clothes and playing grown-up-lady. Such a little thing she is, so small and grateful, so sweet in those great big hats with their sweeping willow plumes, so cunning in those long full skirts, such a perfect little doll in those slender corsetted waists, those enormous puffed sleeves—a little Japanese doll so beguiling the costume designer just had to do some quaint American costumes, for her she'd look so piquant, what with the fascinating Oriental plane of her face, the Nipponese outline of her coiffure and all.

The sorrowful story of 'Mme. Butterfly' still saddens sympathetic little Miss Sidney even if they do say that now she's Jennie Gerhardt. The same quick, tremulous little smile crinkles up her slanting eyes, the same passive resignation slows her heart-heavy movements. Since it seems she's doomed forever to be unlucky in love, Miss Sidney gives in to her fate right away, predicts, by her immediate ill-omened aura, the minor note in her voice—that happiness as others know it is not for her. A girl so plaintively rejoicing at landing the job of scrubwoman in a gaudy hotel, so dewily eager to get laundry to take home for her leisure time, can come to no good. She's a perfect set-up for a selfish masculine boot. Miss Sidney doesn't only get what's coming to her, she begs for it, begs for it like a little child for all the gray streaks they finally put in her hair.

Age is absolute in 'Jennie Gerhardt.' Everybody is either very, very young or very, very old. Louise Carter plays Jennie's mother made up to look like her great great grandmother. Gilda Storm, Miss Sidney's little daughter, looks like her mother, besides proving to her that whatever she sacrificed for her, it wasn't worth it. Perhaps she is supposed to take after her father. Mary Astor is lovely in her period clothes and plausible too. Dorothy Libaire, the proud, haughty, rich sister, practically hisses her stock meller hatred.

Clear as

There's a moral lurking in the ballet 'Manhattan Serenade' at the Music Hall, something that means to teach the cusotmers a lesson. If the customers persist in being puzzled, it's their own hard luck. Customers who can't figure out why dancers in cream satin evening dresses and long white gloves lie on the floor and wave their arms until Patricia Bowman, in a circular chiffon sheath glistening with diamants, wanders in on her toes and bids them arise—customers who wonder what's eating the black satin half of the troupe led on by writhing Von Grona—customers who have difficulty reconciling the goings-on on the stage with the nervous activity of the back-drop, which changes—by an intricate arrangement of slots—from murky brown to white and back again—well, that just shows what Art's up against. The thing's called 'Manhattan Serenade,' isn't it, and the cream satin girls strike virginal attitudes and classic formations, don't they, While the black satin girls act like they're full of the Old Nick, anybody can see—so why can't the customers realize that it takes all kinds to make a town like ours and stop whispering questions of one another while the thing's going on?

The Roxyettes now—they've been so busy learning how to trip lightly, but always synchronously, up and down their honeycomb of staircases that they've neglected entirely to be significant. Besides, they don't believe in worrying folks. That's why folks are so fond of them. Give them some leotards fashioned after medieval page costumes—half scarlet, half gold, give them a good hard intricate routine, and they're happy, so full of zest and precision, once they've mastered their number, that the only problem they are going to put before the customers is the wonder that so many girls can all agree to do exactly the same thing at exactly the same time.

'FISHFACE' GOES NBC

San Francisco, June 12.

Elmore Vincent, who did the character 'Senator Fishface' on KJR, Seattle, added to the staff of NBC here.

Charles Concannon on KJBS as announcer; formerly on KYA.

PHIL REGAN
"Melody Headlines"
SATURDAY
7:45 P.M.
WABC
Columbia Broadcasting System

Featured i Columbia Revue
THURSDAY
11:15 P.M.
RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direction
Herman Bernie
1619 Broadway, New York

MARTHA AND HAL
ittle Southern Girl
and
Her Good Natured Boy Friend
Mon-Wed-Fri, 8 A.M., WJZ
A BEN ROCKE PRODUCTION

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

Beck Thinks He'll Show 'Em How to Operate New Circuit of 60 Indies

Out of little time big time used to grow. By the same calculation both large theatre circuits, maybe, spring from 30 or 40 little telegrams. The big circuit is going to be established by the recipient of the telegrams, Martin Beck. The wires, said Beck, were received after word that he was through at RKO got around. All were from independent managers who want him to take over their houses and run them in their behalf.

Beck was interviewed in his quiet little office yesterday (Monday) in his own Martin Beck theatre, New York. As he wove his dreams of a Martin Beck circuit of theatres, much as a poet would write an ode to his mother, he was the perfect picture of peace.

When Beck left the RKO office Friday (9) for the last time he was supposed to have been a rip snorting demon in human form, intent upon wreaking vengeance upon his enemies and sworn to sue RKO over the Orpheum circuit and the Palace theatre, New York. But there was no such person in that little office in the Martin Beck theatre. Instead, behind the desk in that little office in the Martin Beck theatre sat a disciple of peace on earth and good will toward men.

'I am not suing RKO or anybody else,' he said. 'I have no grievances against anybody. The boys over at RKO are all okay with me and I think Harold Franklin is a great operator.'

Sea Air

A good-will tour on Franklin's 96-foot yacht over the weekend preceded the change in Beck's attitude and it was reported the sea air had a lot to do with it. When the boat departed things were not so rosy, but by the time it docked Commodore Franklin and First Mate Beck had become bosom palsy-walsies. The new feeling grew out of Franklin saving Beck's life when the Franklin floating palace just missed being rammed by the Vanderbilt yacht, or vice versa. When it looked like the boats would kiss each other, somebody on board the Franklin yacht yelled, 'We're doomed!'

The boat trip was in lieu of the farewell luncheon that Franklin said he would toss for his pal Martin, but which was called off at the last minute, causing nasty rumors.

Beck said he's going to attend the Palace stockholders' regular monthly meeting today (Tuesday), also the forthcoming meeting of the Orpheum preferred stockholders' committee, of which he is a member, but that he would rather talk about his new circuit.

Needs a Title

It looks like he'll have about 60 theatres, said Beck, but he doesn't wish to divulge the names or locations till later. The only thing that isn't straightened out, he said, is a name for the circuit. Suggestions have been made that he call it the Martin Beck Circuit, but Beck doesnt' want to do that, he declared.

It'll be a vaudfilm circuit with operating offices in Atlanta, San Francisco, Chicago and New York, with a vaude booking office in New York and George Godfrey associated in the vaude end.

The man who talked about the future had nothing but kind words for the past was a new Beck, sort of a this year's trade-in on last year's model. As he concluded his poetical discourse on the future of Martin Beck a robin red breast burst into song on the Martin Beck theatre canopy, which that little office in the Martin Beck theatre overlooks. It seemed to chirp, '60 theatres, 60 theatres, and nobody's going to be sued.'

MRS. WHITE'S BAD FALL

San Francisco, June 12.

A bad fall from a balancing pole to the orchestra pit of RKO's Golden Gate last week sent the wife and partner of Upside Down White to St. Mary's Hospital here with an injured back and arms.

Suddenly plunging into the pit, Mrs. White narrowly missed several musicians. White continued the act despite the accident, and finished out the week.

NO GUNS BOOMING

Dance Director Creates Tenseness In Goldwyn-Warner Studios

Hollywood, June 12.

Conflicting demand on the time and services of Busby Berkeley may shortly break out in verbal warfare between Jack Warner and Samuel Goldwyn.

Dance director has a contract with Warners permitting him to work at other studios during off time. Goldwyn signed him to pick and rehearse girls for Eddie Cantor's pic, 'Roman Scandals,' around June 15, contingent on his being free. Meantime Warners decided to call rehearsals on 'Footlight Parade,' going into production today (Mon). Warners' current demand on Berkeley is presumed to last until late into July, with further use of the dance stager on musical shorts until early September.

The Cantor pic must go into work not later than July 15 for him to fulfill later broadcasting commitments. Goldwyn lot has been waiting in vain and in reported ire for Berkeley's appearance this week. Observers say blow- is overdue.

SALARY SET JAM

DROPPED BY FEDERAL MAN

James A. Horton, assistant chief examiner of the Federal Trades Commission, is understood to have dropped his investigation of the major variety circuits' vaude salary pact and booking agreement because of failure of the alleged complainant, Venita Gould, to press charges.

Horton questioned the circuit execs in New York on the Gould matter before leaving for Washington.

No formal complaint was entered by Miss Gould, whose case against the circuits has been since settled, but the information reached Horton in a round-about way. He was reported to have been unsuccessful in an attempt to discuss the matter with Miss Gould.

Miss Gould walked off the bill before the opening show at the Paramount, New York, some time ago, objecting to the stage setting for her act. The theatre filed a claim with the V. M. A. for a week's salary under the play or pay contract clause. A compromise decision was later reached. Meantime the matter was said to have been discussed by the circuit bookers at one of their regular meetings, with the usual 'blacklist' rumors resulting.

The Norwoods' Divorce

Los Angeles, June 12.

Alpha Hall Norwood has filed divorce action here against her husband and former stage partner, Harry Norwood, now an RKO agent in New York. She charges desertion.

The Norwoods, as Norwood and Hall, were a standard vaude team until the husband turned agent about two years ago.

Marco in East Delays Al Pearce Barnstorming

Los Angeles, June 12.

Al Pearce and his radio gang, who were doing a nightly broadcast, excepting Saturday and Sunday, from the stage of the Paramount theatre here, want to break away for a few weeks to make a personal appearance tour through the Northwest, but are unable to make any plans by reason of Marco, who operates the Par, being in New York.

Pearce and his outfit put on a 30-minute program, which goes out by remote to KFI for the coast NBC. The radio act has been playing numerous one-day stands in Southern California since breaking away from the KHJ 'Happy-Go-Lucky' hour and wants to invade other terrftory.

Miscue

A dignified man selling neckties rang the Jack Osterman's door bell. He told Mrs. Osterman he used to be an actor and that he knew Jack very well.

'Vaudeville?' Mrs. Osterman.

'No,' the man 'straight legit.'

Mrs. Osterman bought a tie and the man told her to give Jack his regards. 'Tell him Brownie of the Four Dancing Brownies sends his best.'

SUMMER SHOW BIZ PUZZLE TO THE BOYS

The boys just can't figure show biz for the summer. Even the cafe bookers who see their juiciest opportunity between the Chi Fair and the resort spots are beginning to discount the beer thing.

'You can get beer anywheres for a dime, even in drugstores, so that's not going to mean so much,' they conclude.

Surprisingly number of standard acts are available at Woolworth prices for any beer garden, but indications already are that unless the entertainment is superlative they'll not patronize a beer spot regardless of the pop price appeal. If it's a big show such as Benny Marden and Sam Salvin's Riviera, or the Paradise and Hollywood on Broadway, they'll go for the $2.50 and $3 minimum check.

Hickey Reinstated

After being kept off the RKO booking floor for six months by the agents' association, John Hickey has obtained access as an associate of the Harry Norwood office.

Hickey was dropped from the floor after marrying Charlie Freeman's secretary, Helen Daley.

Ted Fiorito Returns Flesh to L.A. State

Los Angeles, June 12.

Loew's State goes back to stage shows June 22, when Ted Fiorito and his band go in for a two weeks' engagement, with options. If outfit clicks it will be switched to a week at the West Coast, Long Beach.

State boosts its b. o. tariff for the Fiorito engagement, going back to the 25c, 35c and 55c scale that prevailed before Fanchon and Marco stage shows were eliminated some months ago.

Glens Falls Lease

Glens Falls, N. Y., June 12.

A new deal at the Empire here names David W. Collins as sole lessee and manager. Collins has operated the theatre as an associate of Lawyrence J. Carkey, who now bows out.

Present stock policy will be changed to vaude and pictures.

Despite Protests by N.V.A. Patients San's Lady Super Upheld by Fund

COMEDY GUN CHARGE

Dismissed Against Elder Medley—Used in Son's Stage Act

Medley and Dupree found out that vaude acts using guns or firearms as props had better have permits. Although Harris Medley, father of Ed Medley of the act, was dismissed in New York Special Sessions when Julius Kendler in his behalf set forth the innocent circumstances which had caused the elder Medley's arrest.

Medley, Sr., is property man of his son's turn and had called at the New York general postoffice for some .32 guns shipped him from his home in Mundelein, Ill., when it was found that the .22 blanks didn't fit. Medley had wired his home in frank manner to ship him the .32 guns and cartridges, figuring the usual fire dept. permits at the theatres okayed everything.

He was arrested upon receipt of the parcel at the p. o., the telegraph authorities having seemingly tipped off the cops when transmitting the message. The guns in the Medley and Dupree act are used for comedy purposes.

The Mrs. Katherine Murphy controversy is up again at the NVA Sanatorium at Saranac Lake, N. Y., and the charges, same as before, are that the San's lady superintendent's treatment of patients is detrimental to their health rather than an aid to recovery. The charges are again disputed and Mrs. Murphy upheld by the NVA Fund committee, which guides the destinies of the San.

To the contention of some of the patients that Mrs. Murphy is too severe in her supervision of their recuperative routine and personal conduct, the NVA Fund replies that if Mrs. Murphy has any fault at all, it's that she's too lenient.

According to the NVA Fund, the discontent among protesting patients grows out of resentment over Mrs. Murphy's interference, as superintendent, with personal liberties. She is upheld by the Fund in these charges.

Petitions

A petition was signed and sent to New York two years ago, with Mrs. Murphy's resignation requested. The NVA Fund investigated the charges at that time and decided they were unfounded. Mrs. Murphy remained. The new charges, practically the same, are also challenged by the NVA Fund, which declares Mrs. Murphy will continue to stay. Another petition was forwarded to New York just lately.

William J. Lee, vice-president of the Fund, and, with Henry Chesterfield, in charge of the NVA's finances and affairs, both in New York and at Saranac, went to the San for an inquiry couple of weeks ago upon receipt of the latest complaints. According to Saranac reports, Lee saw four patients, none of whom is a member of the anti-Murphy faction, and then went fishing. Lee states he saw and heard enough while there to balance the case in Mrs. Murphy's favor.

Jersey Grand Jury Gets N.T.G.-Loew's 'Indecency' Pinch

Jersey City, June 12.

Charges against Nils Granlund (N.T.G.) and three girls in his act of giving an improper performance at Loew's last week were remanded to the Grand Jury at the police court hearing yesterday (Monday).

N.T.G. was released in $1,000 bail and the girls in $500 each when arrested on the next to last day of their week's engagement at Loew's.

Arrests were made by two policewomen who caught the show after N.T.G. had received an order early in the week from the police department to put more clothes on his girls. It was charged N.T.G. had not complied sufficiently with the no-nudity order.

TEAM ENGLAND-SET

Yates and Lawley are set for six weeks at least in England, opening at the Palladium, London, in late July. Male vocal team sails July 14 on the Manhattan.

Dick Henry of the Jack Curtis office.

Puppets on Big Stage

Chicago, June 12.

Victorio Podrecca's 'Piccoli,' which just concluded three weeks as a legit attraction in the Erlanger theatre, opens June 16 for Balaban & Katz at the Chicago theatre. It's the marionette attraction's first booking in the varieties.

Despite the size of the auditorium, Lou Lipstone okayed the turn because the puppets are of unusual size, ranging up to four and a half feet.

House Tops First Vaude Revival at L.A. Hillstreet

Los Angeles, June 12.

Opening bill for the new vaude policy opening (16) at the RKO Hillstreet will be headlined by Billy House, and includes Three Zechos, Blossom Sisters, The Burroffs and Claude DeCarr.

Karyl Norman tops the show for the second week.

Horace Heidt's band of 18 will work in pit and stage, as a background for the five acts, booked locally by Bern Bernard.

'Family Upstairs' as Tab May Play Butterfield

Chicago, June 12.

'Family Upstairs,' about ready to end its long run at the Cort (legit) theatre, may be condensed to an hour for picture houses. Tentative deal with the Butterfield circuit in Michigan is on a 50-50 sharing basis of the gross.

This play by Harry Delf has previously been presented in vaudeville as a sketch running about 40 minutes.

MABELLE PEARL TO ENG.

Mabelle Pearl, who hurried back to the States when her mother was injured in an automobile accident, is taking her mere back with her to England on the S. S. Manhattan, June 21, to resume her professional work with the Four Musketeers.

With the Musketeers she has been playing the Paramount theatres in England and also obtained a return engagement at the Royal Bath hotel, Bournemouth, the swank British seaside resort.

RKO Agents' Ass'n Must Hold Election Or Disband, 'Copper' Agents Advised

Re-election of officers of the RKO agents' association (ARA) has been ordered held this week by the circuit's new booking regime headed by Arthur Willi and Bill Howard. The agents' only alternative, as allowed by RKO, is to disband the association.

Purpose of thorough reorganization, according to RKO, is to rid the ARA of the political background that has existed since its formation under Martin Beck and George Godfrey's direction over a year ago.

The clique of a few policeman-agents through which Beck and Godfrey controlled the affairs of the entire agents' body lost its power when Beck and Godfrey were dropped by RKO. The circuit believes the favored group still exerts unwarranted influence because the ARA setup with the clique on top remains unchanged.

Same Officers

ARA officers, not changed since the association was formed in May, 1932, are Maurie Rose, president; Alex Gerber, v. p.; N. T. Manwaring, sec.; Eddie Keller, treas. Besides the officers the arbitration board members are Hugo Morris, Arthur Blondell and George Weeden. Although the by-laws call for an annual election, the officers voted against holding one and to continue themselves in office last May. This was okayed by Beck, and as the rest of the agents had no voice in the matter, the decision stood.

In none of its operation has the ARA been truly representative of the agents it was supposed to represent. It has been more of a booking o co blackjack over the agents' head to keep the agents in line. With the exception of Blondell (Blondell & Mack) none of the officers was among the leading RKO agents in volume of weekly business when elected. The arbitration board's decisions were generally known to have been based not on the principle that the ARA was for and by the agents, but always suspected of being Godfrey and Beck's own ideas and just delivered through their dummy ARA.

World Fair's Wandering Minstrels

Few Vaude Acts, Though, Finding Engagements at Chi's Expo

Chicago, June 12.

Some vaudevillians are finding occasional work in the World's Fair here. A free show of 10 acts was staged by Joe Coffey one night. Unusual stage was a barge on the lagoon. Spectators sat in bleachers facing the water.

Acts for this occasion included: Firmin and Devries, Cutler and Dribbs, Waddy Wadsworth, Two Graces, Delmar, Suzanne France, Three Larconians, Gold Dust Twins, Novak and Fay.

At least four acts appear to have gotten a more or less permanent job at the expo to become 'strolling players.' They are Three Aces, Reckless Trio, Four Nighthawks and Two Graces. These turns wander through the grounds and entertain the crowds gratis.

Beer and Vaude Help Performers Club Fund

Chicago, June 12.

Performers Club of America now established in an extensive upstairs layout on North Clark street is giving bi-weekly vaude shows. Practically nothing but novelty acts on the bills.

Performers Club circulates the neighborhood widely with invitation tickets that contain the information that a 25-cent 'donation' is taken. Club theatre can seat nearly 500 persons. Beer is sold from a bar and also in the audience with sales reported brisk.

Shows are well liked and a considerable revenue for the club treasury has already been taken in.

Coast Time for Eastern Acts

5 or 6 Wks. Sufficient, Say Easterners—8 to 10 Wks. Now Open with Vaude

Los Angeles, June 12.

With from eight to 1' weeks of vaude time on the coast either available, or to be after the middle of the month, eastern acts are beginning to flood the local bookers with letters and telegrams seeking dates. Most of the acts are willing to come west if assured five to six weeks' work, which can easily be given them under the present setup.

Forthcoming additions to the rapidly growing list of vaude houses will be the RKO Hillstreet here and El Capitan (F-WC) in Frisco, both starting June 16. Loew's State here is also expected to fall in line, with stage shows then current in four L. A. downtown houses, others being the Paramount (Partmar) and Warner's Downtown.

Two-day weekend vaude policy inaugurated a week ago in the Casino, Frisco, proved profitable and an extra day will be added.

Long Beach, Salt Lake and Warner's Hollywood are full week stands; Fresno offers four days at either the Warner house or the Fox-West Coast, and there are three days available with the two circuits in Santa Barbara. Full weeks in Frisco, other than El Capitan, are the Golden Gate (RKO), and the Warfield (F-WC). Fulton in Oakland adds another seven days, with numerous one, two or three day spots available in different localities at various intervals.

Only town of any importance in this state without stage shows of any type is San Diego, and Fox-West Coast execs are strongly considering reinstating vaude there before the end of July.

Berle Needs Rest

Upon Dr. Jerome Wagner's advice, Milton Berle is seeking to get out of the three consecutive weeks' booking at Loew's State, New York, and go away for a rest at the end of this week.

Berle has propositioned Marvin Schenck to return to N. Y. State after a couple of weeks away and remain there two or more weeks, but that the three straight weeks, in view of his intensive playing around New York, was too much for him physically.

Following Her Sensational Appearance

AT THE

WHITE HOUSE

WASHINGTON, D. C.

(Saturday June 3)

GENE DENNIS

THE MOST AMAZING GIRL

IN THE WORLD

RETURNS IN TRIUMPH

TO

RKO Keith's, Washington

FOR A

THIRD WEEK

●

Record Business At 102 In the Shade

June 17 RKO Keith's, Flushing
June 24 RKO Madison, Brooklyn
July 1 RKO Coliseum, New York

●

Personal Manager
A. L. BURKS

Representative
MILES INGALLS
Curtis & Allen Agency

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J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

SID PAGE

WITH

PEGGY EARLE and PETITE MARIE

This Week (June 10)

RKO ALBEE, BROOKLYN

Next Week (June 17)

ACADEMY, NEW YORK

Then Vacationing After Three Consecutive Seasons

Just Returned from 11 weeks' run at Grauman's Chinese Theatre, Hollywood

FRED ZIMBALIST

Russian Harmonica Virtuoso

with

MILDRED HAMLIN

RKO PALACE, NEW YORK, This Week (June 10)

Direction—RKO—WEBER-SIMON AGENCY

Bigger and Better Backyard Circuit

Max Tishman May Start to Book Revived Chain, Despite Janitors and Dogs

By Joe Bigelow

Revival of the Backyard Circuit is on, bigger than ever. That business was practically washed up a few years ago when most of the New York backyards were wired for sound; but lately the landlords have found that straight sound doesn't draw any more and needs help. Instead of straight flesh, as in the old days, most of the new backyard time will be on the combination policy.

Max Tishman is booking the revived open-air playing time and claims to have about 60 choice engagements lined up. They're all short jumps and confined to Manhattan in the area extending from 72d street to 181st street, everything in the residential districts. Later on he expects to have some nice yards up in the Bronx, and by fall figures on branching out to the other three New York boroughs.

A new twist is that the janitors are considering getting together in a joint demand for 5% commish from all talent appearing in their respective yards. This is going to make things a bit tougher on the talent, but is called inevitable and just another trend of the times. Janitors in the intervening years have, it seems, become educated.

Dog Bites Free

The former clause insuring the backyard players against dog bite will be eliminated from the new contracts, declares Tishman, who maintains the moneys collected for bites was the real reason for the downfall of the backyard biz in the past. But as a protective measure, Tishman declares, tenants in the apartment buildings will be requested to muzzle pooches when airing them.

Some have been considering dolling up their offerings with special scenery to give the business a little more class, especially under the combination vaudfilm policy, but a survey made last week of the ace yards of the town showed that it couldn't be done. In former times most of the wash was hung in the yard, and some of the boys figured they'd use clothes lines to hang their scenery on. In recent years the majority of people have been hanging it on the roof. That's too high to stretch a street or park drop from; so rather than cart around heavy flat pieces in the emergency the boys have decided to dispense with special scenery. If the building can't supply a little dressing up in form of grass and a few trees or bushes, that's the building's tough luck, they say.

'Way Up

Height of many of the apartment buildings where the best backyards are now located is causing further difficulty. There's the matter of coins tossed from the top floors. A dime flung from a 35th-floor kitchen window may not look like a dime upon landing. The attempt to overcome this probable drawback will be made through use of baskets. Tenants will be asked to toss the dough one at a time, unless the talent is a quartet or more and there happens to be enough catchers to grab the money on the fly. Bills are barred unless weighted down.

Salaries won't be very high over the summer months, says Tishman, but they'll be raised to more satisfactory levels in the fall. In the payoff organ grinders with monkeys will be classed as singles, as will comedians who use a stooge.

Hearing about Tishman's intentions of extending the Backyard Circuit, Inc., beyond Manhattan, the Staten Island Ferry-Boat Entertainers' Association filed a protest over the week-end. They say the yards of Staten Island are wide open for Tishman or any other booker, but declare that any act that decides to work the boat on the way over will be declared opposish.

Mix Defers Dates

Tom Mix has postponed his middle western RKO percentage stage dates till August in order to beat the hot weather. The postponement was satisfactory to RKO, which figured the weather would be against the theatres' chances.

Mix, who has eight weeks booked, would have opened this month. His show is being laid out by the Morris office.

TWO F&M MUSICAL ROAD SHOWS FOLDING

Los Angeles, June 12.

After out 13 and 10 months respectively, 'Desert Song' and 'Follow Thru,' Fanchon & Marco musicals, are ready to close. 'Follow Thru' folds after its current week at Ft. Worth, due, primarily, to the ill health of Joe Penner, featured comedian. 'Desert currently is playing a repeat in Denver, and folds after Salt Lake and Ogden, which follow. 'Song' opened May 27 of last year, 'Follow Thru 'started Aug. 19.

'Georgia Minstrels' which preceded 'Desert Song' by a week, is now playing in Iowa, after which it hits for the coast to close. F&M's other musical, 'Whoopee' has been out since Sept. 22. Unit currently is in St. Louis, after which it either goes to New Orleans, with Texas to follow and then winds up in Iowa, or the Iowa dates will come first, with the show closing after its Texas engagements.

These are the only F&M road shows, all other units being locally staged wherever the producers' stage attractions are used.

SYRACUSE STAGE SHOWS HINGE ON PAR THERE

Syracuse, N. Y., June 12.

Vaudeville closing at the Paramount Thursday (8), Syracuse will be without stage shows during the summer months.

Plans for stage shows here in the fall hinge more or less on the fate of the Paramount, sought both by Schine of Gloversville and RKO. If the house, controlled by Empire State Theatre, Publix solvent subsidiary, goes to the Schines, it likely will have a straight film policy.

If, however, RKO finally takes it over, either under a pooling arrangement, or outright, another possibility, stage shows are expected to go into Keith's.

Loew's also may be a party to the RKO deal now being negotiated with Publix. It is suggested that Paramount product be split between Keith's and Loew's State, with Loew agreeing to leave the local vaude field for RKO.

At various times the State has been reported as ready to resume vaudeville. Recently, the house returned an organist to the console, while this week it has a stage attraction of sorts in Sanabria's television. For the week of June 30 it will have a dance revue, produced locally by Sonya Marens.

Coast Talent Winners Go in Bud Murray Unit

Los Angeles, June 12.

Bud Murray is framing a 40-min. unit comprising the 10 girl winners of Fox West Coast's Talent quest, and a band, and will play it in F-WC houses as far north as San Francisco.

Girls, as part of their award, will first appear in a Clark and McCullough comedy at Radio. Short is to accompany the unit wherever it plays.

Murray is after a tie-up with Pickwick stages to transport the unit and with General Electric to supply an electric kitchen display truck from which meals will be served.

Star-Headed Road Shows in Fall

Morris Office Arranging for Several Outfits —Four Weeks of 1-Niters

Al Jolson, Eddie Cantor, Mae West and possibly Amos 'n' Andy will head their own shows when the William Morris office resumes with its two-a-day variety roadshows in the fall. They will be constructed along the same lines as the Cantor-Jessel and Whiteman-Pearl-Boswell layouts of last season.

For Cantor it will be a repeat trip. He will start it off next season, probably early in September, with Jolson following, then the others.

The Cantor and A. & A. line-ups will feature radio talent mostly. Miss West will be surrounded by a couple of picture names and vaude turns.

Dates will all be one-niters and on a percentage basis. Morris office will share as the booker and in partnership with the star or stars on the gross. Expectations are that each bill will be out about four weeks.

PANTAGES REQUESTS VAUDE SALARY DATA

Chicago, June 12.

Alexander Pantages may return to vaudeville. A request came through to agents here from the Coast showmen for reports and salary data on standard acts.

Understood Pantages building a file of the vaudeville talent now around and wants dope on several hundred turns. Conditions are greatly changed since he stepped out as a vaude showman.

Keeps On in Montreal

Loew has changed its mind about taking the vaude out of Montreal for the summer. Straight films would have started next week (16).

The Canadian week stays on the books with no change in budget, but under a week-to-week protective notice.

THE OUTSTANDING NIGHT CLUB AND THEATRE ENTERTAINER

TEXAS GUINAN

And HER GANG

BREAKING WORLD'S FAIR RECORDS

After Completing 18 Record Weeks of Capacity Business at the Frolics Cafe, Chicago

Here Is What the Boys In the "Know" Say About Texas Guinan

Ashton Stevens, dramatic critic, Chicago American, "Texas Guinan sells pewter for platinum and crowds love it."

Charlie Dawn, cafe critic, Chicago American, says: "Queen Guinan gives us royal entertainment."

Hazel Flynn, columnist and movie critic, Chicago American says: " inan offers a milli dollars' worth of entertainment for those who seek whoopee."

Gail Borden, columnist and dramatic critic of Chicago Daily Times, "La Gui can provide my night club fare at any time."

Amy Leslie, ex-dramatic critic, Chicago Daily News, says: . . . Guinan is one of the very few night club entertainers that can provi those from nine until ninety."

John Lawson, cafe criti icago Daily News, says: "You can't go ami entertainment."

Claudia Cassidy, dramatic critic Chicago Journal of Commerce, says: " ife with Texas Guinan still has the tempo of New Year's Eve on a bull market."

The "Chicagoan" says: "La Guinan is a national weakness."

NOW PLAYING BALABAN & KATZ THEATRES CHICAGO

PLAYED TO OVER 40,000 AT THE HARDING THEATRE

BROKE ALL HOUSE RECORDS AT THE SOUTHTOWN THEATRE, CHICAGO OPENING DAY OF WORLD'S FAIR

ROYAL, CHATHAM

London, June 2.

This is VARIETY's first review of a vaudeville house outside London in England. Reason for report is that this is the first attempt of a bunch of American standard acts experimenting with a unit idea on a percentage basis.

Chatham is an important naval town, 30 miles from London, with a population of 72,000, counting the adjoining town of Rochester. Besides the Theatre Royal, which has a capacity of over 2,000, there is another house—Barnard's music hall, the oldest in England. The two towns also boast seven picture theatres.

But, despite that, the Royal occasionally grosses big money. Gracie Fields recently played to $6,572. Jack Hylton came next with $5,016. Jack Payne grabbed $4,668, while Debroy Somers scored $3,200. All these were on 70-30, with the biggest end going to the acts. In all the above cases, the prices of admission were raised about 50%. Otherwise admission ranges from 30c top to 7c, and capacity at these prices cannot be more than $3,360 for 12 performances.

The Americans gambling on percentage are Count Bernivici, with a locally gathered male orchestra of 12; Fred Sanborn, Bobby 'Uke' Henshaw and Dezso Retter. To comply with Ministry of Labor ruling, there must be some English acts in the aggregation, there is a line of girls, a femme singer, and a couple of comedy acrobats.

Opening were Hintoni Brothers, standard acrobats who do some leaps from piled-up chairs, and also indulge in comedy antics which do not enhance their value. The natives okayed this opener.

Henshaw follows, and from then on acts as m.c. Bobby cracks a gag here and there, but it does not amount to much. Regina West, a hefty blonde who attempts everything more than once, does not mean a thing. Her dancing is not any better than the average chorus girl's.

Polly Day, in private life Mrs. Detzso Retter, gives the locals a thrill with a rumba number, leaving them plenty to talk about. Retter does some monkeyshines with his table, good for laughs, and seemed new around here. His comedy wrestling bit, which is built up by the entire gang into a sort of wrestling arena, seemed much too short for all the hullabaloo.

Sanborn, besides doing his specialty, also indulges in various comedy bits with some of the company, all good for laughs. From a comedy angle, Sanborn was the hit of the bill. A 'Samson-and Delilah' bit by Sanborn and Retter was particularly funny. The Eight Sunshine Girls, from a local dancing school, are a scraggy outfit.

Second part of show is taken up with Count Bernivici and his band. Boys look small-timey, and, despite their Viennese uniforms, have cockney stamped all over them. Band is all too brassy, almost to deafening point. Customers, with few exceptions as evidenced from those leaving the theatre, did not seem to mind the din, and went for the Count's '1812' in a big way.

Show as a whole was well liked and should improve as it goes along, but is encountering tough breaks this week, being Derby week and about the hottest to date. Gross may amount to about $2,000, of which Bernivici, Sanborn, Retter and Henshaw get 60%. After they have paid off the band, the troupe of girls, two acts, Andre Navarre (Sanborn's man), transportation of Count's scenery, and carpenter and publicity man, the four will have about $400 to share between them.

Looks like a pretzel date with prospects at Hippodrome, Leeds, next week, even worse, as house rarely grosses more than $1,000 per week.

PALACE, N. Y.

The thrill of an otherwise routine bill this week is that moment in the 10th round of the Baer-Schmeling fight picture when the California Maxie starts one in Jersey City and lands it on the chin of the Berlin Maxie, who happens to be in the center of the Yankee Stadium at the time. The photography is so good the splattering from Baer's water-soaked glove is seen as the right-handed roundhouse swing is stopped by Schmeling's chin.

With the film covering the fight almost full-length, there's over a half hour of it on the Palace show. Several gents left at the finish of the fight picture without waiting to see the first vaude show Saturday. They missed neither a sock show nor a flop show, but a layout of five standard acts that strike a fairly satisfactory entertainment medium.

There are about 30 people involved in the current Palace bill and the budget is around $2,000. That's buying 'em pretty cheap, and it sounds even cheaper for the Palace than the ordinary theatre.

The most highly-populated act, also the closer, is the Lester Cole male singing chorus. Up ahead are five sets of familiar faces, of which at least two go back to the days when the Palace was not the Broadway edition of the Lincoln Square. They are Violet Carlson and Bob Hope.

Honey Family, formerly the Honey Troupe, now comprising seven people, is this week's proficient opener. The feminine angle sells it easily, and the hard-working members, three of whom are girls, make it a cinch.

Fred Zimbalist, No. 2, is an harmonica player who formerly did his stuff in knee pants with Borrah Minevitch. According to the billing he's on his own now, but according to the act he's not. There's a girl in the turn, a short blonde girl who sings in semi-operatic fashion and who, according to the announcement, used to warble for the San Carlo company. Her name is Mildred Hamlin, according to the same announcement, but it isn't on the cards, which just say Fred Zimbalist. The boy is a first-rate mouth organ player and the girl an excellent opposite. She's enough of the act to rate equal billing. An exceptionally youthful-looking couple for an act of this sort, they did very well in the Palace deuce spot.

Miss Carlson follows with her now familiar, almost too familiar, clowning, as does Hope, in turn, with his stooge manipulating. They provided the light touch needed to prepare the customers for the heavy vocal closer.

Ordinarily it would be tough sledding for the Palace this week, but it's likely the fight film may pull it through. Business better than average early Saturday afternoon despite the heat. 'Girl in 419' (Par), second run here after the Paramount, is the picture. *Bige.*

ORPHEUM, N. Y.

It might have been the film or, perhaps, Ray Bolger, but more likely it was the hot weather that had most influence in getting a good house Friday. But if they did come in to get cooled off both the picture and the show should be credited with assists. They helped to fill most of the downstair seats in the afternoon, and there was more than a quorum on the shelf. Show runs just short of three hours, with the vaude taking 76 minutes, of which the overture under Teddy King consumed six minutes. Rest of the time was split four ways, with Ray Bolger getting nearly half.

Opener was Gautier's dogs. Good for the children, but too slowly worked to go over smartly. Not the fault of the dogs. They work when they have something to do, but they are not given much, and the trainer strings it out with stalling. He seems to lack the trick of showmanship and fails to keep the stage in action, spending too much time getting ready to show a trick that isn't much when shown.

Roye and Mayo on second with a dancing number that starts off with Roye at the keyboard of an immense painted piano with the girl posing behind the scrim. The effect is not worth the trouble of carting and hanging the drop. It doesn't make an effective picture, and the dancing is plenty able to get over on its own. Opens with a ballroom dance, into a squirmy Harlem suggestion to the music of 'Stormy Weather,' and closing with a romp that had them sitting up. Part of the interest was in the girl's bodice, which is craftily cut to suggest it is going to fall off, but never does. It's as sensational a bit of dressmaking as has hit Yorkville in a long time.

All three dances register with emphasis, for both are good steppers and limber. Roye is a dancer in his own right and not merly a stooge for his partner. Costume changes broken by a girl who sings just well enough to get over. A male pianist also is carried. The act is terriby cluttered with excess baggage.

Melson and Irmanette get off to a bad start with Melson's idea of a Mississippi song with a small special drop with a profile steamboat. Lower part of the drop falls away to disclose a stagehand. At the show caught Melson did all the laughing. He goes into a short gag routine that does not pick up many laughs, and then brings on the girl, who garners a surprisingly good hand for a straight violin solo and more applause for a solo while dancing. She's been around some time, but does not seem to have gotten up the courage to branch out as a dancer to give variety to the turn. Melson back to show his special film in which he talks back to himself from the screen. It's nicely timed and gets some laughs, but not very amusing, the humor being too forced. Ends with a song with the girl playing the accompaniment. Melson has a nice way, but nothing of importance to do. The girl is what there is to the act in spite of the fact she's kept too much in the background.

Bolger got a reception as he entered, and did 18 minutes before he called it a day. Then back again for another nine mins. It takes expert salesmanship to last 27 minutes without wearing out, but that's what Bolger has. He clicked every minute and could have come back again.

Film is 'White Sister' (Metro). Brief newsreel. *Chic.*

STATE, N. Y.

Virtually a unit show with a bit of trimming and an excellent comedy performance, running an hour and 15 minutes. That's principally because of Milton Berle, who is all over the show. Some of his fellow m.c.' may make cracks about the kid, but he sure works, hot weather or not.

Friday night, the culmination of a week's heat wave, a spot in the loges couldn't be beaten as a refuge from the heat. That section was fairly well tenanted, but the rest of the house ordinary. Surprising that the populace doesn't play the modern vaudfilm houses under such conditions, but perhaps it's easier to attend the neighborhood spots where atmospheric conditions may be as good, even if the show isn't.

Berle, his stooges and the acts have been together for several weeks. The comic is booked for three weeks at the State, and will have a fresh supporting lineup starting Friday. He said that the house was once rather a stamping ground for him, but that was before he blossomed out as an m.c.

The crux of the show is Owen McGivney and his 'The Wager.' In the old days the protean sketch and its resultant afterpiece in which the Mandel Brothers and Dobson capered was a standard show. It still rates highly for rough entertainment. Quite a comeback for the older type of vaudeville sketch.

By the time Berle went into the travesty he was soaking wet with perspiration, and it was a relief to off his coat, and pants for that matter. No doubt he relished the squirt from the soda bottle. The McGivney afterpiece is now billed as the 'Manor Murder Mystery.'

The Chester Hale Girls are billed as an act, but are on for but one number. That may be because of running time limit, but the troupe may be assigned to more routines in next week's show.

Paul and Nino Ghezzi opened. What a night for an equilibristic turn, even in an air-cooled theatre. Turn looked as good as the others, but out in front with the finale 'upside down blackbottom' bit. Berle's 'Off to the Races' blackout came on top of the Hale dancers, with Ann Greenway accounting for the best laugh.

Miss Greenway, something real nice in brunets, went into high with the prima donna number. She stood for plenty of rough stuff from Berle, but as they've been together for several weeks she's probably used to it.

Berle has two Hitler gags, shoved in a laugh crack about the Baer-Schmeling fight, clicked with a medley, also the radio bit, which about went for the most laughs. Feature film is 'The Working Man' (WB), with George Arliss—a pleasure to watch this fine actor at work. *Ibee.*

HIPP, BALTIMORE

Baltimore, June

After four weeks miserable business the town's indie vaude house is back in the money. And due strictly to a money attraction, one of the few that are available for Baltimore. It's Dave Rubinoff, as the billing says, and his violin, with his orchestra, also in person, and with a 60-minute vaude show that's about the final syllable in stage entertainment.

For Rubinoff it constitutes a new act. The 60-minute show is being tried out here and if it clicks, will likely be the formula for all appearances by Rubinoff in theatres. It's a click, an idea and a cinch in anybody's theatre. It spells entertainment, and box office, will hit the G's as easily as Rubinoff fiddles high C. At this house the G's are going to count up higher than they've done since way back.

For his vaude show Rubinoff is carrying, besides his 17-piece orchestra, two standard turns, Eddie White for the major comedy, and a singing and dancing foursome, a badly named Nine, Ten, Jack and Queen. Girls deserve a better tag. Like their name, they get better as they go along. They open mildly with a rather jumbled routine, but finish strong on their challenge work. A revised opening and a new label would be to the good.

White can play stock at this house. His third visit and set stronger than ever. Tied the proceedings in a knot at the first show Friday and had to beg to get the act going. White is a comic with Hebe dialect and a voice that can get by in vaude nicely. Knows his audiences and his material. A strong contender for a place among the up-and-coming comickers.

These two acts are spotted in the center of the Rubinoff turn and consume 25 minutes without trouble and with excellent results. On the two ends comes the violin, and Rubinoff, and the orchestra. Rubinoff is still making faces when he rips into that fiddle, but it doesn't make any difference because the music that results is showmanship-perfect and comes nicely under the heading of the 'dynamic maestro.' He proved the dynamic part here by his evident exertion, his profuse perspiration despite the cooling system and his willingness to fiddle himself and his orchestra in exhaustion. Rubinoff saw to it that the Hipp's customers got their money's worth. Twice the audience scrambled back into their seats when Rubinoff gladly obliged with additional encores.

Opens with the Chase & Sanborn theme, 'Give Me a Moment, Please,' and finishes with the same tune, getting a round of applause each time. Goes immediately into a round of pop tunes and then tunes up the Strad for his own moment, going particularly to the liking of this audience with his 'Fit as a Fiddle' in a trio of moods. Then the big orchestral waltzes, a resume of Gypsy airs, directed in that dynamically showmanship manner by Rubinoff. First time this town has seen a vaude orchestra leader do more than wanly wave his baton in time with the music.

All straight announcing is done by the pianist, though Rubinoff wisely takes the mike himself later to inform the audience that 'really can speak English,' in Rubinoff's fashion.

One weak number in the entire turn, when compared with the rest of the act, is the 'My Darling' and 'Play, Fiddle Play,' number, which is not up to the standard set in the earlier part of the act.

The excellent house in for the first show also saw the world premiere of 'Professional Sweetheart' (RKO), Clark and McCullough comedy, and the regulation Pathe newsclips.

PALACE, CHICAGO

Chicago, June 9.

No clues Friday as to when that hobgoblin low grosses, the World's Fair, would relent and let the theatres make a little coin. Business was discouraging. And that makes about four weeks of mood indigo for the Palace. From its companion in misery, Balaban & Katz, it derives the left-handed consolation that RKO has only one theatre to lose money on account of the exposition. B&K has 30 fountains all spouting red ink.

Omitting Oedepus Rex and playing down the mother-in-law thing, the tactics of John Joseph in selling 'Silver Cord' (Radio) have been to avoid the things which admittedly don't sell tickets in Chicago. It's a tough picture to sell to the Palace clientele.

Davis the vaude end there's Benny Davis with a new, or partly new, bunch of talent, and Herb Williams. Davis has done well on previous visits to the Palace and also to the Oriental and has a type of turn they like on Randolph street. So, too, has Williams, with the qualifying reflection that even the public by now must know his every gesture and anticipate every bit. Davis' turn time consumption cut the bill to four acts this week.

It's a nice show for all of that. Chung Yee-Wah Troupe, with one of the celestials doing Hebe for comedy relief, are casual accomplishers of the impossible. They speeded the performance down the turnpike at a zippy clip. Clifford and Marion, last in town at the Oriental some months ago, have some new snappy retorts and wheezes to upholster their standardized routine. Did extremely well, but succumbed unwisely to a speech. *Land.*

HOLLYWOOD

Hollywood, June 9.

Using the theory that the best manner to revive vaudeville is to pat it forcibly in the face with a shovel, this house can sport but two items worthy of note this week. One is the chirping of Armonde Chirot in a badly-framed Spanish flash act, and the other a nifty wire-walking opener, Frank Evers. Latter does a spirited dance melange on the tight string, with a femme to fill in with accordion squeezing between numbers.

Claire Boos and Lee are the usual unison tappers, a type of act around out by dance schools all over the country. They look neat but offer nothing to merit out-of-the-ordinary attention. Individual numbers by the two boys are not strong enough to hold solo spots.

Tipoff on the Franklin Ardell act is the opening music, 'Happy Days Are Here Again.' Ardell goes into a line of chatter that would be a collector's item for vaude historians. One blue crack should have been snipped by the house manager. Same goes for some body-feeling in the next turn, D'Amore, Lane and Moroni. These boys, who've played everything around town, are not socko enough to hold the next-to-closing spot, although Lane's neck-rolls, twist nipups and flips are class. Act has an applause finish.

Miss Chirot, with Contu's Mex Tipica band and a team of Spanish dancers, gets 'em with her clear tones and coloratura warbling. Does only two numbers and act could do well to cut down on the hoofing and give the singer another spot. Girl dancer should be taken in hand and taught something about makeup.

Half a house matinee of second day. Feature is 'Private Detective 62.' A Bobby Jones golf lesson rounds out the bill. *Leny.*

ACADEMY, N. Y.

Only three acts on the current Academy layout, but one of those is Anatole Friedland's revue, which kills 35 minutes. Even at that the vaude runs only 52 minutes, with the orchestra up ahead and Al Curtis in for an organ interlude with a set of comedy slides which drew a hand either in appreciation of the humor or because he did not ask the crowd to sing.

Opening is Taketa Brothers and Sister, two Jap boys and a girl, the latter more shapely than the average celestial femme. She does a bit of wire walking that is not too difficult with the always reliable swaying to cop the applause. Boys open with a high perch and close with foot-balancing, in each doing the standard stuff well but not outstandingly. Just a good flash turn for an opener.

Cookie Bowers on second and a mop-up here, where they know and like him. Chances are that if Bowers dropped any part of his routine half the house would get up and remind him. Went right through the act, but the mob knew that was all there was and did not ask for more.

Friedland next, and over nicely in spite of the fact that he talks too much for what he says. Also his habit of bobbing up just before a stunt is over is a tipoff that spoils a possible finish.

Fourteen girls, not counting the woman stooge, and eight boys, which is plenty of people for a flash act these days. Turn does not appear to have changed since the last time around, but that was okay with the push, and there was plenty of applause for the individuals, most of it deserved. Good talent, though the stuff is not smartly staged and some of the costumes for the line look bunchy and lack that dash which would help. That the crowd can appreciate dressing was proven by the individual hands for the costume parade. The turn could be whipped into a much better act.

Film bill is 'The Warrior's Husband' (Fox) and the newsreel. Business off Sat. afternoon. *Chic.*

DOWNTOWN, L. A.

Los Angeles, June 8.

Good vaude show individually here, with all acts but one regular vaude turns. Unfortunately, however, show was improperly blended, but at same time proved acceptable to the audience at the opening matinee.

Seems as though all of the standard turns feel that acrobatic and concortion work is essential in dance routine, and four of the six turns had a bit of it as outstanding features, with the fifth of the sixth being a comedy acrobatic quartet and having to close the show. It just seemed as though the acrobatic aspirants got into each other's hair, as the stooges do in Jack Warner's soup when he holds court at the Brown Derby.

House is the most suitable in town for vaude shows. It also has the only vaude orchestra head in the pit. He is Cliff Webster, and with the aid of five men gives most helpful musical aid and carries the acts along in their work in magnificent style. More pit aggregations of this type with a head that knows vaude tempo would do lots to help carry an assemblage of variety entertainers who may just not come up to the standard of top entertainment providers.

Opening turn on bill was Kirby and the Du Val siters, a dance turn which has been around pic houses and the cafes. The man in the turn feels that he must be somewhat of a comic and tries a sneeze chant a la Boyce Coombs. He might forget it and stick to the variation of hoofing with the two damsels which is very pleasing. Their routine is waltz and acrobatic mixture, finishing with a bit of snake hips following a 'Lulu Belle' and 'Sadie Thompson' characterization by the girls. Act was pleasing opener and followed by Bill Borzage, accordionist. Borzage in rural makeup has a great routine of trick sound effect instruments. Efforts of mimicry get over great. Act, however, can be bolstered and have its showmanship value increased by saving the piano-accordion for a sort of operatic finish instead of using it in the middle and finishing with a comedy routine which should have opened instead of closed turn.

Irving Newhoff, formerly of Newhoff and Phelps, scampered through his 'Book of Knowledge' menu, aided by a man and dancing girl. The talk is comedy throughout, and geared for laughs, with his chant, 'Dance Hall Doll,' getting over in great style. The girl whom he calls Bobby is no mean dish as an acrobatic contortionist exponent.

Following the Borzage offering they proved first solid hit of bill. Next was Marion Wilkins and Co., a flash dancing turn, two-thirds femme. Smartly mounted and dressed, the turn is one that can be standard at all times for a panto-mimic presentation in either vaude

(Continued on page 54)

Variety Bills

NEXT WEEK (June 15)
THIS WEEK (June 8)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Palace (17)
Medley & Dupree
Adelaide Hall Co
(Three to fill)
(10)
Honey Fam
Fred Zimbalist
Violet Carlson
Bob Hope
Lester Cole Co
Academy
1st half (17-20)
Bob Ripa
John Fogarty
Sidney Page
Great Lester
2d half (21-23)
N T G Rev
Brems Fitz Co
2d half (14-16)
Connie's Co
BROOKLYN
Albee (17)
Polly Moran
Diamond Boys
(Three to fill)
(10)
6 Buccaneers
Sidney Page
Lowe Bernoff & W
Zelaya
Rimac's Orch
ALBANY
Palace
1st half (17-20)
Aaron & Broderick
Angus & Searle
Herman Timberg
Mann Robinson Co
2d half (21-23)
John Fogarty
Cafe Zanzibar
(Three to fill)
2d half (14-16)
LaBelle Pola
Wm Ebbs
Barney Grant Co
Polly Moran
Degitanoes
BOSTON
Keith's (17)
5 De Cardos
Carl Shaw
Barney Rapp Orch
3 Beverly Sis
(One to fill)
(10)
Violet Ray & N
Hall & Dennison
George Beatty
Barney Rapp Orch
Bomby Gang
Kay Hamilton
Kaye & Sayre
CEDAR RAPIDS
Keith's (17)
Marcus Rev
CHICAGO
Palace (16)
Don Lee & Trudina
J & J McKenna
Kitty Doner
Stan Kavanaugh
Lulu McConnell Co
Aunt Jemima
Ben Blue Co
Russian Art Circus
(9)
Chung Yee Wah
Clifford & Marion
Herb Williams
Benny Davis Rev
DES MOINES
Keith's
1st half (10-13)
Cab Calloway Bd
DETROIT
Downtown
Henry Santrey
HEMPSTEAD
Rivoli
1st half (17-20)
Harry Savoy
(Three to fill)
1st half (10-13)
Larimer & Hudson
3 Rhythm Girls
Frank Dobson
Welch & Hill
Karre LeBaron Co

KANSAS CITY
Mainstreet (10)
Bill Robinson Rev
MADISON
Keith's
2d half (21-23)
Thurston
MINNEAPOLIS
Orpheum (10)
Marcus Rev
NEWARK
State (17)
Diaz & Powers
Lee Port & Dotty
Ann Pritchard Co
Al Verdi Co
Red Donohue & U
Jack Arthur
Hilton & Garon
5 Elgins
(10)
Crystal 3
Joe Wong
Ray & Harrison
Dennis White Co
Walter Walters Co
4 Franks
Marty May
Jack Gwynne Co
NEW ORLEANS
Orpheum (15)
Dave Apollon Co
(8)
Tracey & Hay
Farnell & Florence
Venita Gould
Jay C Flippen
Ben Blue Co
OMAHA
Keith's (17)
Cab Calloway Bd
PROVIDENCE
Albee (17)
Carl Freed Rev
Hall & Dennison
(10)
Bob Ripa
Boice & Marsh
Harry J Conley Co
Diamond Boys
Miles & Kover Rev
PEORIA
Palace
2d half (14-17)
Cliff Nazarro
Ginger Lowry
Bernard & Henri
Frank Libuse Co
O'Brien Dancers
SIOUX CITY
Keith's
2d half (14-16)
Cab Calloway Bd
ST. PAUL
Keith's
1st half (17-20)
Thurston
SPRINGF'LD, ILL.
Orpheum
1st half (11-13)
Cliff Nazarro
Ginger Lowry
Bernard & Henri
Frank Libuse Co
O'Brien Dancers
TORONTO
Imperial (16)
Donatella Bros Co
Bert Walton
Pickens Sis
Buck & Bubbles
June Purians Co
(9)
Mann Robinson Co
Vox & Walters
Carl Shaw Co
Rae Samuels
5 DeCardos
TRENTON
Capitol
1st half (17-20)
William Ebbs
Cafe Zanzibar
(Two to fill)
2d half (14-16)
Larimer & Hudson
Frank Radcliffe
Karre LeBaron Co
(One to fill)

TWO DAVEYS
ROXY and
ARREN AND BRODERICK
Paramount
BOTH PLACED
By LEDDY & SMITH

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Emil Boreo; Mr. and Mrs. James Wallington.

Loew

NEW YORK CITY
Capitol (16)
Tito Guizar
Vivian Faye
Yorke & King
Boulevard
1st half (16-19)
Morgan & Stone
Gale & Carson
Block & Sully
Alf Loyal's Dogs
2d half (20-22)
M & E Perez
Bevan & Watson
Ann Greenway
Ross & Edwards
Lovejoy Dancers
Orpheum
1st half (16-19)
Rasso
Bellitt & Lamb
Keller Sis & L
Rex Weber
Stanley & Harris 2
2d half (20-22)
Alf Loyal's Dogs
Morgan & Stone
Chester Fredricks
Mel Klee
Lee 2 Co
Paradise (16)
Bryant Raines & Y
George Prentice

Roscoe Ates
Street Singer
3 Sailors
State (16)
Samuels Bros Rev
Buster Shaver Co
Milton Berle
Art Landry Orch
(One to fill)
BROOKLYN
Gates Ave.
1st half (16-19)
3 Vardell Bros
Ann Greenway
Meison & Irmanette
Whiteside A & B
2d half (20-22)
Mack & LaRue
Lyons & LaRocca
Henry Fink
Block & Sully
Rita Royce Co
Metropolitan (16)
C & J Preisser
Vic Oliver
Bob Murphy
Walter Powell Orc
(One to fill)
Valencia (16)
Kitchen Pirates
Lillian Shade
Edwin C Hill
Al Trahan

BALTIMORE
Century (16)
Gambarelli Co
Chas King
Weist & Stanton Co
Benny Rubin
J & M Mason
BOSTON
Orpheum
France & LaPell
Ruth Ford
Pease & Nelson
Britt Wood
Sammy Krevoff Co
(One to fill)
CLEVELAND
State (16)
Whoopee
JERSEY CITY
Loew's (16)
Paul Remos Co
Eddie Miller Co
Reiss Irving & R
Emil Boreo
DeToregos
MONTREAL
Loew's (16)
3 Victor Girls
Homan & Arden
Ferry Corwey
Mells Kirk & M
Bernice & Emily

NEWARK
State (16)
3 Calif Pirates
Millard & Marlin
Gus Van
Great Huber
NEW ORLEANS
State (16)
Redford & Wallace
Jean Granese
Lewis & Moore
Willie Solar
Roisman's Co
PALISADES P'RK
Loew's (16)
Randow 4
Palermo's Dogs
Hip Raymond
PROVIDENCE
Loew's (16)
Monroe & Grant
Frank Donia Co
Helen Lind
Collins & Peterson
Rae Eilis & LaRue
WASHINGTON
Fox (16)
Daro & Costa Rev
Sybilla Bowhan
Bert Gordon
Notre Dame Club
(One to fill)

WARNER

ELIZABETH
Ritz
1st half (9-12)
Russian Art Circus
Bernardo DePace
M & A Skelly
Mills Gold & R
Rhapsody in Dance
PHILADELPHIA
Earle (16)
Aileen Stanley
Friedland's Rev
(9)
Joe Peanuts
Berry Bros

Huber
Neville Fleeson Co
Mitchell & Durant
Harry Pollard
WASHINGTON
Earle (16)
D & E Barstow
Walter Walters
Stewart Sis
Mitchell & Durant
Harry Pollard
(9)
Seller & Wills
Aileen Stanley
Wm Demarest

Fanchon & Marco

NEW YORK CITY
Roxy (9)
Gaudsmith Bros
Robbins Fam
T & B Wonder
Sizzlers
BROOKLYN
Fox (9)
De Long Sis
King Bros & C
Two Daveys
Beatrice Howell
Mae West Ens
ATLANTA
Fox (9)
Balabanow 5
Dault & La Marr
Lowe & Hite
BOSTON
Metropolitan (9)
Wm Demarest
Mal Hallett Orch
Irene Taylor
Ray Wally
INDIANAPOLIS
Lyric (9)
Demarest & Sibley
Rodney & Gould

Ted Claire
4 Queens
Kirk & Lawrence
LOUISVILLE
Rialto (9)
Jerome Mann
Lamberti
Seed & London
Murand & Girton
Al Belasco
PHILADELPHIA
Fox (9)
Steve Evans
Renoff & Renova
Pops & Louie
ST. LOUIS
Fox (9)
'Whoopee'
Buddy Doyle
Bobbe Arnst
Jane Lee
John Rutherford
Pietro Gentili
Carter de Haven Jr
William Dyer
Virginia L Bouldin
Eddie Abdo
Howard Nugent
Juan Villasana

London

Week of June 12

Palladium
D'W'lf M'tc'f & F
Duke Ellington Bd
Murray & Mooney
Max Miller
3 Whirlwinds
Co as booked
FINSBURY PARK
Empire
'Miss 1933'
Bennett & W'ms
Crichton Boys
Beryl Exetts
Billy Russell

Mito 3
HOLBORN
Empire
Palladium C'zy Co
Nervo & Knox
Naughton & Gold
Eddie Gray
Bower & R'therf'd
3 Emeralds
Karina
Harvard M & K
Willinors
Bulgar 4
Sherman-Fisher Co

Provincial

Week of June 12

BIRMINGHAM
Hippodrome
Count Berniviol
Fred Sanborn Co
Bobby Henshaw
Dezso Retter
BRADFORD
Alhambra
Hilton Sis
Powers & Page
Les Storks
Haig & Escoe
Terrianos
Leslie Strange
Togo
Russ Carr & Ptnr

Peter Fannan
EDINBURGH
Empire
'Variety Vanities'
Arthur White
PORTSMOUTH
Hippodrome
Layton & Johnst'ne
Wright & Marion
Juggling Demons
Ara & Zetta
4 White Flashes
Lucan & McShane
Shaw & Stanton
Victor Moreton

Picture Theatres

NEW YORK CITY
Paramount (8)
Shaw & Lee
Louis Katzman
Col U Glee Club
'Jennie Gerhardt'
Roxy (9)
Harold Stern
Bill Smith
Zelda Santley
King Bros & C
De Long Sis
2 Daveys
Dave Schooler
'Trick for Trick'
BOSTON
Metropolitan (9)
Harry Herschfield
Roxy Ens
Sheila Barrett
Geo Andre 4
G & J Dormonde
Lordens
Fall Rise & F
'Little Giant'
CHICAGO
Chicago (9)
Will Mahoney

Baby Rose Marie
Radio Rubes
Vivian Fay
Chas Kaley
Josef Cherniavsky
'When Ladies Meet'
DETROIT
Fox (9)
Geo White's S'd'ls
W & E Howard
Eleanor Powell
Melissa Mason
Ross McLean
Loomis Sis
Helen Gordon
Joseph Vitale
James Howard
Edna Pence
Florence Healy
Julia Gorman
Alice Carleton
Don Stewart
'Bondage'
ST. LOUIS
Ambassador (9)
3 Swifts
Piohianni Tr
4 Blondes
'Little Giant'

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeFerbault
L' Apache Orch
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Stone & Vernon
Hermanos Bros
Caperton & Biddle
Central P'k Casino
Pancho Orch
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood

4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Chico's
Duran & Moreno
Lorenzo Herrera
El Garron
B B B
Maxwell
Otto Maide
Kenny & Lewis
Bernice Poe
Buddy Wagner Or
Embassy Club
Helen Morgan
Jane Vance
Henry King Orch
Goday's Bd
H'lyw'd R'staurant
Collette Sis
Frank Hazzard

Blanche Bow
Marquerite & Leroy
Chas Davis Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Charley Eckels Or
Hotel New Yorker
Don Bestor Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Reggy Child's Orc
King's Terrace
Al Shayne
Rita Rinaud
Edith Murray
Gwen Milne
Gladys Bentley
Marden's Riviera
Joey Ray
3 Ritz Bros
Martha Raye
Frances Hunt
Emil Coleman Orc
Nut Club
F & M Britton Bd
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Rachel Carlez
Bert Lown Orc
Royal Box
Gloria Grofton
Loretta Sayres
Nightingales

Polly Walters
Ben Glazer Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarich
Barra Birs
Misha Usanoff
Simplon Club
Yacht Club Boys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
Vanity Fair
Mickey Alpert
Dorothy Justin
John Donahue
3 Bachelors
Gertrude Niesen
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Jackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Bismarck
Verne Buck
Ruth Pryor
Kerenoff
Doris Lenihan
MacLean Sis
Vaughn Sis
Cafe DeAlex
Irene-George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Harry Richman
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Doris Robbins
Ben Pollack Orch
Club Royale
Joe Frisco
Jack Waldron
Nancy Kelly
Nellie Nelson
Mayfield Trio
Mickey Mao
Billy Severn
Murry Brown Ens
Bennett & Green
Bernice Marshall
Killap & Dupree
Club Shalimar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Ben Bernie
Buddy Rogers
Congress Hotel
(Joe Urban Room)
Vincent Lopez
Leo Reisman
Robert Royce
Congress Hotel
(Hawaiian Room)
Robert Royce
3 Debs
Ben Jerome
Sis & Bud Roberts
Jimmy Hadreas
Leo Reisman Orch
Club Alabam
Evelyn Nesbit
Don Barangos' Orc
Club Lido
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc
Club Masque
Al Garbell
Art West
Billy Russell
Buddy Beryl
Edna Leonard
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Frolic's
Meryda
Connie Bee
Loma Ruth
Lola Bartram
Phil Sax
Dades
Billy Severn
Murry Brown Ens
Eddie Niebaur Orc
Charlie Crafts
Granada
Sally Osman
Girard & Peggy
'Charisse'
Herby Mintz Orch

Hangar
(Hotel LaSalle)
Chas. Kaley
Joresco & Lydia
Aber Twins
Nina Laughlin
Billy Sevrin
Lee Barton Evans
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
Betty Burnett
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9
G & F Durand
Billy Brennen
Jean & Bob LeMar
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Metropole Hotel
(Empire Room)
Al Mandell
Lolo Bartram
The Inter'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernie
Buddy Rogers
Tom Gerun
Carter Fashion Sho
Dale & Meyers
Buddy Howe
Brody & Delevan
3 Thrillers
Bee Hee & Rubyiatt
Palmer House
Veloz & Yolonda
Ella Logan
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Lola Bartram
Francetta Malloy
Lillian Reynolds
Billy Carr
Sid Lang Orch
Playground
Mary Nevels
Betty Burnett
Benny Strong
Carl Lorraine Orch
Sky High Club
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch
Terrace Gardens
Lulu Bates
Loma Ruth
Connie Bee
Roy Rita & Roule
Lamberts Ballet
Don Irwin Orch
Vanity Fair
Joe Wallace
Bee Jackson
Kirby & DeGage

Babe Sherman
Frank Eurlett Orch
Victor Vienna
(World's Fair)
Eddie Sheasby Orc
Via Lago
Jackie Hamlin
K & H Benda
Wiki Bird
Marjorie Lewis
Al Handler Bd

100 Club
Ahi
Ethel Norris
Yvonne Morrow
Joe Lewis
Earl Rickard
Dan Alvin Orch
225 Club
Sophie Tucker
The Selbys
Mildred Tolle
Sunny O'Dea
G & C Herbert
Jules Stein Orch

Inside Stuff-Vaude

Despite the early negative reports concerning the mild nite life in Chicago, with the World's Fair getting solo attention and the nite spots and theatres very light, more and more acts are flocking Chi-ward. One reason is that what theatre work is available is at such uniformly small money the acts would rather risk it around Chi.

Some of the smarter hotels are reported paying $750 and $1,000 a week for class dance teams in the Windy City, and these reports are proving a lodestone for the gambling type of turn. The major circuit bookers with their uniformly established valuations on acts leave no alternative to acts who find that the first dough offered them by one circuit is the rule among the other.

Matty Rosen who left Lyons & Lyons to join the Morrison-Winkler agency in charge of vaude bookings has broken the ice with Loew's by setting the Chesterfield radio show as an act, Lennie Hayton orchestra. Jean Sargent and Red McKenzie are in the act opening June 16 at Loew's Valencia, Jamaica, L. I., although this may be switched through Edwin C. Hill, another radio act, having okayed a $1,000 bid for Loew's Valencia. This would set Hayton, et al. back. Act's show salary is under $2,000 but asking $3,500. Keller Sisters and Lynch on a rebooking with Loew's opening at the Gates, Brooklyn, this past last half, was a simultaneous buster-inner for Rosen into Loew's.

In the vaudeville comeback, if any, there will probably repeat the olden days of the chiseling and Adam Sourguy small-time house manager. An instance is reported to have happened last week in New York that indicates as much.

At one of the New York indie houses, playing double features and five stage acts, at the opening performance the manager sat in the box and the booker in a front orchestra seat. After the turns had finished the manager, from his box seat and disregarding the audience, called to the booker in his front row, crying, 'Go back and can those first two acts.'

Isn't often that the stage hands pick up actors' grievances, but at the 8th district convention of the I. A. T. S. E. in Cleveland June 3 the session went on record as opposed to the Camel ads exposing magical tricks on the ground that it would shut the magical shows and deprive stage hands of jobs.

The action is the more inexplicable because many magicians have written the tobacco company that the exposes have created a renewed interest in magic. Practically no touring magic shows last season and difficult to see where the stage hands could be injured.

Buck and Bubbles' split from Nat Nazarro's management after 13 years climaxes a managerial attachment that rate as unusual in vaudeville, or in any other part of show business for that matter. The colored team ascribes their split with Nazarro to differences arising when the manager refused to take a cut along with Buck and Bubbles, who took the cut, although under a full salary contract with Loew.

The original contract expired in 1926. Buck and Bubbles maintain they've been under Nazarro's management minus a contract since then.

Code Fireworks

(Continued from page 5)

tory position at the second general session, due this Thursday (15). The MPTOA directorate is meeting today (Tuesday) and Hays executors (Wednesday). There will be a gathering of the TOCC, as well, and probably another meeting by Allied. If the groups are not prepared to go on record Thursday the general session scheduled for that date will probably go over another week.

Borah's Amendment

Over the weekend film men were apprehensive of the Borah amendment to the industry regulatory measure as adopted by the Senate. Monday New York picture headquarters got the full text of the amended amendment, revised in committee so as to install the teeth which Borah had sought to extract. Had the first Borah writing been adopted the film business, at least, would have found itself in virtually the same position as immediately after the Thacher decree. Under the edited codicil, however, the barbs of the Thacher decree are removed from price fixing and acting in concert and combination, the new amendment now reading in part: 'Such code or codes shall not permit monopolies or monopolistic practices.'

Industry attorneys regard this amendment to Borah's amendment as conceding that any code accepted by the majority of an industry will thereafter be legal and binding. Under it they see where arbitration can be once more set up, and have its decisions enforced, as well as the establishment of a uniform contract which will have the backing of Washington.

On the matter mergers and consolidations the opinion in legal circles is that there is little chance of such being countenanced; that at the earliest this phase of government regulation will have to be tested after a code is in effect. In the final analysis it is the barristers' conclusion that the President will weigh a proposal for consolidation in the light of its benefits to an entire industry.

Zanuck's Mess

(Continued from page 5)

present. Schenck told the meeting that they would not try to have people violate their contracts but felt that Zanuck not being a member, or 20th Century either, they did not have to come before the Producers' Arbitration Committee to make any offers for people whose contracts were expiring that could be counted by the companies for whom they were working.

Badly Hit

Warners and Radio, it is claimed, were the companies worst hit by the Zanuck rampage. Warners claim that in Zanuck's zest for employees he even took four stenographers, a number of script clerks, several assistant directors and a man from their production department.

They also claim that their contract of Loretta Young whom Zanuck signed, had not officially expired, even though final date was given as May 23. Warner's claim is that Miss Young was out on loan to Fox and still owed the company 60 days, and an offer had been made through the Arbitration Committee of the Producers' Association for a new contract, but no attention was paid to this by Zanuck who immeditaely engaged the player.

Several producers claimed that raiding of Metro and Paramount people had been stopped by loans to 20th Century. They pointed out that Wallace Beery had been flirting with 20 Century prior to signing a new contract with Metro, but that when Metro agreed to let Zanuck have Beery for a picture, the offer was withdrawn.

A similar instance mentioned is that of Georgie Raft, who is also said to have been talked to by 20th Century. Paramount agreed to lend him to Century for one picture, which also stopped further interest in the player.

rrange Deal

It is claimed that Radio got a truce with respect to John Cromwell. This director, it is understood, will be permitted to make one picture for the 20th Century organization, with Radio being able to make a new deal with him for three pictures. Studio heads here affected by the wholesale offers to their people from 20th Century claim that unless the Hays organization in New York halts the indiscriminate process immediately, they will start their reprisal measures as well.

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15 YEARS AGO

(*From* VARIETY *and 'Clipper'*)

Balloon ascensions at rural fairs threatened. Chemicals for gas were used in munitions and almost impossible to obtain. Only hot air bags available.

Revival of the lightless idea slapped the theatres. No coal shortage this time, but feared the glare in the sky might serve to guide German U boats. Coney Island was not darkened. Theatres relighted soon.

Chicago again in the throes of a campaign against ticket speculators. Usual result.

Irving Place theatre finally gave up German drama and a Yiddish stock came in.

George M. Cohan had finished a song with the cheerful title of 'When You Come Back—If You Do Come Back'.

With railroad rates up the American burlesque wheel adopted a rule requiring 16 girls in chorus. House manager could take out $20 for each girl missing.

Manager in Spartansburg, S. C., bawled out the orch for carelessness and the band walked. Show was given with one of the performers whistling the music for the other acts.

Now figured that the war tax on tickets would go to $120,000,000 the first year, with New York supplying about one-fifth.

Motion picture factions were preparing for a fight at the coming convention, but that wasn't news. Lee Ochs and C. C. Pettijohn led the two sides.

Scarcity of picture projectionists. Now they're two to the booth and still unemployment.

50 YEARS AGO

(*From 'Clipper'*)

Fay Templeton had taken on her first matrimonial venture. Hitched to W. H. West, of minstrel fame in Nashville. Date was May 2.

Gus Hill posted a forfeit with the paper to back up a challenge for from $100 to $2,500 a side, light or heavy clubs. Peeved at the claimants to the championship. He led them all then.

For three years Louise Montagu had been suing Adam Forepaugh on two counts. Forepaugh finally paid her $500 because she fell off an elephant and she withdrew the charge he had nicked her on photo sales. Was his famous '$10,000 Beauty'.

Small circus was traveling between Kansas points. Private van of a snake charmer tipped over and a boa constrictor escaped into a cornfield. Lassoed by a canvasman who had been a Texas ranger.

music festival a flop and nicked for 8% of their

Lizzie May Evans had taken over 'Foggs Ferry,' which Minnie Maddern Fiske had played for two seasons.

Excursion steamer between Phila. and Cape May was repeating its success of the previous year with a minstrel show aboard. Cape May was then the premier shore resort.

Sells' circus was advertising for aerial acts 'introducing one or more females.'

Inside Stuff—Pictures

Charles Pettijohn, Hays lawyer, now touring in Europe with Mrs. Pettijohn, is on a regular vacation trip and may even visit Germany to take some of that 'water cure' thing, it is said in the Hays office. This is just as a matter of record because the fact that Pettijohn was going to Europe, looks to have aroused curious talk that perhaps he was Filmdom's official rep to attend the London Economc Conference, unofficially.

Fact is claimed that no industrial or commodity reps are delegated to that confab. Only reps attending are duly assigned and authorized U. S. Government appointees. London Conference diplomatic and not industrial.

Behind the additional briefs which have just been submitted in the 'Letty Lynton' plagiarism suit is a series of palavers between Margaret Ayer Barnes (co-author with Edward Sheldon of 'Dishonored Lady,' a Katharine Cornell play) against J. Robert Rubin, the Loew's-Metro executive whom she had personally contacted at the time Metro's 'Letty' came out. Mrs. Barnes told Rubin that she and Sheldon valued the Cornell play's screen rights at $30,000, but that she would allow $5,000 off for the rights Metro meantime had purchased to a former 'Lynton' novel. (This figured an over-estimation of $2,500, as Metro had only paid $2,500 for these rights.)

When O'Brien, Malevinsky & Driscoll were consulted by Mrs. Barnes, Rubin offered the attorneys $30,000 for the rights to the play—instead of the $25,000 Mrs. Barnes was willing to accept—but the attorneys decided to fight it through for heavy damages under the copyright statutes.

A decision isn't expected until the end of the summer, as Judge John Woolsey in Federal Court of New York still has the Oscar Goebels matter under advisement in the $3,000,000 stock selling scheme to Catholic laity for the alleged production of Catholic motion pictures. Howe[illegible], Judge Woolsey had expressed himself very much interested in the 'Lynton' suit and heard it on Saturday and also on Sunday in the Bar Bldg., a very unusual procedure.

Though his own statement of May 18 to Minnesota and North Dakota exhibitors admitted that the northwestern Allied unit has been on the downward grade for 12 months, Ben Berger, new president, now claims that from the date of Al Steffes' resignation from the unit its greatest deterioration has occurred. Berger offers this post-statement slide to the matter after the trade had learned of his appeal to exhibs for support in the face of an apparent losing battle to maintain the organization.

Immediately after Steffes' resignation, member after member withdrew and would not pay their dues, states Berger. What the condition was before and to what extent the organization had been on the downgrade prior to Steffes' quitting, as indicated by Berger's appeal, is not set forth. Steffes, now operating five theatres, is alleged to still refuse to take an active part in the organization's affairs, says Berger.

The May 18 appeal to exhibs, sent out over Berger's signature, made no mention Steffes whatever.

Anything that retards the auto, radio, golf, beaches—and the sunshine, for that matter—is heaven sent to the exhibitor. Observing this, spokesmen for indie and major in New York declared the industry will take no position against Mayor O'Brien's taxicab and private car taxation. Secretly, they're glad it happened and hope it won't be upset.

Except on opening nights of the old $2 kind, exhibs in the O'Brien boroughs don't know the meaning of carriage trade. So, they comment, the auto tax won't keep picture-goers away.

For every car that may drive into the city and park at the box office there are at least 10 that go out in search of Westchester and Long Island breezes. If the O'Brien tax cuts the outlet down to five from July 1 on, New York exhibs look for the best home trade they have had in countless summers.

For once the stick theatres are taking the lead over key city houses in availing themselves of a boxoffice invention. Some of the last-houses to install sound equipment now are among the first, according to the electrics, to add tonality regulators.

Of the 300 contracts and installations for Western Electric's wide range the largest percentage is for towns far away from the keys.

Wth range and 'high fidelity', as RCA Photophone calls it, a year old, W. E. reports its equipment in only three of the main Broadway theatres, Gaiety, Rivoli and old Roxy. Strand expects to have an installation before the end of this week. Producers are equally as slow in going for tonality recording.

Although the new stage policy going into the RKO Hillstreet, Los Angeles, (16), after house has been straight pix for nearly a year, contemplates straight vaude, with the Horace Heidt band as a permanent background, plan is to utilize the stage as a show window for picture producers, through frequent use of unknown talent who may have picture possibilities.

Bern Bernard, booking the house, will specialize on acts of this type, according to present plans.

Both Doug Fairbankes in one flicker is a b.o. idea to offset some of recent Fairbanks, Sr., pictures of which 'Mr. Robinson Crusoe' ran away over the budget and wasn't commercially satisfactory. Ditto the previous travelog release, it having been an idea to turn out an inexpensive flicker and perhaps get the world's tour expenses back, etc.

Hence it becomes necessary for the elder Fairbanks to turn out something of a sturdier b.o. timber. The Chinese 'Cavalcade' story idea has been abandoned in favor of 'Zorro,' remade from the silent version.

Young member of a prominent film family, working only a few months in his first studio job, had a quarrel with another employee who had been appointed to teach him the routine of the reading department. The young relative, a foreigner and experienced in handling a rapier, immediately challenged the other to a duel.

Other employee, who knew nothing about swords, said that, as the person challenged, he had the right to choose the weapons and he was picking fists. At this the flaming youth cooled down, said something about 'fists not for gentlemen,' and stalked out of the office.

Probably as rough a lobby as Broadway has ever seen is that at Walter Reade's Mayfair theatre at 47th street. In the lobby are free peep shows, about six machines, besides still pictures and so forth, which give the idea.

The limit seems to have been reached when 'Bondage' played the house. Some sort of reform school film. The Mayfair for a ballyhoo had a House of Refuge wagon backing up before the front doors every little while with the staff running planted women out of the theatre into the wagon.

This might have gone on forever had not the cops chilled it.

Universal recently paid $40,000 for the screen rights to 'Blossom Time' and is now undecided when or whether it will make a picture of the Romberg-Kearns operetta. It announced that Jan Kiepura, the German leading man in 'Be Mine Tonight,' would be brought over for the male lead. However, studio seems to be marking time on preparation and casting of the picture.

New York labor unions presented to the Hays office the premise of home town pride, etc., as part of a squawk against Columbia Picts having its year book printed at the non-union shop of 'McCall's' magazine in Dayton, O. George Brown, pub and ad head of Col, told the Haysites that if the New York printers could match the $24,000 bid it would be oke with Col. The best N. Y. bid for the Col job was $45,000. Shipping will be out of Dayton and that too will be saving because of the central location.

Paramount Thursday night (8) got out one-page newspaper-size extra announcing winning of the Schmeling-Baer fight by Baer, with distribution the minute the scrap was over around Times Square, at the fight and elsewhere.

Jack McInerney, who worked out the idea, had boys hand out a total of 50,000, balance of Par extra containing dope about current show at N. Y. Par. He had two sets printed in advance, one that Schmeling won, other that Baer was victor.

Three generations of stage celebrities are bound together in a dramatic cavalcade of the theatre in the revamped form of Metro's 'March of Time,' which has just gone into production on the coast.

Instead of a revue, as first conceived, 'March' has been shaped as drama on an idea brought to Harry Rapf by Moss Hart. Result is a human interest story set against the pageant of the American theatre from the days of Tony Pastor to modern talkers.

Willard Mack, who dialoged the new story, is also directing it.

According to Paramount exchange reports, 'Night After Night' had 400 booking dates the week ending June 11.

Picture being solely played on the Mae West reputation, with about 40% of the dates reported as repeats.

This is the first West picture with Mae not importantly cast. Georgie Raft was heavily featured when film first released. Alison Skipworth also in it.

Twentieth Century Pictures is combing the inactive story shelves of other studios for possible production material.

Paramount sent over a batch of properties to the Schenck-Zanuck outfit, some of which have been made before. List included 'As Husbands Go', 'Are Parents People', 'Barbary Sheep', 'Bluebeard's Eighth Wife', 'Cobra', 'The Copperhead', 'Crowded Hour', 'Kindling', 'Lovers in Quarantine', 'June Moon' and 'Applause'.

Universal has one of the most expensive bit casts in 'Only Yesterday,' which John Stahl is directing. Ten of the people have salaries ranging from $500 to $3,000 a week with their roles minor.

These toppers include Edna Mae Oliver, Berton Churchill, Edgar Norton, Walter Catlett, Franklin Pangborn, Dorothy Christy, Natalie Moorhead and Bramwell Fletcher.

In writing the screen version of 'Three Cornered Moon' at Paramount the title was thought to be some obscure mythological allusion about people being highly screwy who were born under such a sign. To bring the title down to earth and understandable, script now provides a wildcat stock in which characters dabble, with the picture's name also the moniker of the stock.

The Los Angeles, downtown L. first run operated by Joe Leo for William Fox, is further capitalizing on the fact that it still shows double features. Sidewalk spieler calls attention to house being only first-run double-header show in town. Outside billing has the dual policy predominating over the attractions.

Chelle Janis, manageress of the Loew's Ziegfeld, New York, isn't the only metropolitan femme manager. Grace Niles has been officiating similarly at the Astor on Broadway, Loew's $2 stand, for no little time.

Metro informs that it is Roland V. Leigh and not Rowland Lee who will work with Bertram Block on the adaptation of 'I Love an Angel.'

Inside Stuff—Legit

Return engagement on Broadway of 'Of Thee I Sing' ended Saturday (10) after four weeks at the Imperial, where it was slated for only two weeks. Show played 59 weeks here in all. It opened at the Music Box where it stayed nine months, moving to the 46th Street to complete an original date of 55 weeks. In addition to 'ing's' box office success in New York and on tour, it attained the distinction last season of being the first musical to win the Pulitzer prize. It weathered a claim of plagiarism, which was tossed out of court last winter.

'Sing' may be recorded as the last show at $5.50 top on Broadway. It held to that scale through last summer, dropping to $4.40 in October. Latter top was highest attempted by any show during the past season, scale being reduced in each case during the run. At the 64th Street 'Sing' was $3.85 and $2.85.

For the repeat date which was at $2.75 top, William Gaxton and Victor Moore played on percentage. Starting gross of about $15,000 at the Imperial was approximately half the weekly gate when it was selling out at the Music Box. Heat slapped down attendance, with the third week $13,500 and less for the blow off week.

The Players Club revival of 'Uncle Tom's Cabin' at the Alvin is the first name cast presentation of the classic in 32 years. In 1901 William A. Brady revived 'Tom' in New York at the Academy of Music where it stayed 20 weeks, at $1.50 top. In the cast were: Wilton Lackaye, Theodore Roberts, L. R. Stockwell (prominent California player), Artie Hall, Frank Hatch and Emily Rigl. Show went to Boston for six weeks and during that engagement Lackaye withdrew after an argument with Roberts, Ned Harrigan replacing him.

In 1897 Jacob Litt staged a name revival Paul, the players including Louis James, Julia Arthur, Ruth Carpenter (present Mrs. Litt), Frank Losee and Marian Elmore. There is considerable interest among oldtimers in the present name revival as compared with the 'Tom's' at the turn of the century, especially because the show's engagement here has twice been extended.

Abbey Players, the Irish troupe which played the Beck (N. Y.) theatre, was not listed among VARIETY'S box score compilations last week, because regarded as a special attraction. The Dublin group played two successful engagements here during the past season, reaching a gross of $16,000 the final week of the initial booking. Gross was something of a record for the visitors and more than doubled the best takings for any one week during previous seasons.

Dublin players presented several plays new on this side, alternating with half a dozen other plays, there being a different performance nightly. Among the other successes of the season, too, was the repeat date of 'Counsellor at Law,' a hit of the previous season.

Lew Leslie figures he'll build up considerable advance interest in his 1933 'Blackbirds' revue via the ether. He had Katherine Perry on the Fleischmann Yeast program introducing 'Don't Blame Me' by Dorothy Fields and Jimmy McHugh, the same writers who fashioned 1932 colored musical. Miss Perry also did 'Can't Give You Anything But Love.'

EQUITY SHEDDING UNIONS?

SHOW STUFF IN POLITICAL FIGHT

Minneapolis, 12.

The A. B. Marcus Show, playing the Orpheum here, got a lucky publicity break when A. G. Bainbridge, veteran theatrical manager and a mayoralty candidate, injected it into the political campaign and made an issue of it.

Bainbridge, who has operated the Shubert (dramatic stock) for more than 20 years, challenged his opponent, Mayor W. A. Anderson to prohibit the show and particularly a midnight performance advertised 'for adults only,' just as the latter did in the case of 'Crazy Quilt' two seasons ago.

Mayor Anderson has had heat under him ever since the 'Crazy Quilt' incident and it has been a source

(Continued on page 46)

Pittsburgh Rivals to Do Plays New to Town

Pittsburgh, June 12.

Pittsburgh will have two rival semi-pro groups in summer operation under subscription policy. Each will present series of six plays, all of them works which never got here on tour.

First of the outfits, Summer Playhouse, holding forth at Shadyside Academy theatre, Fox Chapel, opens June 26 with 'Springtime for Henry,' and 'Second Man,' 'He,' 'Three to Make Ready,' a new piece by a local author, Helen H. Mason, 'Goodbye Again' and 'Dangerous Corner.'

Framing Review Here For Monte Carlo Run

Felix Ferry is preparing an American revue which will open in Monte Carlo (French Riviera) about the middle of July. It will be known as the 'Midnight Follies' and will be staged at the Summer Sporting club.

Players listed to appear: Carl Randall, Mitzi Mayfair, Jean Sargeant, Dave and Dorothy Fitzgibbon, Tito Coral, Reva Reyes, Oliver McClure and 20 show girls. Randall and Barbara Newberry are staging the dances.

Marc Lachman is handling special exploitation from this side but will not go abroad with the company.

Indie Women Producers Had Other Troubles, Too

Suit for unpaid commissions filed against Florence Halsey and Elizabeth Miele, reveals that in addition to her losses as a producer, the latter's ad agency business is also in the red. Claimant is H. A. Wyckoff, who was manager of the Club Service Publishing Co., which placed advertising in women's magazines. Miss Halsey and Miss Miele were co-partners in the company.

Miss Miele, former Newark attorney, figured in the presentation of several unsuccessful shows during the past season or two. Her first try was 'City Haul,' which, while unpretentious, was said to have dropped $40,000. Last attraction carrying her name was called 'Anybody's Game,' a flop at the Bijou (N. Y.) last December. Show's locale was the office of an ad agency.

KNIGHT'S 'BALLYHOO'

San Francisco, June 12.

Henn Knight is in town with plans for producing 'Ballyhoo' which had a run in New York last season.

Knight, last associated with Franklin Warner in production of 'Temptations' in Los Angeles, has neither cast nor house yet.

Gaul's Following

Pittsburgh, June 12.

A half hour after the University of Pittsburgh had conferred the honorary degree of Doctor of Music upon Harvey Gaul, 'Post-Gazette's' drama and music critic, he dropped into the city room and was greeted by a copy boy with: 'Hy's, Doc. How about a prescription?'

MORE MUD SLINGING IN MINNEAPOLIS CAMPAIGN

Minneapolis, May 12.

In a desperate effort to defeat A. G. 'Buzz' Bainbridge, veteran theatrical man, for mayor, his opponent, Mayor W. A. Anderson is engaging in a campaign of personalities. Campaign pamphlets are being published and distributed citing a list of alleged Bainbridge creditors in a bankruptcy many years ago. A truck load of the newspapers was hi-jacked last week.

Theatrical performers summering here have volunteered their services to 'Buzz' and his political meetings have been transformed into regular shows with professional talent putting on vaudeville acts. Last week Bainbridge charged that agents of Mayor Anderson had asked several members of his stock company to sign affidavits to the effect that they had been unpaid for their services.

While conceding that Mayor Anderson had made 'a major mistake' in prohibiting the engagement of 'Crazy Quilt' here and while disapproving his attitude toward beer, the 'Star' came out editorially in favor of his re-election. This despite the fact that George Guise, 'Star' city editor, is on a leave of absence to help manage Bainbridge's campaign. 'The Journal,' in an editorial, took Mayor Anderson to task for permitting his supporters to indulge in personalities.

Bainbridge charged that one of the publishers of the campaign pamphlets has been riding to and from business in a city-owned automobile driven by a policeman.

St. Louis Opera Draws Record 13,000 Opening

St. Louis, June 12.

There's little doubt about it now—St. Louis' Municipal Opera is depression proof. The fifteenth season of al fresco musical productions in Forest Park was inaugurated a week ago (5) before the largest audience an opening performance has ever drawn.

Thirteen thousand persons turned out. Ten thousand of them got seats, another 2,000 stood up and 1,000 were turned away. Attendance for the first week was well over 60,000.

Opening attraction was Noel Coward's 'Bitter Sweet.' Among the singers engaged for this season are Marion Claire, Allan Jones, Leonard Ceeley, Nancy McCord, Doris Patston and George Hassell. Shubert director and scenic artists are staging.

Harry Puck Producing

Chicago, June 12.

Harry Puck may emerge shortly as a legit producer. He has 'Mary's Other Husband' dressed up for World's Fair airing as 'Hired Husbands' with himself and James Spottswood to head the cast. Horace Sistare will be in on the management end.

Understood attraction will be spotted at either he Selwyn or Cort.

Hollywood Play Showroom

Hollywood, June 12.

New concern known as the Producer's Showroom has opened offices in Hollywood to put on new plays with new players for trade preview purposes, al ing at picture production.

Gus Ingli, Ethel Clifton, Bayone Whipple Huston, Roy Sutherland and Walter Whipple are operating the plant.

LABOR TIEUP A DRAG, NO AID

Actor Body Feels It Is On Its Own Despite A. F. of L. Ally—Player Pay Often Below That of Union Men — No Player-Stagehand Bond in Legit—Equity Pledged Against Sympathetic Walkout

ALL-FOR-ONE MYTH

Whether Equity should continue affiliated with union labor or whether it shall be a labor union at all seems a moot question. There is an undercurrent within Equity reflecting that sentiment, questioning the economics of the affiliation, with the realization that Equity is on its own regardless of other unions within the theatre.

'A rope of sand' is the way one staunch Equityite described the tie as it now is with the American Federation of Labor. Too many things have happened to show business in the last few years, and recent events have emphasized the point that unionization in the labor manner appears a futility for actors.

Back stage unions (stage hands

(Continued on page 46)

TENT SHOW MAYBE IN LIEU OF NO WASH. LEGIT

Washington, June 12.

With the National Theatre Players folding their ninth local season of summer stock after eight weeks, Washington is left with no professional legit. Situation has prompted plan for first tent drama in years here.

Louis J. Fosse, general manager of the Washington Auditorium, is making dramatic pages with hopes to set up canvas on two local lots. Plan is to do heavy melodrama of 'Uncle Tom's Cabin' type. Scale would be down around 25c.

Early closing of National Players is variously attributed to hot weather, depression and poor selection of plays. 'Hay Fever' headed list for b. o. results, with 'Another Language' in the cellar.

'Counsellor's' Return Hit by Kruger's Balk

Hollywood, June 12.

Plan of the 'Counsellor-at-Law' company to go to San Francisco for a return engagement, following its run here, was abandoned with the announcement on June 8 that Otto Kruger definitely would finish at the El Capitan June 18 and report for his first pic assignment under the Metro deal on June 19.

Kruger is understood to have balked at rehearsals with new principals slated for the cast owing to demand of the present players for salary tilt. Hence the cancellation.

Brown's Nighters Fade

Hollywood, June 12.

Joe E. Brown's one nighters with 'Square Crooks' are understood to be off.

Henry Duffy show was to book into Fox West Coast houses along the coast, but the understanding is that the circuit was spotting too high a figure on nut.

'Last Judgment' at Pasadena

Pasadena, June 12.

'The Last Judgment,' comedy by Gennaro M. Curci and Eduardo Cianelli, will follow the current 'Volpone' into the Pasadena Community Playhouse next week.

Schlessinger's Newark Czar Reign Threatened as Local Stock Folds

Bonelli in Col. Ghost Town 'Widow' Revival

Denver, June 12.

Richard Bonelli, Metropolitan Opera star, will carry the role of the prince in 'Merry Widow' to be produced at the revival of the Central City, Colo., opera house, Aug. 5 to 19. Gladys Swarthout and Natalie Hall of New York, will carry the feminine leads. Others signed include Ian Wolfe, Frederick Worlock, Edna James Chappell, Arnold Ronnebeck, Frank Chapman and (Miss) Lee Whitney.

'FLY BY NIGHT' SCRAMS AFTER BRIEF TRYOUT

Record of 'Fly By Night' emulated its title by opening at the Belmont (N. Y.), and disappearing after two days. It was slated to play last week, but on Monday (5) just before curtain time the management was unable to agree with the cast on salaries.

Play, also known as 'Under Canvas,' was backed by Wee & Leventhal, specialists in revivals on the 'courtesy pass' system—actual admissions at 50 and 75 cents. It was presented by Charles E. Sullivan, acting for Richard Flournoy, author of 'Night.' Following adverse notices the backers advised Equity that they were out.

Show was rated a try-out, Equity rules permitting such status during the summer months, players being guaranteed one week's salary instead of the usual two weeks' minimum. They were given one week's salary and agreed to continue provided they were paid off nightly. Sullivan sought a three to seven-day leeway with the result the players walked. Prior to its two days' run, show had been given to pass tax audiences.

Two Broadway Shows Heading for Chicago

'Goodbye Again' will close at the Plymouth (N. Y.) July 1 and will jump to Chicago. Road rights to the show have been taken over by J. H. Del Bondio from Arthur J. Beckhard, and former will present the comedy in the Loop.

Del Bondio is company manager of 'Gay Divorce,' which also leaves Broadway (Shubert) at the same time and also joins the World's Fair legit attractions.

Equity-M.P.A. Award Confirmed by Court

Judgment of $24,100 was entered against the Managers' Protective Association by Equity last week. Court verdict confirms the arbitration award as to unpaid salary claims, handed down recently when both Equity and the M. P. A. charged the Basic Minimum Agreement had been breached. The arbitrators decided that both sides had broken the agreement, but that the managerial association must pay the full amount of the claims, otherwise the contract might be scrapped by Equity.

Equity's present action was a move to forestall the M. P. A. from any legal move that might delay the specified payment. M. P. A. has the privilege of making quarterly payments, first of which is dated for July 24.

BALIEFF IN AUTUMN

Balieff is coming over in the fall with his 'Chauve Souris.' S. Hurok will handle him.

Balieff was last over in 1930 under Morris Gest's direction although towards the end he booked himself. He's now at the Madeleine, Paris.

Morris S. Schlessinger is through as operator of the Broad Street, Newark, and his position as that city's legit 'czar' is threatened. Claims for back rent amounting to $28,000 are pending. Saturday, when stock company under his management ended a season of eight weeks, apparently without profit, a city marshal was on hand, a writ of restraint preventing the removal of any house accessories having been filed against the manager.

Schlessinger operated the Broad for 17 years, present lease with the annual rent and taxes of $20,000 payable $500 weekly during the season, having seven years to go. Lease called for the owner getting one-third of the profits, a debtable claim that may accompany suit for possible recovery of the rent.

Property is owned by Rudolph J. Goerke, Newark department store owner, whose large realty interests are handled through the Fulton Realty Co. When foreclosure of the lease was sought about two weeks ago, proceedings were temporarily halted when Schlessinger repaid a $1,000 loan to Gberke. During the spring Schlessinger formed the Associated Players. First four weeks said to have shown a loss of $2,700, with rent charged in.

Rich Try-out Spot

Schlessinger whose controveries with the stage unions aroused some feeling over a period of years, had several partners whom he bought out about four years ago. He also operated the Shubert, Newark, which played major musical shows, usually before their Broadway debut. Both theatres were used for try-outs and were considered the most profitable spots on the former 'subway circuit.'

The Shubert is former Keeney's, being taken over by the Shuberts and the late Joe Leblang. Lease on the house expires soon, and it is reported will not be renewed. Understood the Shuberts will operate the house.

Last week Goerke announced that $25,000 would be expended on the interior of the Broad with the idea of attracting a new tenant.

DRAIN ON RELIEF FUND CUTS BALANCE FURTHER

Stage Relief Fund's outdoor fete, which was slated for late June, may be put over until next month. Inability to close for spot accounts for the delay.

Expenditures continue to exceed new donations, and cash on hand has been further depleted.

Financial statement up to last Friday (9):

Previous contrib	$58,544
Hope Hampton	25
Sen. W. W. Stokes	20
Jessie Ralph	10
Other contrib	41
Total	$58,641
Gross disbursements	52,100
Balance	$6,541

Filming of 'Chance' Set?

William Rowland, Monte Price and Laurence Schwab may make the picture version of 'Take a Chance, current at the Apollo (N. Y.). Film may be shot starting July 10 at the Eastern studio, formerly Paramount, Astoria, L. Ethel Merman alone from the original cast is to be used in the picture. 'Eadie Was a Lady' and 'Smoothie' are the only numbers from the original score to be used.

Show was produced by Schwab and Buddy De Sylva, they to get 50% of the profits. Contract may be signed this week. Brice and Schwab will co-direct the picture. Universal will release it about the first of the year.

The Casino (formerly Carroll) is being used this week by Brice & Rowland for the backstage location scenes in another musical, 'Moonlight and Pretzels.'

Walls-Lynn Stage Partnership Ends, Pair Go British-Gaumont for Term

London, June 3.

The partnership between Tom Walls and Ralph Lynn has now been dissolved. A year or more ago, when Walls fell from his horse and was injured, he gave up stage appearances and confined his efforts to screen work, retaining his financial interest in the partnership at the Aldwych for 11 years.

Practically all that time the farces they presented were identical, and apparently the public has grown a trifle weary of it. The more or less permanent company appearing in these farces has been dissolved.

The former theatrical partners have contracted to be co-starred in three pictures annually for three years for Gaumont-British.

Lee Ephraim has notified all London cabaret band leaders they must not play any numbers from 'Gay Divorce.' This confirms the rumor Ephraim has the English rights to the musical. Understood show will be produced in London in the fall, in conjunction with Howard & Wyndham, with Fred Astaire and Claire Luce in their original parts.

London Hippodrome management, to be in fashion, built a revolving stage for their new musical. After the thing was finished it was found the stalls were out of perspective, necessitating the raising of the entire orchestra floor.

Harry Dufor here looking over things prior to opening at the Empire, Paris, June 15, with his dancing partner, Victoria Regal.

Archibald Haddon, for five years director of publicity for Sir Oswald Stoll at the Alhambra and Coliseum, has succeeded St. John Ervine as dramatic critic for the British Broadcasting Co. He held this post in the early days of the B. B. C., from 1923 to 1924.

English Amateur Rule

Labor Permit trouble is nothing compared to the trouble William Mandel started when he made up his mind to stay over here to play in the British Amateur Golf tournament. Bill thought it was the easiest thing in the world, once he showed he was a member of several golf clubs in America.

His cards did not mean a thing; neither did his handicap. What he had to have was: 'A Certification of Amateur Status, to be signed by the United States Golf Association.' Everybody thought Bill was going home, without playing, but he fooled them. He got his certification, etc., and will play.

Author Financing?

'Eight Bells' was tried out by the Repertory Plays, and is now to receive a West End showing at the Duchess theatre next month. Its author is Percy Mandley, Manchester shipping merchant. There is reason to believe he is financing the venture.

Banks Renewal Up

It has been definitely stated that the Monty Banks contract with British International Pictures will not be renewed. At present Banks is receiving $40,000 a year from B.I.P.

Alternatively he has an offer from Gaumont-British for $10,000 a picture with only a guarantee of three pictures per annum. This might mean more in the aggregate, but there is no guarantee of it.

What's In Name?

Max Milder, head of Warner Brothers (London), Ltd., in dispute with C. F. Kearley, the owner-builders of Warner House. Warners have long lease on premises, occupying five-sevenths of the building, with Milder claiming he has clause in lease that building be known as Warner House.

Builders are now finding it difficult to let the balance of the property on account of the moniker. Latest instance is Columbia, who on breaking away from United Artists are looking for new premises in the film district, and would like the unoccupied part of the Warner building, but will not go in unless the 'Warner House' sign is deleted. Kearley claims he is not obliged to call his property Warner House and threatens to remove the sign.

Pavilion Bill

Only important newcomers at London Pavilion week of May 29 are Seven Singing Babies, girl aggregation originally Viennese. Girls are good to look at and harmonize well. A sure attraction anywhere.

Dick and Edna Adaire, couple of local comedy dancers, look fair proposition with right kind of material. Girl has naturally funny manner and performs about the best Irish jig that's been around in some time. Bad band accompaniment did not help. But with all that act has possibilities.

At Leicester Square

Nothing outstanding at Leicester Square theatre, week of May 29, with only newcomers Lassiter brothers. Boys have enough versatility to get anywhere. Three Whirlwinds, skaters, back here after Continental sojurn, now have Elsa Korsten, German, replacing Frank Fivek, with femme inclusion adding to value of act.

Some of the holdovers are Bobby May, who is working with a couple of stooges. Interruptions from a box during a juggling act is something new in comedy over here and is funny. Slate brothers doing new burlesque adagio bit, using a dummy, get plenty of laughs.

Show as a whole dragged, with too many intermissions and overtures by the various orchestras. Somebody in charge should have a better knowledge of the time each act is doing, instead of asking them to pad. Otherwise, there is the danger of the Americans getting as slow as the locals, which will prove hurtful eventually. The advantage of Americans has been quality and speed.

Sally Blane will play opposite John Stuart in 'Mayfair Girl' at the Warner studios here.

Temple Thurston, recently deceased author-dramatist, left $32,000. Dorothy Massingham, young actress who wrote 'The Lake' and 'The Soldier and the Gentlewoman' and committed suicide, left around $12,000.

Innie Hale making her first film, replacing Lily Morris in British Lion's 'The Singing Kettle.'

South Africa

By H. Hanson

Capetown, May 18.

An attempt to wreck the screening of 'Madchen in Uniform,' exhibited by British Universal Pictures, Ltd., at the City Hall, Capetown, nearly succeeded. Previous to opening it was decided to test out the sound apparatus, and it was found dead. All wires had been cut. Repairs were made and the show proceeded.

Invite U. S. Boxer

Transvaal National Sporting Club unable to find a suitable feather or light-weight to fight Laurie Stevens, Johannesburg holder of the Olympic light-weight championship, have cabled Los Angeles to ascertain what terms Fidel La Barba requires to come over.

Likely that Clyde Chastian, the American boxer may meet Jack O'Malley, the English fighter, who is on his way here from England.

Snakes On Day of Rest

The proprietor of a Snake Park in Capetown was charged before the magistrate with keeping open a place of entertainment on the Lord's Day. Policeman saw several people purchasing tickets and enter the park. Case remanded.

George Vanderbilt, 18-year-old grandson of Cornelius Vanderbilt, got some thrills in the north of Africa. A carcass was fastened to the end of a rope attached to a motor truck in which George was sitting. The meal attracted some lions. George got a close-up picture of the feast, with the animals snarling at him.

Eventually the lions retreated into the bush, leaving a lioness who got the rope in its mouth and attempted to pull the truck away. The driver started the engine, and the beast dashed into the bush. George Vanderbilt made the travel picture 'Devil's Playground' in Central American waters, and is now doing a jungle feature of East Africa.

A company is applying to the Portuguese authorities for concessions on an island adjoining Laurenco Marques (Portuguese territory) as a tourist resort, with hotels, gardens, dance hall, and gambling casino.

Old Theatre Burned

Mexico City, June 8.

Teatro Herrera, 150-year-old playhouse in Torreon, was destroyed by fire, with a loss estimated at about $100,000.

Nobody was hurt.

Passes Up Class Job

Vienna, June 1.

Lotte Lehmann, who was selected to create the leading part in Richard Strauss' latest opus 'Arabella' at the State's Opera in Dresden, refused to accept.

This in spite of having been granted leave from tate's Opera in Vienna.

Political Wrangle

(Continued from page 45)

of much grief for him. Foes made it an issue in the present election.

Putting the mayor on the spot, Bainbridge hurled his challenge over the radio and in platform speeches and the newspapers quoted him. He pointed out that the posters and advertising matter were more daring than that of 'Crazy Quilt,' to which the mayor had objected. At the same time, however, Bainbridge promised 'There'll be no more of that 'Crazy Quilt' monkey business in Minneapolis, while I am in the mayor's office. I don't believe in sending business out of town. I believe it should be kept here. That piece of foolishness cost our businessmen thousands of dollars and deprived many unemployed men of a week's work.'

As a result of the episode, the Marcus Show opened to turnaway crowds and the Saturday midnight performance was a sell-out. Manager Jack Gross of the Orpheum wasn't shedding any tears over the development.

The Billing

Newspaper ads for the Marcus 'midnight frolic,' called ' A Night at the Folies Bergere,' called it ' A seething blast of frivolity—a daring night club jamboree such as the blase thrill-seeker might be regaled with at Club Guinan or the gay resorts of Montmartre. A full 2½ hours' stage show—no pictures—all flesh. Marcus peaches in costumes (what there is of 'em—the costumes, we mean) as usherettes. Bring your own horns. We supply the confetti. Owing to the sophistcated nature of this special performance, which is unrelated to the other bills in the Marcus repertoire, children under 16 will not be admitted.'

The performance, coming two days before election, was extremely embarrassing for Mayor Anderson who makes no bones about being a reformer. Probably fearful of the political consequences and having learned his lesson from 'Crazy Quilt,' however, he did not accept the Bainbridge challenge and there was no interference with the Marcus show from the police.

Equity and Unions

(Continued from page 45)

and musicians) have grown dominant and while Equity is well equipped to guide and control its legit membership, the allied unions appear to have become a hindrance rather than an aid to it. The 'One for all and all for one' thing has become something of a myth amid the decline of show business.

Equity looks to one valuable result of its unionization and that dates back 14 years—to the actors' strike of 1919 which it won with the aid of the stage hands' union, the musicians also something of a factor at the time because working in sympathy with the other back stage group. In looking backward, however, the credit to the stage hands is tempered with the idea that that union also wanted to end the strike which was starting to hurt the older unionists.

Lowest Paid

During the past season the salaries of not a few players dropped under the back stage unions' wage scales. The result did not make for bolstering the morale of actors so far as the stage hands and musicians were concerned, but seems to have aroused the old animosity between actors and other stage unionists. Despite Equity's becoming a union there never was any real love between legit actors and stage hands. It's quite different in the vaudeville and picture houses, where the actors and department heads have generally been friendly.

Equity's position as a labor union has always been a peculiar one, one opposed to unionist principles, because it has no minimum wage scale. The reason why the A. F. of L. ever admitted Equity without such provision has never been explained, unless it be that the labor chieftains counted on the publicity that a Broadway campaign would and did bring. Only part of Equity that has a minimum wage is Chorus Equity—($30 in New York and $35 on tour), and it is claimed that plenty of regular actors are earning less.

The value of unionism to Equity was the possibility of sympathetic strikes, yet in 1924 when another legit strike was threatened, Equity signed up with a group of managers (Managers Protective Association—Shuberts and allied producers) not to participate in a sympathetic strike for 10 years.

At the time the Actors Fidelity League was still a minor factor in the actors' situation. It was agreed that members of the M. P. A. could engage two non-members of Equity in every 10 players in any one show, while the independent managers—which included many of Broadway's best known showmen—had to engage full Equity casts. It was known as the '80-20 plan,' which the indie showmen claimed was closed shop and bitterly fought it. Equity said it was 'Equity shop' and swore it would never close its membership rolls. In the past year the initiation fee to join Equity was made $50, or double the previous fee, but some unions have charged as high as $500 and $1,000, without guarantee of a job—in effect closed shop.

Waiting for Payment

The contract with the M. . A., called the Basic Minimum Agreement, will expire next season (May, 1934). Recently Equity sought to have the agreement declared void, the M. P. A. countering for its retention. Arbitration straddled the issue as both sides breached one or more clauses but ordered the managers to pay the claims for salary listed by Equity. First quarterly payment is due July 8 and if not forthcoming Equity can tear up the contract.

The M. P. A. figures that Equity might make it tougher for the managers if the agreement is out. But Equity anticipates no strike within its ranks—employment is the main thing—and whatever its objective in wishing to do away with the obsolete Basic Agreement, Equity apparently believes itself self-contained and able to proceed without union affiliation. That is the clear indication at this time.

Vienna Actress Wins Title After 40 Years

Vienna, June 1.

Hedwig Bleibtreu, honorary member and star of Burg theatre, received Professor's title in honor of her 40 years of association with Burg.

There is to be a special performance of a new play with the Frau Professor playing the lead to commemorate the occasion.

Her last appearances were as Napoleon's mother in the Mussolini-Forzano play 'Campo di Maggio.'

Miller Grabbing Foreign Plays Before Opening

Paris, June 3.

Gilbert Miller arrived here May 27 from London to look over the French plays, join his wife on a brief trip to the Riviera.

From France, Miller will go to Vienna to have a look at 'Geld ist nicht Alles' and 'Maedchen Jahre von Eine Koenigin.' After a visit to Budapest, he returns to London to make plans for the fall season there.

He expects to do a play with Herbert Marshall and Edna Best, besides productions for Helen Hayes and Leslie Howard. Also he has the rights for a new work by Franz Molnar, 'The Miracle of the Mountain,' which has never before been staged and which will be the eighth Molnar play Miller has produced.

He is looking for European comedies and dramas which have not yet had a hearing rather than acknowledged hits, and contemplates separate adaptations for England and America as in the case of 'Christopher Bean.' Since 1916 Gilbert Miller has produced over 90 plays.

russels Summer Rivals

Brussels, June 1.

Brussels opera, Theatre de la Monnaie, now switching over to operetta for the summer season, thus entering into competition with the Alhambra.

Monnaie will resume opera on October 1.

Anna Hesse Passes

Death at Bussum in Holland of Anna Hesse, age 72. In her younger days she was a well known soubret in revues and operettas.

She was on stage until two years before her death.

BERLIN TALENT DEEM $1 A DAY LUCK

The Berlin season is almost at an end and a quick survey is i order. So much has happened during the last three months and so complete was the breakdown of business during that period that one is prone to forge: that this season, the worst ever, had a surprisingly good start. Toward the end of last year, before the political upheaval, business was not bad, and some producers were actually on velvet.

The Massary Operetta ('Eine Frau die weiss was sie will,' by Oscar Straus) in the Metropol had something like $8,000 average gross for many weeks running. 'Pygmalion' in the Lessing theatre averaged $4,000 for several weeks, which is a lot for a Berlin legit house. 'Ball im Savoy' played to as much as $20,000 gross during the first few weeks, and even later kept averages of $10,000 to $15,000. Nevertheless, this success couldn't stop the inevitable crash of the Rotter concern.

Since the political change early this year the legit business has gone to pieces at an alarming pace. With very few exceptions (such as R. A. Roberts in the Theatre in der Beerenstrass) every management lost money and at the moment the vast majority of the Berlin legit houses are run by the artists on a collective basis. Any number of high-class actors are content if on their share they can make as much as a dollar a night and maybe three or four on a particularly good Saturday or Sunday night.

Jannings for Vienna

Vienna, June 1.

Local announcements have it that Emil Jannings, who has been popular in Vienna in two Hauptmann plays and in Octave Birbeau's 'Business Is Business,' is due here for the autumn season in two or three new parts.

Emil's first will be Shakespear's 'Othello' and there is likelihood of his starring as 'Eskimo Osarak,' a Dutch play, by Peter Freuchen, and in the posthumous Jerome K. Jerome play, 'The Soul of Nicholas Snyders.'

International Peeve

Brussels, June 1.

Anger at the recently enforced measure restricting the engagement of foreign artists in France is growing here and the question of calling on the Belgian public to boycott French troupes is being discussed.

The situation is aggravated by the fact that Belgian artists find it next to impossible to include French plays in their repertoires owing to the stiff sums demanded for performing rights.

COLE PORTER'S NEW ONE

Cole Porter is back in Paris from Carlsbad bringing with him the finished manuscript of a new musical play to be called 'The Nymph Errant'.

Cole has written both the music and the lyrics and the book is by his latest collaborator, James Laver, who is the curator of the Albert and Victoria Museum and writes for a pastime. Porter is negotiating with Elisabeth Welch, stage and cabaret singer, for leading role.

12 ACTS, 26 CENTS TOP

Brussels, June 1.

Palais d'Ete, Brussels' only music hall, has introduced summer prices with 26 cents top and 10 cents for the prom.

Program generally has a dozen turns, mostly foreign, and lasts three hours including two entr'actes.

Arturo Borin Dies

The Hague, June 2.

Commandore Arturo Borin, managing director of Italian Opera Cy., Ltd. in Holland, died in Milan. He was in that city to engage new artists for the coming winter season. His widow will carry on and take management.

Summary of Philly's Leanest Year

Few Houses Lighted, but All in Red, Even Forrest, Which Had Most Hits

Philadelphia, June 12.

With the wind-up of the run of 'Yoshe Kalb' at the Chestnut Street O. H. Saturday night, Philly's legit season came to a close.

The Broad will have a stock company and the musical, 'Shady Lady' is still mentioned for a try-out at the Chestnut, but the latter is now very indefinite.

1932-33 was notable for the small numbers of productions, the few theatres open and the low grossers. It was the leanest season in local theatrical history.

Including the specialized attractions (such as Cornelia Skinner, 'The Piccoli,' Shan-Kar, Mask and Wig, etc.), and also including all the full-length plays presented in the repertory of the Abbey company, Philly had 69 attractions, of which ten were revivals or return engagements.

This is the low-water mark of recent years and looks especially low when compared to the 1928-29 season, which had 123 attractions. That season saw from eight to 10 houses open; this year most of the bookings were in four houses, and three open at the same time was the average.

'The Green Pastures' had the longest run with six weeks and 'Of Thee I Sing' had four weeks. Only three others got as many as three and a great many cut their local stays down to a single week.

Year's successes were: 'Music in the Air,' 'Reunion in Vienna,' 'Green Pastures,' 'Dinner at Eight,' 'Counsellor-at-Law,' 'Of Thee I Sing, 'Cyrano,' 'The Good Earth,' 'Show Boat' (return), 'Cyrano' (revival), 'Take a Chance,' 'The Cat and the Fiddle' (return), 'Alien Corn,' 'Pigeons and People,' 'Yoshe Kalb' and the repertory engagements of Le Gallienne and the Abbey Players (first appearance and not return). About ten other shows may have bettered an even break. Most of the try-outs, 'Music in the Air,' being a striking exception, were losses.

Virtually every house went into the red, including the Forrest, which had the greatest number of hits. The Chestnut had the American Theatre Society and did well during its first subscription season of five plays, but not so well with the second group of five because of delays in booking, unsuitable plays, etc.

Chestnut was open most consistently with Forrest next and then the Garrick, operated independently. Shubert, also indie, had only three shows, 'Melody,' 'Pigeons and People' and 'Both Your Houses.' Metropolitan Opera House had 'Friedburg Passion Play' and White's 'Varieties' and Broad was lighted about 20 weeks, few of them profitable.

Winnipeg Little Group Has Field to Itself

Winnipeg, June 12.

The ambitious Little Theatre here under presidency of Lady Tupper, titled stage devotee, sponsored a large production of 'He Who Gets Slapped' at the Walker with Jacob Ben-Ami as guest star.

Well patronized and grossed well. Ben-Ami was heavily guaranteed. The Little Theatre now is left alone in charge of the local theatre situation. There is still a demand for the spoken stage and they are the only ones supplying it.

Current Road Shows

(For Week June 12)

'Alien Corn,' Harris, icago.

'Androcles and the Lion,' Hollywood Playhouse, Los Angeles.

'Counsellor-at-Law,' El Capitan, Los Angeles; '20th Century,' June 18.

'Di ,' Shubert, Boston.

'Dinner at Curran, San Francisco.

'Family Upstairs,' Cort, Chicago.

'Music in the Air,' Belasco, Los Angeles.

'On the Make,' Garrick, Chicago.

Future Plays

'Yu Hu,' Chinese locale musical, by Daniel Russell and Bertrand Robinson, is in the making, possibly for Jack Haley and Fred Allen.

'Bruised Lady,' by Arthur Stringer, concerns a girl missionary in China.

'Explaining Iizabeth,' F. Bradbury Foote, is going the rounds. Anont the queen and takes the position she really was a man.

SWEET $14,000 FOR 'DINNER AT 8,' FRISCO

San Francisco, June 12.

'Dinner at Eight' is plugging along at top money in its third week in the Curran, San Franciscans going in a big way for the show. Take will be around $14,000, which is sweet.

The musical, 'Only Girl,' did about $6,000 in its first week at the Columbia, bowing out after seven more days.

Nothing else in town, Alcazar and Geary still being dark.

'CORN,' $14,000, IN CHI HEAT

icago, June 12.

'Dinner at ight' and 'Take a Chance' are on the horizon together with a locally-produced 'Hired Husbands.' But up to now there is little indication that the legit will participate in any princely style in the activities of the World's Fair summer.

Estimates for Last Week

'Alien Corn,' Harris (D-1,084; $2.75) (2nd week). Not decided whether extending beyond two-week booking. Advance sale will determine that early this week, probably. Meanwhile, as expected, the Katharine Cornell following gave Harris a dandy first week of near $14,000. This must be measured in terms of the terrific heat last week, plus the fact that the World's Fair, with masterly thor-

Shows in Rehearsal

'The Ghost Writer' (Hopki & Heyer), Masque.

'Not a Saint' (Spillane & Montague), Beefsteak Charlie's.

'Shady Lady' (Harry Meyer), Harris.

'Moonlight and Honeysuckle' (Minor & Weiss brothers), Mansfield.

RADIO SKETCH A PLAY

'Moonlight and Honeysuckle" Headed for Stand in Montreal

'Moonlight and Honeysuckle,' dio sketch, has been expanded into a stage show and takes to the road next week. It will play upstate, with Montreal the first major stand. Robert Mintz and the Weiss Brothers, indie picture makers, are presenting the show, with George W. Gatts also said to be interested.

In the cast: George Oliver Taylor, Ernest Pollock, Larry Johns, Joan Sudlow, Sarah Hadden, Frank S. Roberts, Elisabeth Love, Thomas Hoyer and Theresa Wittler.

oughness, ruined the entire indoor show world, legit and films.

'Family Upstairs,' Cort (C-1,100; $2.20) (24th week). About ready to slide under deadline and out. Remarkably low operating figure of around $2,200 weekly, but gross only a couple of C's over that.

'Hats Off,' Studebaker (M-1,250; $2.20) (2nd week). Bunch of college kids from Northwestern University put this one together; better than expected. Good looks and pep of cast and production an asset. Show may put in a couple of professional comedians or specialty people for the wallop now lacking; on commonwealth and pooling basis might get by. First week around $4,000.

'On the Make,' Garrick (F-1,276; $2.20) (8th week). Lloyd Lewis, dramatic critic of important 'Daily News,' has been taking potshots at attraction because of its 'embarrassment passes.'

Plays Out of Town

HATS OFF

Chicago, June 5.

Joe W. Miller presents musical comedy in 15 scenes with Northwestern University students. Book by Rollin Laughner. Music by Charles Dietz. Settings by Harry Beatty. Lighting by Edward J. Moore. Staged by Jack C. Higgins. Chuck Tesar, musical director. At Studebaker, Chicago, opening June 4 for a run at $2.20.

Dan Owens.....Vic Stock
Dr. Wilbur Spearjitters.....R. B. Laughner
Princess Margot.....Bonnie Ballantine
Jane Porter.....Wini Banan
Jack Martin.....Charles Apley
Jessie.....Ruth DeWolf
Betty.....Mary Franke Lemmon
Helen.....Jean Johnson
Mrs. Wallack.....Marguerite Stokes
Kay Downing.....Mary Jeanne Tansili
Three Point Two.....William Scott Shepherd

How long 'Hats Off' will stay at the Studebaker is entirely a question of (1) the arithmetic of its overhead and (2) the pushing of the tickets. Pledge to avoid cut rates is risky. It's a cut-rate sort of show and it must compete with the World's Fair and summer. Company is 100% collegiate and commonwealth, so the salaries of the actors aren't half the problem the musicians' and stagehands' pay roll is. Petrillo was around opening night wanting the musicians' money in advance.

'Hats Off' is a college musical that gave five performances at Northwestern University during the winter. Its merits are youthfulness, bouyancy, good looks, and several youngsters with a theatrical yen and more than an outside chance of landing professionally. Indeed, this college musical might repay the attention of alert talent scouts.

Bonnie Ballantine played the Princess Margot with trim girlishness backed by poise and a fair voice. Opening after an all-night rehearsal, the voice seemed tired and possibly is of superior quality than fatigue indicated. Many a musical comedy ingenue hasn't any more than Bonnie's got.

Charles Apley sings with pretty good diction and enough volume to carry above the orchestra. He is a clean-cut lad who looked great in an extensive wardrobe of snappy togs. His reading of lines is also pretty good. He's a distinct possibility as a romantic juvenile.

Vic Stock and Wini Hanan veer to the eccentric, and a couple of their dance specialties were strong. Both have personality and pep. Number of others displayed an instinct for stage deportment. Comedy efforts were, in general, atrocious, a fault of the book by Rollin Laughner as much as the would-be funnymen. Fortunately, the scenes are short and the amateurish elements are covered over by a speedy tempo. In fairness to the collegiate librettist there is an intelligent sense of satire manifest intermittently through the performance that would shine brighter if some of the bits, notably the professors, were more adroitly handled. Emphasis of humor, plot, music, background, is strictly collegiate.

Charles Dietz's music listens pleasantly if reminiscently. Production has been nicely mounted by Harry Beatty. Chorus is well bred in its prettiness, well drilled in its precision, a distinct asset. This is the real McCoy, as all the members of the company, including principals, are students of Northwestern. Joe W. Miller down on program as presenting the musical is personnel director of the university.

High hopes of the collegians is that they can grove for a summer run because of the Fair crowds. Meanwhile they may learn much of the grim realities of theatrical arithmetic, but in any event nobody would think of discouraging their fine youthful self-confidence or of disputing the likable attributes of natural gaiety and nice looking freshness which the production exudes. Northwestern University has a good advertisement in this cluster of its students. *Land.*

SUGAR BABY

Hollywood, June 2.

Presented by Edward Clark and his Academy Players. Written and directed by Clark. Cast: Warren Glasser, Jacqueline Usrey, Janet Elsie Clark, Edward Clark, Margaret Howard, Helen Tobias, Edgar Roberts, Edwin Smith, Louis Lind, Grace Sage Foss, Emmy Anne Joseph, Euena Henderson, William Robertson and Stuart Gordon.

Edward Clark dragged this one out of his trunk, where it has rested for seven years, to produce for the first time with members of his dramatic school as players. Play serves oke as a trial horse for the youngsters' emoting and the few oldtimers in the cast, but has no commercial possibilities. It will probably go back in the trunk.

Story deals with a mother who hopes to marry off her daughter to a wealthy man. Financed by a family friend, they go to a Florida resort, where the gal's heart nosedives for a wealthy young steamship owner, who is posing as secretary to a man really his valet. That's so the gals won't love him for his money.

Whole story too outmoded, and makes an audience wonder how they ever fell for such types of yarns even seven years ago.

Play preceded by a one-acter, 'Squealer.'

Tropic Heat Drives B'way Grosses To New Lows, Pop Opera Supported

roadway offers 15 legit attractions this week and one grand opera presentation, a surprising showing considering that more than 10 days of steady June heat of unprecedented severity dropped grosses from 25 to 50%.

Every surviving attraction struck a new low on the engagement. That included 'Strike Me Pink,' which held over. Abnormal weather affected the gate about $10,000; gross of $21,000 for the final week about doubled the nearest contender.

With 'Pink' out, 'Take a Chance' figures to come back, although last week's gross slipped to $10,000. 'Gay Divorce' and 'Music in the Air' were pegged around $8,000. Only other musical, 'Tattle Tales,' was blighted at entrance and was figured around $6,500 for its first full week. The heat killed off the repeat date of 'Of Thee I Sing' at the Imperial last Saturday.

'Uncle Tom's Cabin' holding over, although getting much less than the initial week, virtually doubled the gross of any other drama. Takings were close to $12,000. Revival will continue another two weeks, final date being June 24. Was aimed for a clean-up until Broadway turned tropical.

The Chicago Opera Co., holding forth at the Hippodrome at 50 cents top, was excellently supported and holds over. Another extended engagement is 'Both Your Houses,' the Pulitzer prize winner, which moved Monday from the Barrymore to the Guild.

'Peace Palace'

Summer production venture at the Westchester County Center theatre, White Plains, opened last week and attracted New York's reviewers. First presentation was 'Peace Palace,' and it rates as the first fall Broadway possibility among the summer theatre products.

One new show this week 'Shooting Star,' at the Selwyn. One is slated for next week, 'The Ghost Writer,' at the Masque. One slated closing next Saturday is 'Run Little Chillun,' Lyric, but if the heat doesn't abate by them, the curtain may ring down on half the remaining shows.

Estimates for Last Week

'Best Sellers,' Morosco (7th week) (C-830-$3.30). Went into the red last week along with nearly all others; estimated under $4,000.

'Biography,' Avon (27th week) (C-830-$3.30). lated off in three weeks; has been consistent money maker; dropped to about $6,000 last week.

'Fly by Night,' Belmont. Lasted two nights; failed to light up last Monday.

'Gay Divorce,' Shubert (29th week) (M-1,395-$3.30). Leaving July 1; dropped to lowest mark last week, when gross was about $8,000; lost money for first time since opening weeks.

'Goodbye Again,' Plymouth (35th week) (C-1,042-$3.30). Also goes to Chicago July 1; like other attractions was heat victim; around $3,500.

'Music in the Air,' 44th St. (30th week) (M-1,395-$3.30). Torrid weather sent gate down around $8,000; engagement slated for another seven weeks; due in Chicago early August.

'One Sunday Afternoon,' 48th St. (17th week) (F-969-$3.30). After getting best money Memorial Day week, takings dropped almost 50%; about $4,000.

'Run Little Chillun,' Lyric (16th week) (D-1,406-$2.20). Final week; cut rate ticket deal got show by under $4,000 guarantee; colored cast show due out two weeks ago.

'Shooting Star,' Selwyn (1st week) (CD-1,067-$3.30). Presented by Crosby Gaige; written by Noel Pierce and Bernard Schoenfeld; opened Monday.

'Take a Chance,' Apollo (29th week) (M-1,720-$3.30). With 'Pink' out, this musical again takes leadership; lowest gross of $10,000 last week should materially improve.

'Tattle Tales,' Broadhurst (3d week) (R-1,118-$3.30). What with the heat and slow start, coast revue (Fay-Stanwyck) had mild take around $6,500 first full week.

Repeats and Revivals

'Uncle Tom's Cabin,' Alvin; revival's 3d week; Players Club and cast on percentage; holding over another two weeks.

'The Climax,' Bijou; tonight (13).

'Both Your Houses,' Guild; return engagement; moved here from Barrymore Monday.

'Iron Flowers,' Westchester Country Center, White Plains; presented by Herbert J. ieberman; written by Cecil Lewis; opened Monday; 'Peace Palace' was first attraction.

'Of Thee I Sing,' Imperial; repeat date ended Saturday after heat shot gross.

'June oon,' Ambassador; holding over.

'Another Language,' Waldorf; vival.

'Yoshe Kalb,' Prospect, Bronx.

Grand Opera (Chicago Co.), Hippodrome.

L. A. 'Counsellor' Folding, Though Good at $7,000

Los Angeles, June 12.

Whether it was the tourists, or the locals' desire for shows in the flesh, the past week brought good money into the boxoffices of the three legits operating.

At the El Capitan, 'Counsellor-at-Law' continued to entice those having $1.65 in their jeans, hitting above a week ago. Seven days brought in better than $7,000, with current week the last, although another stanza would prove profitable.

The two co-ops, 'Business Before Pleasure' at the Hollywood Playhouse, and 'Nine O'Clock Revue' at the Music Box, continued fair on their service charge proposition, with Alex and Nat Carr garnering around $1,200 in 'Biz,' and Eddie Lambert knocking down around $1,600 at the Music Box.

This week brings a complete change in the legit situation. 'Biz' walks out, with George K. Arthur's 'Androcles and the Lion' taking the stage at the Playhouse Thursday (15). There is nothing new for the Music Box, with 'Chickens Come Home' having been given the chill after a try-out. '20th Century,' with Gregory Ratoff, opens at the El Capitan Sunday (18), following 'Counsellor's' exceptional run for this house.

Outstanding opening of recent weeks was Belasco and Curran's offering of 'Music in the Air,' which had its premiere at the Belasco tonight. Only drawback to the play is its $11,000 nut to crack this first week. When production cost has been eliminated, play should turn in a nice ledger report for B-C.

There is a bare possibility that the Mirror, Vine street house which has tried pictures and vaude and was formerly a legit house, will take on 'Low and Behold,' musical which was produced by the Pasadena Community Players.

Estimates for Last Week

'Music in the Air,' Belasco (1st week) (C-1,103-$2.75). Off to a good start tonight, with week likely to pull in between $15,000 and $16,000. Nut on the first stanza, however, will set the management back $11,000.

'Business Before Pleasure,' Hollywood Playhouse (3d week) (C-1,152-$1.65). Take of around $1,200 nothing to boast about, considering the fact that $1,150 comes out for rent and other nut before the cast cuts in. 'Androcles and the Lion' succeeds Thursday (15).

'Counsellor-at-Law,' El Capitan (8th-final week) (CD-1,571-$1.65). Although closing Saturday (17), with '20th Century' moving in, Elmer Rice play has been building, with last week an easy $7,000.

'Nine O'Clock Revue,' Music Box (2d-final week) (R-965-$1.65). Musical failed to hold on, although $1,600 take wouldn't have been bad if the musicians, stage crew and chorus didn't get the first divvy. Not certain what will follow this co-op.

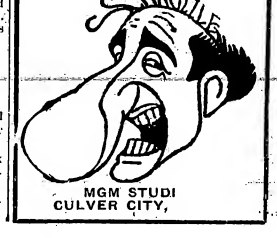
Not So Legit-Minded

Tacoma, June 12.

Pauline Frederick company tried to wake up legit fans with 'Her Majesty the Widow.'

Weather too hot, advertising weak and natives seemingly not much interested.

Played in usiness.



NIGHT CLUB REVIEWS

BILTMORE ROOF

(Cascades)

New York, June 7.

The top roof entertainment at $1 couvert ($1.50 on Saturdays) holds forth currently atop the Hotel Biltmore in the Cascades room with a type of show that's far more elaborate than the usual run of hotel divertissement. Augmenting the Harold Stern orchestra, which has been moved from the downstairs supper room (grill), is an entertainment which more or less intact comes from the Miami Biltmore hotel, the affiliated Bowman hostelry.

Troupe includes Ann Pennington, Tito Coral, Caperton and Biddle, Stone and Vernon, Lalanda, Barry Devine, Hernandez Brothers and the Senor Alfred Jameswirth marimba band. That's plenty of show for the $1 couvert.

Barry Devine m.c's and tenors effectively on his own. The Stone and Vernon adagio foursome top the floor show with wow terps. Tito Coral is the radio tenor, who registers well. Caperton and Biddle are a class ballroom twosome with a dignified handle that substantiates the reputed social antecedents of this team. Lalanda is a looker who'll get the Biltmore old boys back more than once. She gives out a sort of rumba cooch that's plenty oke. Hernandez Brothers, trio with accordions, and the Alfredo marimba band for the tangos are alternate musical background.

And Ann Pennington a pleasant surprise. Looking as cute as ever, the intimate confines of a cafe floor are not too severe. She's enough of a name to punctuate this revue and give it a prominent lead-off, and she's brisk and hotcha enough to nep things up. Said that the Biltmore management was a bit concerned over Penny's qualifications for the conservative east side hotel, but the boys in tropical mess jackets and formal ties went for her big.

The Harold Stern WEAF orchestra is still among the tops on dansapation. A swank premiere turnout shifted the usual tin pan alley couvert charge mainstays to the walls, but again it is to wonder how dire might be some of these openings sans the songmen's support. *Abel.*

N. Y. Hotel Roofs

Rudy Vallee

In Vallee, the Hotel Pennsylvania has probably the ace New York band draw, for name value, this summer. Always a good spot for roof biz, more so than during the winter season in the grill. This isn't Vallee's first time at this Statler hostelry. He's been here before and has done well.

With a good dance style, acquired by no little seasoning on one-niters this winter and spring, Vallee candish it out on the hoof with any of 'em. Because of his Thursday nite Fleischmann Hour Vallee's theatre bookings have been sporadic, with the one-nite dates predominating for economic and other reasons, taking him out as far west as Ohio and Illinois, through Pennsy, Virginia, south and into New England, but always with a 'must' return to New York by Thursday noon for a rehearsal.

Alice Faye warbles with the orchestra although Vallee does plenty of vocaling himself; so much so that he'll probably have to cut down. Couvert is 75c for dinner, $1 and $1.50 after the show, latter on Saturdays.

Reggie Childs

Childs is from the Coast. He was at the El Cortez hotel, San Diego, although east before. Now installed in the Hendrik Hudson room of the Hotel Roosevelt, a sort of summer garden effect on the mezzanine floor with palms 'n' everything giving it an L. A. Cocoanut Grovish aspect.

It's a nice summer room with plenty of ventilation and an attractive environment where Childs uncovers acceptable dansapation for the youngish patronage this spot draws. No couvert but a $1.50 supper menu which covers everything. That $3 a couple for a supper spot means lots of competition for the other niteries. *Abel.*

Hollywood Beer Gardens

Pelham, N. Y., June 10.

Joe Moss has rechristened his Hollywood Gardens the Hollywood Beer Gardens and is going after a Feltman's type of patronage at pop scale, with a 75c minimum check per person which covers a club dinner or supper. Or, otherwise, it must total at the rate of 15c per glass of beer, sandwiches 20c, and a kindred pop scale.

Since the capacity is 3,500-4,000, the management can do handsomely. There are two bands, Fletcher Henderson and Earl Carpenter's. Also a show of some sort, with a succession of nondescript variety turns. As soon as the p.a. system works better, the acts may mean more.

Best appeal for the spot is that this Pelham Parkway roadhouse is some place to go to for an inexpensive evening. Both bands are oke but the colored Hendersonians shiver the gals' timbers. The best attraction, accordingly, is unbilled, for the type of patronage attracted the opening night was decidedly partial to the Lindy Hop and similar type of advanced dancehallology. The Henderson music gets 'em and the flips and flaps go to town with a Lindy Hop that's got more on the ball than the rest of the paid talent. *Abel.*

KING'S TERRACE

New York, June 4.

This is Lou and Dave Schwartz's nitery with sliding doors and a trick entrance a la a 'Fu Manchu' film set. Good hoke and swell showmanship, including an identifying tag and key ring for the club members.

Although a closed door spot, it's been advertising Gladys Bentley's advent generously. She's the naughty Harlem songstress who is now edifying the ofays in a much more swank environment than in her shifting Harlem retreat. But it's a question if she doesn't belong in the native haunt where, as a late hour interlude, her ribald doggerels might be better in accord than in a relatively nice room in the midtown belt.

Al Shayne is m.c. and a prolific songster. Finally has to beg off. Does all the current hotcha faves and sells in per usual oke manner. Shayne's been around for some time in all sorts of cafes and is very much at home. Rita Rinaud, a sort of a French chanteuse; Edith Murray, pianologist, and Gwen Milne, jazz tab stepper, plus a colored dance combo round it out.

Apart from the dubious lyrics, anybody interested in a lowdown sample of real rhythmpation will go for the Bentley school of songology. *Abel.*

Pelham Gardens, N. Y.

New York, June 7.

This is the former Castillian Royal, once one of Al and Jack's spots, now maestroed by Murray Kramer. Latter experienced a tough break after heralding Hanna Williams for the premiere. She took ill and didn't show. It was to have been a two-night gala, preceding and on the night after the Baer-Schmeling fight, with Jack Dempsey as unofficial lure.

The illness turned out the McCoy, as Miss Williams is in the Polyclinic Hospital, although the management learned of it at the 11th hour after having invested extensively in ad space. Miss Williams further fortified the occasion by personal hand-written invites to intimates.

Hal Hixon runs the show, with Minor and Root, ballroom dancers, formerly at the Biltmore hotel, New York, as sub-features along with the Joe Candullo orchestra. Latter, as always, dishes up a good brand of dance compelling jazzique, although he hasn't been around for some time. He was formerly a staple in Atlantic City and Long Island resort spots. There's a WOR wire which should help establish this Pelham Parkway roadhouse. No couvert, but a $2 and $3 minimum check per person.

The former outdoor gardens which Al and Jack essayed, a la Woodmansten Inn, is now a golf driving range, which probably helps take the spot off the nut a little.

If the heat keeps up and with the beer thing no reason for Pelham Gardens not getting its share of the motor trade. *Abel.*

Victor Vienna Gardens

(Century of Progress)

Chicago, June 12.

Located at the far end of the midway, Victor Vienna Gardens will have a hard struggle to attract the mob, who in order to reach the Vienna must pass Pabst Casino and Old Heidelberg.

Vienna Gardens is operated by Victor Denanhofer, who had a similar establishment at the World's Fair in 1893. Denanhofer has been in and out of the local cafe field since then. For the past several years he has been operating a bakery. Eddie Sheasby, one-time arranger for Paul Whiteman, is partnered in the venture and is featured with his band as the attraction.

Band is an acceptable combination leaning towards sweet music, with the arrangements running to symphonic type. Sheasby leads the combination in a musicianly fashion, omits the hoorah showmanship. While other spots are featuring fashion shows, singers and other types of floor entertainment, the Gardens will depend on dancing. Most of the people who visit the beer gardens at the Fair do so in order to take a load off their feet. Dancing is something they may not want. It's their rest period, and Victor Vienna may have to do something about this angle.

Construction of the Gardens has the orchestra located in a wing of the outdoor section with less than half the patrons able to see them, which will work to a disadvantage. Probabilities are that the entire scheme of the venture will be changed before many days pass, with an element of showmanship being injected which at the present is lacking.

Attendance for the band's opening was poor, consisting mostly of newspaper and radio friends, all cuffing it. *Call.*

Head to Foot

Hollywood, June 12.

Richard Whiting had been limping around for a week with a bad foot and finally went to a doctor about it.

He found out that his tonsils were in bad shape.

DOWNTOWN L. A. GETS THAT BEER YEN

Los Angeles, June 12.

Another night spot beer garden with floor show has made its appearance in the downtown business section, the third in little more than two weeks. Tivoli, with a continuous grind policy from noon to closing, is now in its first week with a floor show and dance policy.

Bob Holman's orchestra is featured, with other acts including Ukulele Myke, m.c.; Nena and Ted Adair, dancers; American Melody Boys, Valery Varice, Ross and Randal, and Robertson and DeGramco.

Place is operated with a view to catching the younger element, with no admish or cover charge.

Los Angeles, June 12.

Newest downtown beer garden with floor show is the Hotel Stillwell's Spanish room, just opened. Floor show is on night only, with dancing afternoons and early evenings. Clark Sisters' orchestra has been engaged for the mat and evening dancing, and the Rhythm Kings' orch for the main night performances.

Valary Varice, dancer; Joe Howard, juggler, and the Blue Sisters, hoofers, make up the current floor entertainment. No couvert or minimum charge.

EXPO NO HELP TO CHI CAFES

Chicago, June 12.

With few exceptions, business the past fortnight in the local nite clubs and cafes has been poor. This has discouraged some impresarios, while panicking others. Admittedly the beer gardens, Pabst Blue Ribbon Casino, Old Heidelberg, and Schlitz Gardens, with a combined capacity upward to 5,000 persons, plus 'Streets of Paris,' have been taking the edge off the places outside the World's Fair grounds. These spots have done very well.

Cafe men hope the next couple of weeks will see an improvement. Otherwise some closings will probably result.

EDDIE JACKSON'S PLACE

Popular Entertainer Opening Own Resort in Brooklyn This Week

At 846 St. John's Place, corner of Nostrand avenue, Brooklyn, N. Y., is Eddie Jackson's Tavern. It's a three-story building and Eddie's own. He is using all floors.

The Tavern is on the street level, with the Rendezvous just above. On the second story will be a floor show with Eddie in charge and taking part.

Big opening will take up two nights, Friday and Saturday, June 16-17.

Brooklyn is Eddie Jackson's home town. He is of the former Clayton, Jackson and Durante trio. Recently Eddie, always among the most popular of entertainers, had a long run as a single entertainer at the Paramount Grill, New York.

Inside Stuff—Music

A page ad carrying a lead sheet of a song hadn't appeared in VARIETY for three or four years, until Bobby Crawford's firm, DeSylva, Brown & Henderson placed a page ad last week on Lew Brown's new song, 'I've Got to Pass Your House to Get to My House'. Crawford states that the replies for special material, etc., on the song have exceeded his expectations for not only radio and band acts have written and wired in for material but what surprised Crawford the most were the number of standard vaude acts from whom he heard—acts commonly believed passed any practical usefulness as plugs either through retirement existing conditions.

Crawford saw in the true-type vaude acts' interest an unsuspected determination to keep abreast of things, probably rehearsing constantly, just in case. Crawford was particularly anxious not to run his ad until all his special material was ready, canceling a reservation one week to postpone it until the following on the theory he didn't want to be caught unawares if the response for the special stuff was heavy.

Herb Marple, head of Sherman, Clay, Frisco music pubs, is in New York on a fortnight's stay among other things to set a distrib deal with MDS and also to possibly settle the S-C claim against Robbins' 'Hold Me' for alleged copyright infringement. Sherman Clay's number is titled 'Oriental Love Dreams,' which, states Marple, the firm was about to revive, in line with the recent trend to resurrect past song hits, until 'Hold Me' popped up as Robbins' No. 1 song.

On the MDS deal, Sherman, Clay, who also do a music jobbing biz on the coast, would like to arrange for MDS to handle SC's eastern shipping.

Warner Bros. publishing group is spotting technical publication rights in one or another of its music pub subsids in order to equalize the ASCAP rating or maybaps increase it, as with Remick's being accorded the copyright ownership of the 'Golddiggers' songs. Witmarks feels it has enough to get it into AA classification along with Berlin, Harms and Feist. Harms is also a WB subsid.

When Paramount bows out of Famous Music Co., which is 50-50 owned with WB, Warnerites will throw picture songs to Famous just as Par did with its big screen musicals.

Sid Lippman, who composed the music for 'A Fool In Love', is the musical director at the Cocoanut Grove, Los Angeles, and as such, ignores requests sent in for 'Farewell to Arms' and 'Tell Me Tonight', two tunes which bear similar melodies to 'Fool'. Lippman feels that his tune came out first and is the forerunner, although 'Tell Me Tonight' is a European number out of 'Be Mine Tonight' (U).

Robbins accepted the last Society dividend money with reservations, claiming entitlement to AA classification through predominance of performed copyrights. Suit is threatened. One suit is already pending by Robbins vs. ASCAP, dating back to a technical demotion from Class A to D over the proper ownership of copyrights.

The big league music pub can break even if selling 4,000 copies of sheet music a day at 20c. That's $800 daily biz. Another $200 is counted on from the standard music and past catalog as a by-product. This figures $1,000 a day, or else, because the big time music pub's nut is around $30,000 a month. The Society money, etc., takes him out of the danger zone.

However, that 4,000 copies a day turnover isn't easy these

English bandleader now on the coast has been planting copy on himself in a music magazine over there, knowing that there would be no checkup. Current issue says that he has a long-term contract in a spot that's the prize place of the coast. Only two things wrong with the yarn is that the spot pays off on the meager covers that trickle in and the imported leader is already out.

Music men are riled at the insult-to-injury equation through those song sheet salesmen parking in front of the tin pin alley haunts and peddling those nickel song sheets under their eyes.

The champ burn is the guy in front of the Paramount (N. Y.) office building, which houses the ASCAP and MPPA headquarters, which, with seeming ineffectuality, have combatted the pop song lyric pirates.

Charlie Davis, midwest maestro, gumshoed into the Hollywood restaurant on Broadway because of the mild feud between Ted Lewis and the H'wood management. Place didn't ballyhoo the jazz tragedian's departure on a par with some of the other spots which make an occasion of the leaving of a name band, causing the rift.

Slight uptrend in music biz is noted by the jobbers. More stuff turning over.

Coming at this time of the season the margin of upped bi with uncommon favor as an omen for the future.

Harry Perrela who was Paul Whiteman's ace solo-pianist, is desparately ill with a lung ailment in the City (N. Y.) hospital, Welfare Island. A pulmonary operation will be attempted this week.

Mormon Town Going for Panze Roadhouse Show

Salt Lake City, June 12.

The pinched pansy show at Tait's cafe, San Francisco, wherein Rae Bourbon and his 'Boys Will Be Girls' show were given a free ride to the S. F. women's court, is now booked here into Coon Chicken Inn, Salt Lake City roadhouse, indef. Bourbon is top-billed and publicizing the show under same name as in west coast town.

Show hasn't been bothered by sheriff's office, and the natives are taking to the entertainment big.

In Frisco, Bourbon et al. were discharged.

B.B.B. at Garron

Bobby Berman (BBB), who came from Hollywood to open as m. c. at the Monte Carlo on Broadway and who closed in two weeks and two days with money due him, is m.c.'ing the El Garron which Rafel Aleva is managing.

Aleva had the room when Ramon and Rosita ran it. It's now a hot-chaspot with Maxwell, Otto Malde, Kenny and Lewis, Bonnie Poe, a floor show and the Buddy Wagner orchestra holding forth. Howard Deighton and Gene Bell staged. Couvert $1.

ROAD HOUSES' CHARGES LOW BUT UP CHECK

Evident idea the New York roads this summer in the places of large capacity is to drop the minimum charge to 75 cents. For that amount all the beer you can drink during the evening is promised to any one person.

That uses up the minimum immediately. Scheme appears to be that therefore that anything else ordered besides beer will go on the check with the expectation that the check would quickly exceed the former $2 minimum charge of last summer.

EARL BRONSON IN CHI CAFE

Chicago, June 12.

Earl Bronson and Irene Renee will head the floor show at the Cafe de la Paix on Dearborn street. This is the former Coffee Dan's brought back to life by Morty Hyman.

Spot will get going June 15. Former Coffee Dan atmosphere and style will be eliminated. Seven piece orchestra and four specialty turns will be used. No cover charge but probably a nominal minimum check requirement.

49 Musicians Out on Sub-Scale; Petrillo Sez 'Just a Beginning'

Chicago, June 12.

James , president of the Chicago Musicians Union, is bearing down heavily against members found guilty of under-scaling. Some 49 musicians including several leaders were expelled from the union in a stormy session before the trial board last week. Mexican band booked for 'Old Mexico,' concession at the World's Fair was kicked out bodily. Howard LeRoy of Cafe de Alex was another victim.

Petrillo is on a rampage against under-scaling. He states, 'This business has been going on long enough. It's time to stop it if I have to reorganize the union.' Essence of Petrillo's comment on the situation is that the musicians working for sub-scale weren't fooling anybody by their clever tricks of covering up or giving rebates. Expulsion of the 49 members last week was characterized by the union leader as 'just a beginning' in his fight to show that the rate of compensation cannot be conveniently forgotten.

On Rampage

Several weeks ago the Musicians Union expelled Charley Straight and fined him $6,000. At the same time and in the same case Howard Osborne, at that time head of the Chicago CBS artists bureau, was deprived of his union membership. Since then Osborne is out at CBS.

Under-scaling has been widespread in Chicago by more or less common knowledge. After repeated warnings to the membership, Petrillo started his present drastic campaign some weeks ago. While the union has sometimes given permission to certain contractors to make special deals where circumstances warranted, this has been only permitted with the express and specific permission of the union.

DISKERS UNITE VERSUS RECORD PRICE CUTTERS

Los Angeles, June 12.

The three major phonograph recorders, Victor, Columbia and Brunswick, have made an agreement not to supply any more discs to dealers in this territory who cut below the standard price.

At the same time, discounts to studios have been discontinued, following the revelation that many of the lots were purchasing records at a 25 to 50% reduction for individuals, in addition to the regular music department needs. Brunswick is the only one of the trio that had previously refused to give studios discounts.

RENARD BANKRUPT

Jacques Renard, radio maestro, has gone the voluntary bankruptcy route, admitting debts of $3,965 and $250 in assets.

Renard filed the petition from his home at 99-19 Herrick Ave., Forest Hills, L. I., under his name in private life, Jacob Staviski.

Pat Kennedy-Bernie Part

Chicago, June 12.

Pat Kennedy has left Ben Bernie's orchestra after three years as soloist. Kennedy received a great build-up over the radio from Bernie. Tenor hopes to go it alone.

Meanwhile, Jackie Heller is back with Bernie.

Kassell Spotted on Coast

Hollywood, June 12.

Art Kassell's orchestra opens at the Marigold gardens, Culver City, on June 20, with a large floor show headed by Jean Malin.

Show will be staged by Leroy Prinz.

KAPP IN L. A. FOR CROSBY

Hollywood, June 12.

Jack Kapp, Brunswick's recording head, is here for several weeks.

He'll supervise the cutting of some new Bing Crosby sides.

Ted Lewis opens June 29 at the Delis, Chicago, for eight weeks, succeeding Guy Lombardo, who returns to the Pavillion Royale, New York. Lombardo will hit the expo city again later in the summer.

Fields Family's Spot

When and if Dorothy Fields and Jimmy McHugh go out as a songwriting team on one of three offers they have from Charles R. Rogers (Paramount), United Artists or Metro, it will have the entire Fields family to California with the exception of Lew (Weber and Fields), pere.

Joe Fields and Herb Fields, her brothers, are already on the coast on the RKO and Metro lots respectively writing dialog for the 'Rio' and 'Hollywood Party' musicals.

Songwriters May Become Members Of Writers' Guild

Hollywood, June 12.

Laurence W. Bellenson, attorney for the Screen Writers' Guild, flew to New York to confer with Sigmund Romberg and other officials of the Songwriters' Protective Association regarding the entrance of the western members of SPA in the scenarists' body.

Romberg is dickering with attorneys for the picture producers for a minimum basic agreement between film companies and ditty devisers. With L. Wolfe Gilbert as chairman, a western council of the songwriters has been holding meetings to discuss what should be incorporated in this standard contract.

Musikers will seek screen credit on any picture where two or more songs are used. Point now being mulled has to do with the right of producers who are without publishing affiliations to participate in royalties of numbers in their pictures.

Western council of SPA includes Harry Warren, Charles Daniels, Bert Kalmar, Arthur Freed, Al Von Tilzer and Edward Eliscu.

Coast Tunesters Busy

Hollywood, June 12.

In addition to the score of 'Roman Scandals,' Harry Warren and Al Dubin will write two songs for 'Nana,' first Anna Sten production for Goldwyn.

Richard Rodgers and Lorenz Hart have written 'Dancing Lady,' themer for the Joan Crawford-Robert Montgomery-Clarke Gable pic at Metro. Arthur Freed and Nacio Herb Brown are doing the remaining music and lyrics in the picture.

Will Jason and Val Burton have been assigned to 'Preferred List,' singing short at Radio.

Gordon and Revel are here looking around on spec.

SOVIET MUSIC AWARDS

Moscow, May 29.

Six musical child prodigies have been rewarded with sums ranging from 3,000 to 4,000 rubles by the Council of People's Commissars in a decree front-paged throughout the country.

The recognition is, of course, intended to encourage youthful talent and to indicate the Kremlin's fatherly interest in its growing generation.

HOTEL'S COLLEGE BAND

Los Angeles, June 12.

Arcady, class Wilshire blvd. hotel, goes supper club June 24 with a collegiate band and a 50c cover.

Orchestra, off the U. C. L. A. campus, is headed by Larry Kilius and was booked by David Hillman.

Lippman Organizing

Los Angeles, June 12.

Sid Lippman, who has a year's contract with the Ambassador as musical director, is gathering together a band which will open at the Cocoanut Grove August 1, with a name leader waving the baton.

Charles Bradshaw has left Raymond Paige to join the Lippman combo as hot-tune arranger.

PLATTER DEBUT

Dick Powell to Brunswick—Bing Crosby's Disk Chores

Hollywood, June 12.

Dick Powell makes his debut as a Brunswick recording artist with two tunes from Warners' 'Gold Diggers of 1933,' which were cut out on the Coast last week.

Bing Crosby also making a number of sides, including one of 'My Love,' by Victor Young, which has been restricted for 13 weeks by Harms to Young's own use. Platter will be cold-storaged until then.

$8,000 FOR 8 NITES FOR WARING IN A.C.

Due to Fred Waring and his Pennsylvanians being compelled to return to New York everey Wednesday for the Old Gold broadcasts, Johnny O'Connor is routing the band to dip in and out of the big town on dance dates.

For this reason July 1-4 and July 28-30 will see those eight dates at $1,000 a night for Waring at the Gateway Casino, Atlantic City. Other bookings are on similar sporadic appearances. The A. C. octet for $8,000 is protected by half of the money being put up in advance.

Another for Oldtimers

Beverly Hills, Cal., June 12.

Beverly Hills Little Theatre for Professionals will stage another oldtimers vaude show here at midnight June 24.

Chic Sale and Trixie Friganza will play a return, having participated in the first vaude revival staged Memorial day. Numerous other vets of vaude are expected to participate.

HERE AND THERE

Dan Alexander's Vagabonds playing at Lyndhurst Pavillion, Snyder's Lake, outside Troy, N. Y.

Charles Boulanger's orchestra, formerly at the Park Central hotel, N. Y., to Ocean View Park, Norfolk, Va., with a WGH wire.

Earl Burnett who has organized a new band under his own name is at the Gunther hotel, San Antonio, and moves shortly to Cincinnati. Meanwhile the remnants of his former organization under Jess Kirkpatrick is the so-called Buddy Rogers orchestra alternating between the College Inn and the Pabst Blue Ribbon Casino at the World's Fair.

Louis Panico gets a berth at the World's Fair as one of the dance-hall units.

Paul Specht is on a New England barnstorming dance tour.

Freddy Engel-Chuck Miller orchestra back at Taylor's grill, Lake Luzerne, N. Y., for eighth consecutive summer.

Some Cafe Men Afraid Chicago Over-Expanded on Expo Hopes

Back to Earth

Hollywood, June 12.

Sonny Brooks, local bandleader, wanted monicker with more class when he went into the Club Ballyhoo, so he became Sherwood Beasley.

Happens to be his name.

—*From* VARIETY's *Hollywood Bulletin.*

NAME BANDS Q.T REORGANIZED

Chicago, June 12.

the majority dance orchestras now in town are composed of members of the Chicago musicians' local. Vincent Lopez, Leo Reisman, Buddy Rogers, Bernie Cummins, Jan Garber and other aggregations nominally non-Chicago in classification have only a handful of out-of-town musicians.

Economy explains this. First the rule that compels the leader to pay 30% more for members of other locals tends to favor Chicago musicians. Secondly, the tendency of many name bands has been to retrench and reorganize more or less quietly and in the direction of reduced payrolls dropping their high-priced soloists for cheaper substitutes.

L. A. Bands Switch

Los Angeles, June 12.

Band changes in L. A. include Huey McCarthy now at Lake Arrowhead; Brick English at Valencia Ballroom, Santa Ana; Callie Holden, Laguna Beach ballroom; George Redmond, Ship cafe, Venice; Harry Owens, Antlers hotel, Colorado Springs, Colo., starting June 20.

A band yet to be selected follows the George Pemberthy combo into Venice, Calif., ballroom next week.

Peggy Gilbert's girl's orchestra playing tea-time music at the new Tivoli cafe, L. A., and Charles Joslin is at the Silver Spray ballroom, Long Beach.

Lou Singer's band furnishing the tunes aboard the S. S. Panama, pleasure schooner which also broadcasts, out of Santa Monica.

BANDS MOVING IN

Guy Lombardo returns to the Pavillon Royale, Long Island, early in July, and Pancho has replaced Eddy Duchin at the Central Park Casino. Isham Jones will again be at the Ambassador hotel, Atlantic City, this summer. CBS will etherize him.

Chicago.

Bobby Meeker's orchestra suddenly was yanked out of the Bismarck Hotel last week and a six-piece aggregation headed by Verne Back substituted. Over 50% economy was thereby effected.

Locally the action of the Bismarck was taken a telltale of what will happen in many spots unless the doldrums of the past three weeks are ended by an influx of out-of-town spenders. Up to now the World's Fair has been great for the World's Fair and nobody else.

Right now the Dells, Lasalle Roof, Palmer House, and Edgewater Beach appear to be out front in the highly competitive nite life of this burg so far as the spots outside the exposition are concerned. All the restaurants within the fair grounds, Pabst Casino, Old Heidelberg, Cafe de Alex, Schlitz Gardens, and Victor Vienna Gardens appear to be doing excellent and consistent trade and with every prospect of banking money in wheelbarrows.

Too Soon to Know

Whole story cannot be written on a basis of two weeks, but the first fortnight of the exposition has certainly had a deflationary influence upon the optimism of some cafe men here. Right now with the nite life expanded four times its normal self, the fear has been born that capitol sunk in making ready for happy days may not be gilt edge investments after all. However, boys e holding off until after July 4 to make up their minds more conclusively.

RIVIERA'S EMBARGO ON NON-FRENCH MUSICIANS

London, June .

Filliouz, managing director of Palm Beach Casino, Cannes, intimated to Ralph Dean, the London agent, that the French Ministry of Labor has refused to grant permits to imported acts. Dean has Jack Harris and his band, from the Cafe de Paris, booked at the Casino for the summer season. Chic Endor and Charlie Farrell are another act booked there. Dean is in touch with the American Embassy in London regarding the situation.

Funny part is that Duclos, the head of Deauville Casino, has Roy Fox and his band booked there for a season from Aug. 12, but he has confirmed the contract without raising any difficulty.

Idea Triplets

Hollywood, June 12.

Next headliner short at Radio will exploit the same song idea done by three different sets of writers. Harry Akst and Edward Eliscu will devise a musical comedy type of ditty; Charles Daliens and Harry Tobias will turn out the pop kind of number, and a yet-to-be-selected pair of colored writers will deliver a red hot scat song.

Lou Brock is supervising the effort.

Medal for 'Bird'

Hollywood, June 12.

Max Steiner, musical director at Radio, has been notified that he was awarded the Austrian prize for the best symphonic composition of the year on his scoring of 'Bird of Paradise'.

Picture was given top laurels by the Concordia society of Vienna as the best cinemagraph effort of the past year.

Helpless Society on Song Sheets

Those 5c song sheet peddlers are flanking the Strand on Broadway with a special edition of the 'Gold Diggers' (WB film) lyrics which seem to be selling well with exiting film fans, and unquestionably dent the prospective sheet music sales. The same thing happened when '42d Street' held forth at the Strand when a special edition of these Warren and Dubin tunes—along with many other pop hits—were unlawfully sold on the streets adjacent to the theatre.

Music men burn at this plagiaristic practice but seemingly the American Society of Composers, Authors and Publishers, as the copyright assignee, which should have the situation under control, is apparently helpless. It has been a costly proceding for the Society to make examples through legal prosecution against the song sheet sharks off and on, but they crop up repeatedly.

The audacity of the lyric sheet sharpshooters is appalling. It smacks of out and out racketeering, but efforts to curb the chiseling have met with indifferent success. When arrested the sheet salesman usually has the alibi that some nondescript individual delivers the sheets to him. He usually answers to the name of Joe or Mike and nothing else. When and if a Joe or Mike is ever taken into custody they, in turn, never know the source of the sheets.

Law specifically provides for the source to be prosecuted, including the printer, and calling for the seizure of all plates, etc. Efforts along these lines have met with little success. Racket has been extended into Canada and while Gordon V. Thompson, Canadian rep for the ASCAP, has been able to effect some more legislation, and also has enlisted the aid of civil authorities, there too his success has been very much limited.

New York tin pan alleyites grouse at the song sheet chselers also parking themselves in front of the Paramount building which houses the home offices of the ASCAP and the MPPA, and there sell their illicit sheets under the very noses of the Society and the Music Publishers' Protective Association authorities.

One of the New York Music Aces Is

LEON BELASCO

Who with his orchestra provides mellow music from the St. Moritz Roof and via WABC. Of course he features:

"Hold Me"
"Love Songs of the Nile"
"Sweetheart, Darlin'"
"I'm Thru Saying I'm Thru"
"Hold Your Man"
"Let's Make Up"

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Pegler on a Columnist

By WESTBROOK PEGLER

In Walter Winchell's inside coat pocket, carelessly held in a card case, is a nice collection of soft soap spilled over Winchell in the very nice way of Damon Runyon. If Winchell can halt a bystander long enough, the victim is made to read the Runyon stuff on Winchell. Winchell enjoys it so much that he often asks the bystander to read it aloud, because Winchell can't believe his eyes.

Westbrook Pegler has a nice way of writing, too. Thousands and thousands of newspaper readers have learned to think very highly of the Chicago 'Tribune' syndicated writing ace.

Mr. Pegler one day a few days ago wrote one of his daily columns. The Pegler column was about columnists. Pegler called it a sport writer talking to himself, but you have difficulty in recognizing any sport writer it fits. The first hasty conclusion is that the Pegler interview seems to fit rather a Broadway columnist, maybe any Broadway columnist.

For fear Walter, me boy, failed to see Mr. Pegler's contribution it is here submitted, as it's quite well known in the night clubs of New York where stews assemble that Winchell's first crack Tuesday morning is:

'I wonder what that louse VARIETY *has in this week about me.'*

With Winchell inviting some of the bystanders to read the Runyon essay over in person there's a chance he will also be informed just whom Mr. Pegler had in mind.

(From the New York ' vening Post')

A sport writer interviews himself after the fashion:

Oh, how I love my beautiful, darling wife and kiddies. I am one of the best husbands in the world. And fathers, too. Some husbands and fathers keep these things in the bosom of the family, but it is a business with me, and I blab it all over good white paper.

Hello, sweetheart. Here is a kiss for you. I am selling this kiss to the customers for three cents a copy; ten cents on Sundays. Don't forget to give little Shirley her spinach tonight. I have your photograph in the drawer beside me, darling. In my watch, too. Also in my hat. Hello, Shirley, darling. Your papa sends you a kiss. Your pap loves you. Papa loves baby. Isn't that original, darling?

Sometimes I get disgusted when people think I am hard boiled and blase and cynical. People are always thinking about me. Oh, why does everybody think about me all the time? And why do people think I am conceited and stuck up when I am one of the most democratic and kind hearted and family loving people in all the world? Even if I am standing on the pinnacle of success, am always willing t lend a helping hand to those who are strugglin' in the battle of life.

This is the great humanitarian in me, although, to hear my enemies tell it, you wouldn't know it. I used to be one of the humble class, myself, once, before I became so successful.

But is it worth while to be a great man? Sometimes, I wonder, darling.

I must remember to write something nice about George Washington. He deserves it, even from me. Walnuts grow on trees. Shakespeare died at the age of fifty.

Rather clever, I thought. I mean what Izzy Blotz, the featherweight fighter, said to the elevator boy at the Garden the other night.

'Hello,' piped Blotz, 'I see you have your ups and downs.'

Wonder if is true. I mean about what I mean. I mean about that rumor what I mean. It certainly will prove what I mean if I mean what I mean.

A certain party has been writing poison pen letters about me. And the party is known. Jealous of my success, that's all.

I am so important that a great many people write poison pen letters about me. But what they forget is that I love my wife and kiddies.

Hello, darling, here is another kiss for you (three cents daily; ten cents on Sundays).

My goodness, how the money rolls in!

Oh, well, if you want to be an honest, fearless and a big, outstanding success, you have to have a brave bodyguard so you will not get slapped on the nose. Bodyguards cost money, but when I need money I just kiss my darling wife and little Shirley in print and meet the pay roll.

Butch Butcher certainly is a grand guy and a true pal. One of the sweetest pals in the world. They call him a racketeer. The big bankers, that is. But they don't know what a grand guy and a true pal he is. While they are robbing the poor people, he robs the rich. They say he icks his mother.

But they don't tell you that he kicks her with his right foot. And Butch is left-footed. Rope is made of hemp.

I must remember to put the blast on Pontius Pilate. There was a dirty coward, if there ever was one. I am not afraid to speak out, let the chips fall where they may.

That certainly was nice of President Roosevelt to write me that boosting letter telling me how much he liked my stuff. I wrote him, saying, 'I certainly hope you have a successful administration,' and he wrote back out of a clear sky, 'I cannot find words to express my opinion of your stuff.'

What is life, after all? A guttering candle. A flickering flame, a cast of the dice. A wee deoch and doris.

Hello, sweetheart, here is another kiss for you (three cents a copy today). Don't forget to give little Shirley her spinach, dear.

Benedict Arnold certainly was a dirty bum.

Henry the Eighth was a king of England.

Good night, sweetheart.

(Copyright, 1933, Chicago Tribune)

Douglas Used Whip

W. A. S. Douglas, well-known Chicago correspondent for eastern newspapers, revealed by Chicago 'Herald-Examiner' as the man who horsewhipped Jack Whitehouse, local banker, the night of June 2 at the Four Arts ball, staged in the 'Streets of Paris' at the World's Fair.

The former Mrs. Douglas married Whitehouse the day after the horsewhipping. Horsewhipping incident was widely whispered around town, but names of principals not generally known before story broke today.

Coast Changes

Ray Van Ettish, who as city editor and acting managing editor of the Los Angeles 'Examiner,' has this paper at the top of the coast morning dailies, and who did a similar job in handling the Seattle 'Post-Intelligencer' for three years, is back at his old desk. He is functioning currently as day m. e. of the 'Examiner.' The post he vacated in Seattle has been taken over by Ray Polcer, who was Sunday editor of the L. A. 'Examiner.'

Literati Bankrupts

William Faro, Inc., 41 West 46th street, New York, book publisher, has been petitioned into involuntary bankruptcy by the usual three creditors on nominal claims.

Merle W. Hersey, magazine editor, 158 West 11th street, New York, in voluntary bankruptcy listing $1,723 in liabilities; no assets.

Books at $7.50

Something new and courageous in the publishing field these doldrum days. The entire edition of 'The Silver Horn' by Gordon Grand published at $7.50 per copy—was sold out. Before very long the book was out of print and fetching $15 a copy. The Derrydale Press, catering to the sportsmen of America, announces a second book at the same staggering price.

Liveright Memoirs

Although he again heads the publishing house which bears his name, it is Simon & Schuester who will publish the memoirs of Horace Liveright. Title selected is 'Turbulent Years,' and it may be out late this year or early next.

C. Hooper Trask Killed

Charles Hooper Trask who was killed when his automobile plunged over the edge of a mountain road near Bolzano, Italy, was formerly Berlin correspondent for VARIETY until a few years ago. An American newspaperman long domiciled in the German capital, he was prominent in Anglo-Germanic film and journalistic affairs, latterly also becoming the general mid-Europa representative of the Columbia Broadcasting System. He was headed for Milan on concert affairs on behalf of the CBS.

Trask was best known in America as the dramatic correspondent of the New York 'Times,' covering films and the theatre, in both of which fields he was well versed. He was with UFA Films in Berlin also, and intermittently did a bit in one of their pictures, more or less as a lark, since his principal pursuit was that of newspaper correspondence.

Mrs. Clara Trask, his wife, is seriously hurt in a hospital in Bolzano but she is expected to recover. She was rescued by another automobile party. She is a concert singer. Mrs. Trask also represents the 'Musical Courier.'

Trask arranged two of the biggest CBS broadcasts, notably the Oberammergau Festival and also the recent Hitler hookup.

ists and Guns

Last week's Lamson murder case on the Stanford campus has driven the 'Frisco dailies to such fierce competition that fists have flown and guns have been drawn by rival newshounds who are hot for exclusive stuff. The sheriff in San Jose is holding David Lamson, 30, sales manager of the Stanford University Press, a publishing house similar to Cambridge Press, for the alleged murder of his wife, Allene Thorpe Lamson, in their campus home on Memorial Day.

On the courthouse grounds at San Jose a pair of reporters from the rival sheets went at it round and round, ending in a knockout for one of the boys.

Next day two others got in an argument that was settled in double quick time as one of the boys drew a vicious-looking Colt to emphasize his point.

'Midst all this is William O'Brien who was let out of the 'Chronic' day after the case broke, and immediately went over to the 'Ex' to continue covering the affair for that sheet.

'Little Giant' Claim

Emile Gauvreau and George Clarke, respectively managing and city editor of the New York 'Mirror,' have retained the tabloid's attorney, Edward A. Robertson, to represent them in a claim against Warner Bros. over 'Little Giant.' Gauvreau and Clarke's original story was titled 'When Beer Comes Back.'

Script went rounds including a trip to J. J. Geller, of the William Morris agency, who sent it out to Willie Morris, Jr., on the coast, for possible sale. It returned unsold. Robert Lord authored the WB story.

Co-Op No. 7653

Another co-operative book publishing organization, similar to the recently formed Equinox Press, has been gotten under way by a miscellaneous group of book people. They are Walter Goodwin, Tom Hibben, Florence Codman and Walter Charak, and they will call their venture Arrow Editions.

Like the Equinox publications, too, the Arrow Editions will consist of limited printings and pamphlets. First will be a new edition of George Ade's Fables in Slang.'

Goodwin is a former Lippincott executive and Hibben is a scribbler. Charak and Miss Codman have also messed around the publishing center.

'Atlantic' Winner

The Atlantic prize of $5,000 for the most interesting work of nonfiction has been awarded to Frances Winwar, of New York City. Title: 'Poor Splendid Wings.' Subject: A biographical narrative of young revolutionary poets and artists. To be published: September. Publishers: Little, Brown & Co.

Production Drop

The first half of 1933 shows a decrease of 13% in new books published. Fiction titles went down 2%. Biography 25%. Travel 26%. Textbooks took the worse tumble of all, while juveniles went up 20%. Does this mean that the public rated with the intelligence of fourteen year olds by motion picture producers is also going moron in literature?

Best Sellers

Best Sellers for the week ending June 10, as reported by the American News Co., Inc.

Fiction

'Zest' ($2.00) ..... By Charles G. Norris
'As the Earth Turns' ($2.50) ..... By Gladys Hasty Carroll
'Album, The ($2.00) ..... By Mary Roberts Rinehart
'Grand Canary' ($2.50) ..... By A. J. Cronin
'Little Man What Now' ($2.50) ..... By Hans Fallada
'American Girl Mystery' ($2.00) ..... By Ellery Queen

Non- iction

'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'House of Exile' ($3.00) ..... By Nora Waln
'British Agent' ($2.75) ..... By Bruce Lockhart
'Looking Forward' ($2.50) ..... By Franklin D. Roosevelt
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin

Laments Philly Taste

According to the Philadelphia 'Publisher's Weekly' the Phila. Art alliance is terribly distressed over the poor local taste which prefers Beth Brown and Tiffany Thayer to G. B. Shaw. It gasped at the declaration that Beth Brown's 'Man and Wife' was the current best seller, pressed by Sinclair Lewis' 'Ann Vickers.' A. E. Idell, who has 75 circulating libraries, declared Philadelphians were reading more books than ever, but they steered clear of the heavy thinkers in favor of 'hot' books, mystery stories and westerns.

That brought a yawp from Emma Feldman, who tries to sell books instead of loaning them. She lamented that booksellers are starving to death while 'any woman who wants to can start a lending library in her dining room.' One ray of light was contributed by Francis Frazier, of Lippincotts, who assured that when Philadelphia did take a fancy to a solid book they bought and bought.

After that someone remarked that poetry was an entirely outmoded art, and they stopped talking and just wrangled.

New Paris Ed.

When Marjorie Howard recently retired as Paris fashion editor of 'Harper's Bazaar,' after being connected with that publication for the past nine years, Carmel Snow was sent over from N. Y. to find a successor. She has signed Daisy Fellowes (the Hon. Mrs. Reginald Fellowes), well known social leader. Mrs. Fellowes is not only an authority on what the well dressed woman should wear, but has won her spurs in the literary world with two books to her credit—Cats in the Isle of Man' and 'Les Filles du Diable' (The Devil's Daughters).

She will have as her assistant, Lillian Fisher, in private life the wife of Frank Farley, of the Paramount organization.

Another Vice Slap

Magistrate Van Amringe, dismissthe case of the vice society against the Vanguard press for publication of Donald Henderson Clark's 'Female,' hands the second swat to the snoopers within the month. The first was the decision favoring the Viking press in the 'God's Little Acre' matter.

Magistrate Van Amringe draws a distinction between dirty literature and literature about dirt, finding nothing objectionable in the book after three readings.

No Mystery

Viking Press, which has its second mystery story scribbler in eight years in Joseph Baker Carr, won't use any mystery angle in exploiting him. It's the publisher's belief that the mystery thing has been overworked, with too many masked or whiskered fictioneers to make for any more novelty. Carr will get the same sort of build-up that Viking would give any other of its authors. May be even started off with a tea.

English Writer Honored

This year's annual Paris Femina-Vie Heureuse Prize has been awarded by the French Committee to Miss Bradda Field for her book, 'Small Town,' chosen as the best English imaginative work of the past 12 months. J. L. Garvin will make the presentation on June 21 at the Institut Francais at Cromwell Gardens, London.

'New Yorkers' Crik

'New Yorker' has a new book reviewer who's associated with one of the large publishing houses. He's Clifton Fadiman, one of the editors of Simon & Schuster.

Fadiman succeeds Robert M. Coates on the 'New Yorker' mag, with Coates having resigned to write a novel.

Cyrus H. K. Curtis Dead

Cyrus H. K. Curtis, who would have celebrated his 83rd birthday June 18, died at his home in Wyncote, Pa., June 7, after an illness of more than a year. He was stricken with a heart attack in May of last year and never recovered.

Starting as a newsboy with cash capital of three cents, made a huge fortune out 'Saturday Evening Post' kindred publications, notably the 'Ladies Home Journal' and the 'Country Gentleman' which, like the 'Post' he put over with tremendous advertising campaigns. In 1910 he added the Philadelphi 'Ledger' to his string, but his money was made in the periodicals.

He had been inactive in recent years, but the papers still go on under the impetus of his original push, with the aid of those who were trained under his business methods.

Sues Chicago 'Defender'

Mrs. Helen Abbott, estranged wife of Robert Abbott, publisher of the Chicago 'Defender,' leading negro newspaper, went into court last week and asked that her lawyer be appointed receiver of the property. She alleges her husband is too ill to operate it.

She also is reported seeking $100,000 cash settlement from the negro publisher on the marital end.

U. . Manager Di

Homer L. Roberts, 34, newspaper man, died June 7 in Sacramento, Calif., following an appendix operation. Deceased, until recently, Sacramento manager of the United Press, is survived by his widow and daughter.

Made Good

In its initial issue the new 'Greenwich Villager' announced an article by Theodore Dreiser, and it made good.

But it was only a ten line appreciation of Hubert Davis, the artist.

Chatter

Beth Brown, now that 'Man and Wife' is best-sellering, at work on 'Lady Hobo.'

Frank Scully's new Hollywood novel is titled 'Bitches on Bicycles.' Simon & Schuster will pub.

Brigadier-General Hugh S. Johnson, slated for appointment by President Roosevelt as administrator of the new National Industrial Recovery Act, is the author of several boys' books about the army.

Thorne Smith back from the Coast. His family with him, which means he won't return so soon—if at all.

Blair Niles the latest of the Liveright scribblers to find another publisher. It's Longmans, Green.

Ishbel Ross going to Scotland to write her new book.

Ogden Nash doing most of that new book in Baltimore.

The newspapermen who covered the 1893 Chi Fair who are being reunited for the 1933 World's Fair read like a who's who of finance and industry.

Mordecai Danzis, newspaperman, discharged from bankruptcy.

Allen McEwen, 45, San Francisco newspaperman, died June 7 in San Jose, Calif., following a short illness. Survived by his widow and son.

The Wednesday Literary Club, which meets on Fridays, is planning to shift to an outdoor cafe for the summer and return to the Algonquin hotel (N. Y.) in the fall.

Ernest W. Gross, former 'VARIETY' correspondent in Frankfurt-am-Main, back in the U. S. for good.

With Bernard Sobel's first novel, 'Indiscreet Girl' (Farrar-Rinehart) just off the press, he's getting one of those literary cocktail parties at the Hotel Pierre. Mrs. Camille Dreyfus (ex-Jean ('Follies') Tennyson) hostess.

Baer Looks Like a Champ

Dempsey's First Eastern Show Nets $201,000 —'A New Rickard'

By JACK PULASKI

Max Schmeling 'won' the heavyweight championship from Jack Sharkey resting on the canvas. He lost his chance to battle for the title again—standing up. Max Baer in beating the German on points and technically knocking him out, looks like the new title man because he should defeat either Sharkey or Carnera, who have it out for the second time June 29. Later in the summer the big bout of the year between either of the latter and Baer should come off.

The Californian upset all the dope. A few experts figured him to win by a knockout, but that he would outpoint Schmeling was not considered in the forecasts. The contest in the Yankee Stadium Thursday night (8) was an ordeal for the onlookers, who stewed in the sweltering heat. It was 10 degrees hotter under the ring arcs and the German later complained that got him. He cried in his dressing room, while his manager, Joe Jacobs, who really won the title for him by claiming foul in the first encounter with Sharkey, said nothing.

The whole set-up is favorable to the fight game. It brings Jack Dempsey and his partner, Tim Mara, into the field as successful promoters, Dempsey's popularity, willingness to mix, unruffled temper, amid trying labors and his generosity, augur his success in the managerial end of fisticuffs.

$201,000 Net

Total net gate was $201,000. There were 48,000 paid admissions. How many comps there were only Dempsey can guess at. He turned nobody down who had even a semblance of a claim for a ducat—third rate fight managers were even taken care of. Mara estimated Dempsey himself was responsible for $100,000 of the draw. The former champ made appearances here, there and everywhere and the reward was the financial success for Jack's first fight show in the East.

Fact that the contest itself satisfied the customers also ups Dempsey into the forerank. He has stepped into Tex Rickard's shoes and what Dempsey stands for is a new deal for boxing. Unsatisfactory melees such as the Sharkey-Schmeling events chased thousands of fans away from the box office. The press had been antagonized by boxing show powers. But there probably isn't one newspapermen who isn't 'for' Dempsey. As for the champ, he's for them and frankly thanked the fight writers for supporting the ballyhoo that brought the customers back.

Schmeling Outgamed

The German put up a good fight, but he was outslugged and outgamed. As a contest it was excellent from the fans' standpoint. The men fought into and out of clinches, the referee never having to break them once. Schmeling walked in most of the way, but the Livermore Larruper tantalized him with long lefts that had the German off balance. He reached under Max's guard with rights to the body, battered him around the head sending him back on his heels. Often Baer yanked Schmeling and shoved him onto the ropes. That drew some booing, also Baer's inclination to hit with the back of his hand when he missed right swings. Such taps did no damage and kept him from going off balance but counted against him on score. Fight was slow, but interesting from the third to the ninth round. Baer claimed his arms were leaden in the interval.

After all, Schmeling's ring record was blown up, while Baer's powers were underestimated. Both of the German's contests with Sharkey unsatisfactory and last summer when the disputed decision went to Sharkey, Schmeling did not impress the unbiassed as being of championship calibre. His knockout of Stribling was something and his work against Uzcudun and Risko upped his stock, but Baer was the first really hard-hitting heavy he went up against, except the excitable Sharkey.

Baer is 24 years old, a kid in a sense. He likes to caper, and why not at his age? He doesn't intend becoming a pug, but wants to grab

(Continued on page 54)

Both Talkers

Hollywood, June 12.

'Walter Winchell' is sitting on the porch of a Hollywood house and looking in vain for Armageddon, a little white dog that disappeared from the place several days ago. Winchell is swearing a little because the hound doesn't show up.

This Winchell is a parrot owned by Barbara Dow who named it after the keyhole commentator.

CHI MAZDA ADV. SPACE IN SKY UP TO $100,000

Chicago, June 12.

Electric signs have blossomed like dandelions in May across the Illinois Central right-of-way adjacent to the World's Fair. It's reminiscent of Times Square in the most bulbous era of electrical advertising. Giant signs, mostly animated, have appeared to emblazon the messages of scores of national advertisers.

These signs dominate the skyline when the exposition is viewed from the island looking toward the mainland. Prices for choice locations at a premium because of the Fair are reported running as high as $100,000.

Border All Nite Rule Socks Nearby Spots

San Diego, June 12.

Local nightery business has been shot since the 24-hour opening of the border here, with the supper room of the El Cortez closed and the Aaron Gonzales band returning to Los Angeles. Band leader is now forming a rumba and tango combo.

Biz at the U. S. Grant hotel and other dance spots has fallen way off since the Mexican line was thrown wide open.

Night, Morning 20-Hour L.A.-N.Y. Planes Start

Hollywood, June 12.

Two new 20-hour plane schedules were put into service between Los Angeles and New York yesterday (11) by United Air lines.

One plane leaves here at 5:45 p. m. and the other at 7 a. m. Night plane arrives in N. Y. at 6:25 p. m. and morning ship gets there at 7:45 a. m. Arrivals in Manhattan are at N. Y. daylight savings time.

Pooch Derby Nipped By Pinch at Track

Hollywood, June 12.

Opening night of the new Beverly-Fairfax Kennel club dog racing season was halted during the seventh race when Capt. Clyde Plummer and 20 investigators from the District Attorney's staff arrested 10 bettors, 15 option ticket sellers, Paul Ferguson, track g. m.; and George Cressey, chief calculator.

All were held for violating state gambling codes and were released on individual bonds of $500 each except for Ferguson's $1,000 bail and Cressey's $5,000.

Greyhound sprints opened in the face of advance info that the D. A.'s office would take action to prevent option betting. Crowd of 2,000 was on hand for the opening of the new plant.

Chicago Sapolioed

Chicago, June 12.

Parts of Chicago are so clean because of the World's Fair that the glare from uildings hurts the eyes.

These structure., long gray or black, are glistening in holiday brightness.

Tacoma's Bike Day

Tacoma, June 12.

Local business association boosts its thoroughfare with big bicycle day celebration, carrying the oldtimers back to the bloomer days and stage parade.

Street, which used to be main thoroughfare of city, packed on the sidelines for parade of hundreds of bicycles. Prizes awarded and queen crowned. Hurt mat business over entire city and theatres tipped their hats in a goodwill gesture.

Suzanne's Temperament Spree Gets Half Pay

The Hague, June 2.

Suzanne Lenglen, French tennis professional star, left Holland in a huff. Was slated to play on Ascension Day (holiday here). It poured. So she played the Saturday after. First she made audience wait and then when she arrived at last and started her exhibition match in a double, some could not see well from stands around her court. So management allowed these visitors to take better seats, but tax-collectors objected. It was suggested that Suzanne should move to another court where all could see well. She refused, saying it would mar her style. Public started to boo. Management pointed out that she was a professional playing under a special contract, but she kept firm and also refused to stay over for a special gala dinner at Carlton hotel, one of the conditions of contract.

Flew home by airplane and only got half pay. Balance in court now.

L. A. Is Spouting More Beer Than Anticipated

Los Angeles, June 12.

With more than 3,500 beer licenses issued in Los Angeles (city); several hundred in Beverly Hills and between 1,000 and 1,500 in unincorporated spots in Los Angeles county, legalized brew is flowing from more taps and being served by the bottle in several thousand more locations than was predicted when the sale of the amber was authorized.

Only noticeable change in the local beer situation in the past week has been the boosting of prices by the Beverly Hills 'drive-in' sandwich stands, which are now demanding 35c for two bottles of local beer, as compared with a 10c to 15c tariff in most other spots. Stands in Beverly sell for outside consumption only, and the demands on them for beer is now so small that the higher tariff is necessary in order to offset the license charges.

Good Doorman Gone Wrong

Oklahoma City, June 12.

Wendell Johnson, arrested at Amarillo, Texas, June 2, charged with being an accessory in the kidnapping of Mary, daughter of City Manager H. F. McElroy, of Kansas City, is known here.

He was a former ticket taker for the Isis theatre and had excellent reputation while there for 10 months.

U. S. Beer a Smacko for Canadian Brew Only 1.2% More Alcoholic

Hamilton, Ont., June 12.

In the two months that 3.2 beer has been legal in the States Canada's brewing and distilling industries have taken a severe licking. Tourist trade has dropped off about 30% with the legal beer blamed. Hotels, cafes and shops have also taken the rap.

Canadian beer runs 4.4 per cent in alcoholic content. That one point doesn't make sufficient difference to warrant a trip across the border to this town, Fort Erie, Toronto or Montreal, eastern Canadian cities which cashed in heavily on the tourist trade during the summer months heretofore.

With recent U. S. Government let-down on prescription liquor, Ontario Liquor Control Board has noticed a sharp decline on short-term liquor purchasing permits of the type issued to tourists. Hard liquor sales are off about 20%.

Short Visits

Tourist crossings at Niagara Falls and the Buffalo Peace Bridge are also down. In the past most tourists would come into Canada for a three or four-day visit. Auto permits are now mostly one day passing through permits, which mean that the average motorist is in and out of Canada within 24 hours.

Nudism Under the Elms

Rutland, Vt., June 12.

The Nudists have invaded Vermont. A colony is scheduled to open three and a half miles outside this city early in the summer.

Plans call for an equal number of each sex to attend. Location is on a mountain stream. So far announcement of the project has not resulted in any official action.

Mecca Temple as Beer And Music Spot with Damrosch, Newest

Of the various beer spots mentioned for roadway, what looks like one the most likely prospects is Mecca Temple. Its large capacity, restaurant equipment and a tie-up with a name band figure in the set-up.

Proposition is for Walter Damrosch to conduct a 200-piece orchestra in the Shrine auditorium. Idea is for the band to operate the spot co-operatively, each man to put up $300 for a total of $60,000.

Figured that with that b. r. the auditorium could be remodeled and decorated, with necessary equipment installed, leaving something over for promotion. Seats would be removed the floor already being level. However, there is another place within the Mosque being considered, that being the hall beneath the street-level, where 2,000 persons can be seated at tables.

Other Broadway spots mentioned for conversion into beer gardens remain as before, with no details closed. The dark Winter Garden was figured for a modern honky tonk, but the Shubert. are figuring on presenting a revue there early in the fall, show to be either a 'Greenwich Village Follies' or Billie Burke's 'Ziegfeld Foll!

Jobless Theatre P.A. Works for Sky Pilot

Houston, June 12.

With sedate business enterprises adopting showmanship methods local theatre press agents dropped for the summer are turning to other fields with their ballyhoo.

Jack McCullough, recently let out by the RKO publicity department, is in charge of publicity here for Raymond T. Richey, evangelist. Roland Douglas, dropped by RKO last week from the publicity manager's post at the Majestic, is publicizing Morris Siegel, wrestling promoter.

Year's Worst Art Adorns Par Writers' Bldg. Walls

Hollywood, June

Probably the worst exhibit of bad paintings ever assembled is sported on the walls of Henry Meyers' office in the Paramount writers' building. The daubs, works of sundry scribblers on the lot, have been acclaimed by art critics as the top eyesores of 1933.

Canvases, in oils, pastels, ink and pencil, are Communistic, cubistic and futuristic in execution. Works being exhibited were splashed by Claude Binyon, Edward Venturini, Joe Mankeiwicz, Frank Butler, Keene Thompson, Edward Kaufman, Dimitri Tiomkin and Leslie Baine, as well as Meyers.

Radio Recruits Coast Kids to Peddle Ducats

Los Angeles, June 12.

Fearing that the National air races, scheduled here for July 1, 2, 3 and 4 will be a flop, local promoters are calling in the kids to help them dispose of the advance tickets. This follows a previous attempt to give cut rate prices to those who would buy in advance.

Local promoters will use the radio to line-up the kid salesmen, offering 10% commission to the youngsters, plus prizes, for those disposing of most tickets. Winner will be given an automobile and runner-up two trips to the Chicago Fair.

Solicitation of the kids will go out from KFAC with that station set for a 5% split on all tickets sold by the youngsters.

HUNT SUIT RETRIAL

Worcester, June 12.

Retrial of the $50,000 breach of promise suit which Mary Hunt of Auburn, N. Y., vaudeville, brought against John J. Remick, Milford, Mass., antique dealer, probably will come up in Superior court here next October.

The suit was filed originally October, 1926. It was tried in May, 1928, but resulted in a mistrial when Remick collapsed on the stand.

BIRTHS

Mr. and Mrs. Charles Beldon, son, June 5, in Los Angeles. Father is a writer and mother is the former Beth Milton, stage actress.

Mr. and Mrs. Lisle Esler, son, June 7, Los Angeles. Father is house manager at the Empire; mother cashier at the Alvarado, both L. A. nabe pic houses.

To Mr. and Mrs. Aaron Greenfield at the Michael Reese Hospital, Chicago June 8, a daughter. Molly Kruger, mother worked for several years in the Chicago VARIETY office.

'I'm Telling You'

By Jack Osterman

ight from the Ringside

We worked our way down to the second row and saw what is commonly termed the big fight. Schmeling and Baer had tough opposish from some of the boys in the audience who decided that it shouldn't be a private affair and so staged a few combats of their own.

However Max finished up victorious and kept the flag in this country. Two fellows behind me came to the show in tuxedos. Lee Shubert sat directly behind me and when the 10th round began to get everyone in an uproar, it was the first time in my life I ever heard Lee get excited. He yelled "Ooo."

Smart Guy

A guy at the fight asked the boy for King's beer—in Ruppert's ball park.

Description

A radio artist is always acting. She never relaxes and is very affected. Asked Danny Winkler what was wrong with her and Danny answered:

'She's the kind of dame that won't get out of bed until she hears her introduction music.'

Wall Street Wailing

A pal of mine reports he has a stock so low it is now minus two. Now he would love to meet the guy who said, "Put it away and forget about it."

Observation

It's said Buck of Buck and Bubbles was teaching Louis K. Sidney's son how to play the piano. We can teach him the drums Lou and don't forget we haven't played the State in a year.

Ostermani

Met two acts today that weren't going to Chicago...Johnnie Jennings, 47th street's popular traffic cop says he has 52 weeks solid... Latest report...Jimmie Mattern lands near Irkutsk safely...Would you call that mind over Mattern?... ARE YOU READING?

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Arturo Toscanini cancels his trip to Bayreuth after all. No like Hitler.

Mme. Schumann-Heink back in N. Y. after western trip. Tells reporters she'll sing as long as she has any voice left.

Equity now requires that chorus members be paid one-eighth for radio performances and half a week's salary for a motion picture. Regular ticket wins at election, with Paul Dulzell chairman executive committee.

Newport Casino opens Sat. (17). Melville Burke will stage eight plays for the season.

Philip Moeller, of the Theatre Guild, to work on the libretto of an opera for which Louis Gruemberg will do the music. Latter wrote the music for 'Emperor Jones.'

Figured there's about 50 summer theatres this season. Only 15 years ago there were around 200 summer stocks.

Alma Gluck, prima donna, hurt in an auto accident in Conn. Recovering at her home in New Hartford.

Group Theatre working on five plays which they are rehearsing at Warrensburg, N. Y. They are 'Pure in Heart,' John H. Lawson; 'Crisis,' Sidney S. Kingsley; 'Fortune Heights,' John Dos Passos; 'Gold Eagle Guy,' Melvyn Levy; 'Gallery Gods,' Richard Duschinsky. Also tinkering with a new version of Hauptman's 'The Weavers.'

Thomas Mitchell wires Equity he had no interest in Alfred E. Aarons' production of '$25 an Hour.' Just the director, cut in on the profits. Equity has on file about $1,000 worth of salary claims.

Former Magistrate Jean Norris, who sued the authors and producers of 'Four O'Clock' because she thought it libeled her in its mention of a woman magistrate, drops her suit. All concerned denied that they had her in mind.

Blanche Bow, of the Hollywood restaurant, being sued by Eddie O'Rourke for divorce. She says she could defend the suit, but what's the use?

A. C. Blumenthal in contempt when he did not appear for jury duty in Westchester court. Excused when his attorney explained the notice was left at his Larchmont home—and he isn't there any more.

Peggy Wood is going to try out some plays in her summer home in Conn. No admission charge and profits from refreshments, if any, to some stage relief fund. Just a busman's holiday.

Eva Le Gallienne plans to take the Civic Repertory on tour next season with 'Romeo and Juliet' and 'Alice in Wonderland.' Starts in Boston in Oct.

Vice snoopers take another slap when Magistrate Van Amringe finds no obscenity in Vanguard Press' 'Female.' Says there's a difference between a dirty book and one about dirt.

Residue of the estate of the late William Muldoon will go to his adopted daughter Margaret Farrell Muldoon. Small bequests to relatives total $28,000.

Head of N. J. medical society urges radio listeners to join their physcians in a campaign against medical quacks on the air.

Ruby Keeler may be starred with Al Jolson in the picture version of 'Wonderbar.' Warner Bros. own the screen rights.

Fox takes over the Gaiety, N. Y., for roadshowing of 'Pilgrimage' early in July.

Lambs club will try out unproduced plays at their clubhouse gambols instead of the variety skits generally used. Hoped it will bring in new plays, which will mean jobs for actors.

Drive-in theatre at Camden, N. J. opened last week. Has room for 400 cars ond solves the parking problem of picture-goers.

Ray Gallo, Cecil Mayberry and O. T. Crawford summoned to appear in court Thursday (14) to answer charge of giving Sunday opera at the Hippodrome. Benefit performance, but pinch just the same.

Sadie Posner, of the Bronx, phoned the police, Sunday, her girl friend was terribly burned. Headquarters sent a fire call, a radio car and two ambulances to find it was sunburn.

Ruth St. Dennis will tackle the speaking stage. Goes into Ogunquit playhouse in Maine. Has had talking assignments before, though not generally known.

'Yoshe Kalb' back from its tour and into the Prospect theatre, Bronx, for a couple of weeks before calling it a season.

No Saturday mat of 'Best Sellers' last week. House was closed to permit Ernest Truex to see his son graduate at Haverford, Pa.

Even Hackensack, N. ., will have a summer theatre this year. Eric Kalkhurst and Alan Brock bossing.

Jacqueline Doret, who won a Paris beauty contest, to Hollywood for a screen test at Metro.

Leola Courtemanche, former showgirl, settles out of court her breach of promise suit against Theodore Stegmaier, of Scranton. She claimed he took her to Stroudsburg, obtained a license and then chilled.

Widow of Rigo, gypsy violinist who was brought into the limelight by Princess Chimay, ill and in want here. In the free ward of Presbyterian hospital.

Felix Ferry, European impresario, over here picking up people for Monte Carlo. Wants to take back a line of 20 girls.

Duncan sisters in the financial bath. Voluntary bankruptcy with $400,000 liabilities and $22,00 assets.

New press gag is to have half the Roxyettes drink three bottles of beer a day while the others stay dry. If the wets take on weight it's supposed to prove that beer is fattening.

Castle theatre, Long Beach, L. I., will open July 3 for a 10 weeks season under Edward N. Rugoff and Herman Becker. Cooling system being installed.

Boston League of Nations offering a prize for the best three stanzas on international amity to be sung to the first 16 bars of Beethoven's Ninth Symphony. Contest closes Sept. 1.

State beer control body rules that clubs must have a charter and membership list to obtain a permit.

Meyer Rothstein and his wife, the former Etta Leblang, daughter of the late ticket out-rater, in the courts. She wants a separation.

Mildred Betts, 23, known on the stage as Jerie Rogers, and who had worked for two seasons in the chorus of the Ed Wynn show, jumped from a window on the 13th floor of the Hotel Lincoln. Notes left told she had employment in a store but had an unhappy love affair.

Mary Lewis, operatic soprano, waiting to go on the air at WMCA Wednesday night (7) was stricken with appendicitis. She finished her broadcast and was rushed to the Harbor hospital, where surgeons were waiting, and the operation was immediately performed. Mending nicely.

Paul Specht appeals to State department to permit American musicians a voice at the coming world economic conference. Says foreign treaties protect commodities only, and wants American artists helped.

Both local ball parks get licenses to sell beer. In the Yankee stadium in time for the big fight.

'Permit' men in projection local 306, suing for admission as full members, held over from last week to yesterday (Mon.) in a Brooklyn court. Two are suing. If an award is gained, about 320 will demand membership.

Georges Fontana, Moss and Fontana, drew a suspended sentence for parking overtime in W. 44th st.

'Not Tonite Baby' will have half a dozen invitation performances at Daly's before public opening. First will be Sat. afternoon (17).

Katharine Cornell denies, by wire, that she has any connection with the National Theatregoers' Assn.

Police Commissioner Bolan tells the 42d St. Assn. he'll clean up burlesque all over again.

Reported that Dorothy Hall is remarried to Neal R. Andrews, from whom she was split last Sept.

Repertory Playhouse Associates open a summer season at Putney, Vt., June 28. Will also do two plays at Brookfield, Mass., at the summer theatre there.

Senate all stirred up at learning that Louis Howe, secty to Prez Roosevelt is to get $13,000 for 13 radio broadcasts. Doesn't know just what to do about it.

Two Hindu palmists heading for the Chicago fair were sent to Ellis Island until the immigration officials could be satisfied they would leave the country at the end of the fair.

Mary Hay back from Paris without the divorce from Davidd Bath she intended to obtain in Paris. Says she wants more time in which to think it over, but that doesn't mean the divorce is off. She'll play in stock at Atlantic City and then go to California to visit her daughters.

George Abbott tinkering on 'Manhattan Melody' for Lawrence Weber. Latter has the production and thinks the play can be pulmotored.

'An American Plan' is being tested in Red Bank this week. If it looks all right it will be set for fall, probably with Hugh O'Connell.

Dr. H. V. Cagney, brother of the screen actor, tells Queens police he's been robbed. Yeggs beat it before radio cars could arrive.

Fire in a wastebasket in a mezzanine rest room at the Strand theatre extinguished by ushers Saturday (10).

Gambling in the Park avenue sector responsible for a big police shake-up last week. Said to be on the edge of the biggest gambling sensation since the Rosenthal case.

Vice-Pres. Garner turns down an offer of $52,000 for one five-minute broadcast a week. Unnamed company reputed to have made offer in good faith.

Coney Island showmen to combat plan to tax all employees of a 'common show.' Take would be $10 per. Held to include pitchmen, bally workers, shills and even the waiters where shows are given, free or otherwise. Should yield $50,000 in Coney alone.

Walter Damrosch appeals for more funds for the Musicians' Emergency Aid. Looking ahead to a hard winter.

Delos Chappell acquires American rights to 'The Naked Lady,' which opens in London June 22. Going over to see what he bought.

Cherry and June Preisser to go into either the Joe Cook show or 'Greenwich Follies.'

Police Commissioner Bolan threatens to broaden his drive on burlesque theatres to include 'so-called decent theatres.' Says he can prevent licensing even though courts may pass the show.

Max Gordon announces he's going to shoot the works next Oct. Will produce his entire output that month. Plays are 'The Wild Harps Playing, 'Only With You,' 'Gowns by Roberta,' a musical, and the road tour of 'Design for Living.'

Thorne Smith back from Hollywood. Says the dislike is mutual. Has an idea for a new book and will work on that.

Last Friday a girl reporter for the N. Y. 'News' fried two eggs on the steps of the public library. Just dropped them on the steps and they cooked.

Players' 'Uncle Tom's Cabin' to go to three mats and drop the Sat. nite show.

Channing Pollock back from Europe with Mrs., the daughter and an idea for a book. Latter will be 'A Synthetic Gentleman' and made into a play.

Irving Caesar revising the book of 'Shady Lady' against the opening. Expected here about July 10.

New York Theatres

LOEW'S STATE B'WAY & 45 ST. 25¢ MON. to FRI. 10 A.M. to NOON
—On Screen—
George ARLISS, Bette DAVIS
in "THE WORKING MAN"
Stage—Milton Berle. & Revue; Others
Fri.: M. Davies, "Peg o' My Heart"

CAPITOL B'WAY at 51st ST.
—On the Screen—
STAN LAUREL OLIVER HARDY
in "The Devil's Brother"
On the Stage—Roscoe Ates, Notre Dame Glee Club, Spitalny and Others
Coming "Reunion in Vienna"

There's ALWAYS A BETTER SHOW at RKO!
RKO PALACE B'WAY at 47th
"THE GIRL IN 419"
James Dunn, Gloria Stuart
Plus RKO Vaudeville
RKO 86th ST. AT LEX. AVE.
Wed. to Fri., June 14 to 16
"OUT ALL NIGHT"
and
"ALIMONY MADNESS"
RKO 81st ST. ON B'WAY.
Wed. to Fri., June 14 to 16
"OUT ALL NIGHT"
Slim Summerville—Zasu Pitts

Coast

Deportation warrant issued against John V. Farrow, writer, last January has been canceled, according to a formal notice received in Los Angeles from the U. S. Department of Labor. Farrow was indicted by a Federal grand jury on charges of making false statements in an alien registration permit. He was placed on five years' probation after denying criminal intent.

Settlement out of court closed the $1,500,000 suit filed in L. A. Superior Court by Marie Mannix against Fox Film Corp. Miss Mannix alleged in her complaint that the defendants used her submitted story to make the film 'Delicious.'

Olive Beck filed a $250,000 suit in the Sacramento, Calif., Superior Court against Max Baer, prizefighter, alleging in her complaint that the boxer broke his promise to marry her, causing her to undergo an operation.

Announcement made of a dual air race between Hoot Gibson and Ken Maynard, actors, as an added event in the National Air Races to be held this summer in Los Angeles.

Charles Chaplin accepted a compromise claim of $7,297 against the L. A. Board of Supervisors for an assertedly exorbitant assessment on 500 shares of stock which the actor held in the Charles Chaplin Film Corp. Chaplin paid $14,594 in taxes on the stock and later went to court and demanded a refund of $11,280, alleging in his complaint that the stock was not worth the value of the assessment.

Motion pictures of the Grand Canyon of Arizona and of Arizona Indians will be made and shipped to Germany to gratify a wish of President Von Hindenburg of that country.

Antonio Robert is in Hollywood making a survey of the motion picture studios for the Spanish government.

Robert Chung sentenced to life imprisonment following his conviction of the murder of Yuck Ming Ung, Chinese actor, in L. A.

Marion Shelton, actress, filed suit for $50,420 damages against Edna Schinnerer and others. Alleges injuries received when defendant's auto collided with one in which she was riding caused her to lose stage and film work.

Mae Murray, actress, has filed suit for divorce against Prince M'divani, charging cruelty.

Jean Gersten, show girl, released on bail pending her trial in L. A. Superior court on charges of burglary and grand theft, growing out of her asserted stealing of jewelry, valued at $1,200, from the apartment of Dolores Rey, film extra.

Federal prohi agents arrested two men and confiscated a quantity of liquors following their raid on the Apache club, Hollywood nite spot.

Bebe Daniels Corp., in which the actress and her mother are principal stockholders, filed a certificate of dissolution in Sacramento. Company was formed several years ago to handle realty transactions.

J. Walter Doyle, newspaperman, sailed from Los Angeles for Hawaii, where he will be Collector of Customs. Previous to his recent return to the States, he was a police and marine reporter on the Honolulu 'Star-Bulletin.'

Midwest

Mrs. Leona Ahia, 22, white wife of a Hawaiian musician at the Congress hotel, Chicago, reported being forced by an armed bandit to drive from the loop to Winnetka, 15 miles north. There, she says, she was attacked.

Seven masked bandits held up the Irving Tavern, Chicago, for $200. Dencers were forced to line up against the wall.

Lester 'Curly' lliott, nite club proprietor, was locked up after a fight with Chicago traffic policemen. Later several Yellow cab drivers said he was the man who earlier the same day fired a shot at a cab. Charges of driving while intoxicated were preferred against Elliott and his girl companion.

Jess Williams, invalid proprietor of the Club Chisca, colored resort, went to the Bridewell in Chicago. Police said his place was a den of corruption for adolescents.

One of the Chicago dailies reported that Al Capone, indirectly through Jimmy Mondi of Cicero, was in on the gambling concession in 'Days of '49' at the World's Fair.

Chicago police sought Harold Burger, aged 14. Harold vamoosed and took $1,000 in cash belonging to his uncle, Charley Agnew, the band leader.

Detroit reported the formation there of a National Negro Symphony orchestra of 70 musicians.

Lyette Teppaz, 29, who came from France to participate in the World's Fair beauty queen contest, died in Henrotin hospital, Chicago. Acute perotinitis following colitis caused the girl's death.

MARRIAGES

Ella Rice Hughes, socially prominent, former wife of Howard Hughes, the producer, was married to James Ovington Winston, Jr., New York business man, in Houston, Tex., June 8. The wedding, a quiet affair, took place at the home of the bride's parents, Mr. and Mrs. David Rice. A sister of the bride, Mrs. W. S. Farish, wife of the newly elected chairman of Standard Oil of New Jersey, was present. The former Mrs. Howard Hughes received a million dollars in alimony when she divorced the youthful 'playboy of the movies' four years ago. He is a former Houstonian.

Bernice Allen Sprague to Lester Clark, at Pasadena, Cal., June 7. Bridegroom is manager of the F-WC Pasadena. Bride is a non-pro.

Betty Louise Baker, actress, to Joseph Augustus McDonough in Los Angeles, June 7. Groom is assistant director for Universal studios.

Herman Middleman, vaude and band pianist, and Cele Heller, singer and a sister of Little Jackie Heller, Ben Bernie's protege were married in Pittsburgh, Sunday (11). Middleman was formerly union's orchestra contractor at the Enright and then the Stanley and was in vaude for a time as accompanist for a femme single. Lately he has been doing local dance work. Mrs. Middleman is a former nite club songstress.

Anna Marie McKenney to Eddie Foy, Jr., in New York, June 8. Bride is in the chorus of 'Take a Chance' in which Barbara Newberry, comedian's former wife, is star.

Nathan Feist, son of Leo Feist, music publisher, and Beatrice Friedman, non-professional, at Hotel D'Orsay, New York, June 7. Formerly in the music field, Feist i now in advertising.

llen Peters to Jere O'Connor in the Riverside (Calif.) Mission, June 3. Bridegroom is KFWB, Hollywood, sports announcer.

Lois Perry, actress, to Franklin Glander, Jr., in Yuma, Ariz., June 5.

W. E. Callaway, district manager for RKO at Dallas, Texas, and Mrs. Virginia Wilkes, of Marietta, Okla.

Jeane Sorel to Albert J. Cohen at Santa Ana, Calif, June 5. Bride is an actress and groom is story editor of Universal studio.

Alice Jans to Dean Spencer in secret ceremony at Ventura, Calif., April 11. Bride is in stock at Warners studio. Spencer is a sound recorder and stunt flier.

Catherine Littlefield to Philip L. Leidy, Philadelphia, June 8. Bride is in the ballet of the Philadelphia opera. Bridegroom was divorced from his second wife only three days before the third ceremony.

CHATTER

Broadway

Polly Moran all tangled up in radio auditions.

Billy Reed and Louise Mele teaming up in a new two-act.

On that trip to Buffalo Boris Morros used a plane both ways.

That fancy shoe repair shop next to Loew State entrance, out.

George Wellbaum one of the early birds at the Chicago Fair, back.

Amike Vogel new chairman of the round table on the M. P. 'Herald.'

Les Kaufman and the missus went to St. Louis for a little vacation.

Boyer's drug store, after many years in Times Sq., has taken the crepe.

Class speaks staging special 'openings' in honor of new cooling systems.

Dan Healy fanning with Jimmy Gillespie recalls his Messenger Boy trio days.

Gals in pants and Dietrich get-up on Fifth avenue. Idea is to be cool, but they look hot.

Herman J. Mankewicz in on a quick Broadway o.o., back over the week-end to Hollywood.

Columbia Pix took over the ninth floor along with the 10th and 11th of its present h.o. address.

Cupid Jeff Brophy cooling off in Loew's State inside lobby, sure one real spot for heavyweights.

Herb Marpis and Grant Ege, Frisco and K.-C. music-pub-jobbers, in for the fisticuffs last Thurs.

Sam Katz and his flock moved their offices to the Amalgamated Broadcasting (Wynn) building.

'Bank President,' Lou Goldberg's second great American novel, will be published by Macauley July 14.

Best way to save your life in a taxi is to tell the driver to take it easy. No take, no tip. It works.

Harry Sherman has a private office in the new 306 operators' quarters that knocks the eyes right out.

The Al Trahans, newlyweds, tossed a reception at the Morrison mansion in Bayside over the week-end.

Jim Tully scrammed west right after the fight, passing up the Sharkey and Carnera joust, due June 29.

Bureys Eloy David and Lillian Okun working on a play. Now in the second act, Miss David is in the RKO office.

Johnny Jarvis and Patrick Whalen (the burnt toast of Broadway), now holding forth at the Silhouette club.

Delmonico's and Pierre hotels on Park avenue getting a play from the Broadwayites because of the deals one can make.

One of the Broadway columnists now in New York is reported about to receive a writing offer from Hollywood.

That 96-foot yacht makes him Commodore Franklin now. Two more feet from stem to stern and he'd be an admiral.

Over the summer Harry Lenetska's office is from his Central Park West home. Has the Hollywood bug and may scram west.

Dot Hall, prior to her remarriage to Neal Andrews last week, did a hideaway in Westchester following her return from London.

Tappe, modiste, known in show biz, in voluntary bankruptcy; $33,600 debts, $7,000 assets, of which $4,600 are accounts receivable.

More femme cigaret smoking strollers than ever before east and west of Fifth avenue. With the new pants habit girls will be boys.

John Fogarty and Leo Fitzgerald also picked Baer by a kayo. Hard to get the wise guys to lay that six to one he wouldn't, though.

Dr. Joe Lee bought himself a car and chauffeur last week, and the first day he had it he forget he had a wagon and went home in a taxi.

Wilda Bennett living on the Jersey coast is acting as commissioner for the deluxe crowd down there at several New York shops.

Sutton place cliff-dwellers now have their blinds down because of the new penthouse fad on the East River front of ogling through spy-glasses.

Ned Wayburn will have a double commencement at his studio June 17. Matinee by the children in the afternoon and in the evening adult pupils in action.

While Ruby Keeler was in town she couldn't make up her mind which gave her the biggest thrill—that 89 she shot at Hillcrest, her picture success, or Baer's victory.

A novelty among p.a.'s is Irving Strouse, who protects his integrity with a form footnote that the information contained in this release, although not guaranteed, is taken from sources which I believe desirable.

Beer license ruling commencing June 1 k.o.'d a flock of across-the-counter beer spots in the Square, including those grape juice stands which were selling 3.2 port wine for a dime. They're back to 5c grape juice.

Cliff Bragdon, ex-vaudevillian, and his daughter, June Carr, are sponsors of the reopened Coffee Cliff's in the Mayfair theatre basement which he formerly tried about three years ago. This time it's as a beer garden.

Broadway mob, which has never caught the Fay-Stanwyck fav Brown Derby act of Barabara lighting Frank's cigaret, are getting a load of the many little attentions she's giving her spouse backstage and when dining out.

Surefire laffs at the Strand for the Broadway bunch are the flashes of Leonard Goldstein's kisser as one of the Hebe 'Kentuck Hillbillies,' and Louis Schurr's billing as 'secretary' of the Hopkins productions in the 'Gold Diggers' film.

Hotel Chatham's sidewalk cafe on the private end of Vanderbilt avenue and a sidewalk eatery on West 51st opposite the Radio City Music Hall stage entrance are getting a play from the diners-in-the-open. Gertner's on 7th avenue at 48th also upped the gross.

That class prima donna didn't care how many musicians and studio execs were around when the comedian on the same radio program got fresh at a rehearsal one night last week. She brought one up from the floor and it landed right on the comic's kisser.

Johnny Hyde got to his office at 9:30 the other day, cleaned up all his New York business by noon, hopped a 1 o'clock plane for Cleveland, closing his deal there in time to catch a return plane. He arrived at his home on Long Island in time to hit the hay before midnight. In the old days it used to take an agent longer to catch an act in Trenton, N. J.

Loop

Barney Balaban gone to N. Y.

Adolph Zukor visited the B&K offices Thursday.

Film row's second golf tournament at Olympian Fields.

Palace pushes its 55-cent price Sundays from 2 to 5 p.m.

Renee Howard in on Jantzen Beach publicity at World's Fair.

Aaron Trinz and son Bill here from California for past two weeks.

Doc Finney and Cash Miller managing the Ripley Odditorium on the Midway.

Eddie Sheasby has the orchestra for the Victor Vienna Garden Cafe at the Fair.

Scotty Rich opening Lake Benwick Palace, Plainfield, Ill., with Dan Russo band.

Gus Kahn menage, including servants, departed to take up their residence in Hollywood.

Mort Singer, the Iowa corn king, went to New York to see Max Baer muss up Schmeling.

'Sport' Herrmann diverted 400 Masonic ticket-buyers to the Cort for 'Family Upstairs.'

Orpheum, Champagne, closed for lack of refrigeration, but Virginia sticks through summer.

Joe Santley and Earl Hayden will help make the summer more agreeable for Willie Horowitz.

Norman Field after two months at home with a heart attack reappeared in the Woods Bldg.

Burton Holmes acted as host and question-answerer for a mob of kids that went through the expo.

Howard Willett pent-house terrace was the setting for a Jack and Jill Players (kids) production.

Harry Reutlinger was an art student every few minutes while visiting 'Streets of Paris' at the Expo.

Roanoke (Va.) 'World-News' sent a 13-year-old reporter, Charley Schneer, to cover the World's Fair.

Jan Garber follows Bernie Cummings July 3 at the Trianon ballroom while latter goes barnstorming.

Jimmy W. Dunn chewed up by a police dog when making a social call on the beast's owner, another actor.

Jerome Mann's imitations topped the first 'theatrical nite' in the revival of that occasion by Ben Bernie.

Harry Puck and the missus are big picnic organizers. Took Gall Borden one week, Claudia Cassidy another.

Balaban & Katz employes wondering about vacation and whether with or without pay. Last year without.

Harry Minturn and Mort Levin operating the Studebaker which has been without a tenant since February, 1932.

Harry Munns and Frank Dare back from a dues-collecting trip for Equity to the St. Louis outdoor operetta company.

Charles Blake, Hearst newspaperman, handling 'Hats Off' at Studebaker, boost in the dialog for the 'Evening American.'

Ben Serkowich was aboard the Manhattan-bound airplane wherein Nate Blumberg took his aeronautical baptism last week.

Treasurers' Union plastering loop and Illinois Central trains with handbills in their strike against Washington Park racetrack.

Swift and Co. conducting a gratuious Cook's Tour for out-of-town employes that want to make reservations, etc., to see World's Fair.

Phil Howard and Phil Fleming, dressed as apaches, entertain the crowds at Harry's bar in the 'Streets of Paris' with sentimental ballads.

Banker Bernard Forman paused several days before resuming his westward trek to look over the Hollywood studios for his Wall Street principals.

Paris

By Beulah Livingstone

Ambassador Strauss given royal welcome.

George Arliss vacationing here at the Brighton.

James R. Grainger has moved into a suite at the George V.

Mrs. Hal Roach, Hal, Jr., and Margaret motoring in Germany.

Kathleen Key lunching with Ramon Novarro and Frank Hanson.

Charley Chase off to Berlin, returning to Paris later via Holland.

Serge Lifar has canceled his contract for an American dance recital tour.

Georgia Graves, American dancer, out of the Follies Bergere due to illness.

Chaliapin starting his season of Russian opera at the Chatelet June 7.

Jack Buchannan vacationing at Juan-les-Pins expected here end of month.

E. J. Ludvigh, former chief counsellor for Paramount, has departed for America.

Yehudi Menuhin, violin prodigy, is proudly tearing around town in his new Delage.

The first streak of gray appears in Ronald Colman's moustache, but he refuses to dye it.

Pierre Wolff now finishing the last act of a 'Comedy of Love,' scheduled for next season.

Subdued by kidding publicity in the French press, Marlene Dietrich has returned to skirts.

Gine Narcy in Russian songs now being featured at the new Chauve Souris nite-boite in Montmartre.

Maurice Tourneur is directing 'Lidoire,' a comedy by Courteline, with Fernadel in the leading role.

Jane Aubert grieving over the loss of eight of her 23 dogs during the two years she was in America.

The French have now fallen for the grapefuice and tomato cocktails demanded by many visiting tourists.

United Artists fixing up a swanky new office for the return of Arthur Kelly, who comes back this month.

Fox has received word Winnie Sheehan is planning a lengthy trip abroad this summer with Paris as headquarters.

'Back Street' beginning its seventh month holds record of longest Paris run of any American film here this year.

Mlle. Suzanne Pehelly, having recovered from automobile accident, has returned to the cast of 'Oh Papa' at the Neauveautes.

In future the Anglo-American Press Association will hold its weekly luncheons at the Hotel Mirabeau instead of Drouant's.

Drama committee of American Women's Club presenting 'On Approval' June 7 and 8, fifth and last production for this season.

Paul Mesnier, author of BGK's 'Je Suis un Juif,' daily at the Bibliotheque Nationale hunting up the history of Judaism for film.

Juan Amallo with his tango and rumba band has deserted Melody's Bar to open at Scheveningen shortly at the Kursaal concerts there.

Jacqueline Weiss elected winner of the Blonde Beauty Contest at the Ambassadeurs, is en route for Hollywood to be the guest of Jean Harlow.

Last scenario written by the late Pol Rab in collaboration with Noel-Noel will go into production at Eclair next week with Noel-Noel starring.

A campaign to bring back the vogue for earrings is being launched by Worth, where all mannikins now wear gold or silver metal clips on their ears.

Elsa Lucas, daughter of American critic and composer, Clarence Lucas, gave a program of her father's compositions at her first Paris piano recital.

Marcel Achard, Alfred Savoir, Keurt Weil, Serge Raffaelolitch and Florent Fels attending cocktail party given by Pierre Lazareff in honor of Tilly Losch.

Jack Payne laid a wreath of English roses sent from London on the tomb of The Unknown Soldier, under the Arc de Triomphe, as a Memorial Day tribute.

Georges Melchior has sufficiently recovered from his recent appendicitis operation to play an important role in 'The Grand Bluff,' directed by Maurice Champroux for GFFA.

Special music symbolical of machinery and a series of workingmen's hymns composed by Rene Tabla for Elan Film's 'La Voix du Metal' now in production at Eclair studios.

London

Thelma Todd on vegetable diet.

Mrs. John Southern critically ill.

Francis Mangan in town from Paris.

Harry Foster framing another all-colored show.

Marie Tempest freely admits to 69th birthday.

Chic Endor law with George Foster.

Polly Luce now minus trace of any American accent.

Jeffrey Bernard claiming Victor McLaglen as his bodyguard.

Bettina Hall due here for short vacation, not interested in work.

Jane Carr, cafe discovery, opening at the ritzy Embassy club.

Lucienne Boyer asking $1,200 for London vaude; no one interested.

Albert Sandler's marital troubles to be aired in the courts shortly.

Polly Walker cancelling her New York sailing to play Ciro's Club.

Oscar Hammerstein starts auditions for the new Drury Lane show.

Diana Wynyard to play in Columbia's first pictures to be made here.

Henschel Henlere threatening to sue Victor Sheridan for week's salary.

Edward Laurillard has rights to Beatrice Mayer's 'The Little Earthquack.'

E. Lumley closing the Pavilion, Glasgow, many years rendezvous for American acts.

Arthur Christiansen, assistant editor 'Daily Express,' latest Lord Beaverbrook favorite.

Nan Blackstone departing without saying good-bye to the income tax collector, who is annoyed.

Catherine Carrington doing a walk-out on Hippodrome show during rehearsals; not satisfied with her part.

Charlotte Greenwood sore with J. B. Noel for insisting on matinee performance of Drury Lane on Derby day.

Grafton Galleries, for many years a well-known London night spot, put up for auction, but withdrawn, there being no bid.

Frank Benson, formerly vaudeville team Frank and Maggie Benson, making money as representative of the Irish Sweep.

Berlin

Heinrich Fraenkel

Gitta Alpar off to Copenhagen to play 'Dubarry.'

Rudolf Forster recovering from appendicitis operation.

Clayton Sheehan expected. This is his second trip to Berlin this year.

Schumann theatre, Frankfurt, dark. One of the biggest houses in the country.

Ufa preparing a picture dealing with the Scagerak battle. German navy assisting.

Liane Haid and Iwan Prtovicz on a personal appearance tour in Czechoslovakia.

Charley Klein sold a story to Terra and got a megging assignment for two pictures.

George R. Canty looking forward to a vacation; he'll sail home for a few weeks, before he returns.

H. Kahn, Fox manager, leaving this week. P. N. Brinck, his successor, settling to his new job.

A. Dowling in town for more than a week, settling with Tobis for 'King Kong' and other releases.

The Metropol theatre has a new boss, Dr. Ernst Dernburg. He starts with a musical comedy, Erika Koerner in the lead.

Aafa starting a schedule of eight pictures, including 'Hannneles Himmelfahrt,' based on Gerhart Hauptmann's famous play.

Victor Skudetzki off to Mallorca, to open a cafe on that island, once a desolate spot, but now swarming with refugees from Germany.

Jules Marx, formerly boss of the Berlin Scala, moving to Paris and opening a booking agency, with Clifford Fischer as his partner.

Many burned about Marlene's evident intention to give Berlin the go-by. Marlene says she won't be bothered. After all, it's her vacation.

Little film house in the outskirts of Berlin seating audience on both sides of screen and charging half price for those who are sitting on the wrong side.

Dagmar Wolfski shifting to Paris. She had been chief of Universal's Berlin reading department for many years and just moved to the Paris office in the same capacity.

Paul Kohner hopping to Vienna at a moment's notice, and in the face of strong competition hiring Jan Kiepura for Universal City. To sell the idea to Uncle Carl, Kohner spent 11 minutes on the transatlantic phone.

Willy Forst changing grease paint for a megaphone. This has been his ambition for years. Actor's first megging effort is a Schubert picture, produced in Paris and with Martha Ebberth, Luise Ulrich and Hans Jaray in the leads.

Hollywood

Lynn Farnol's Hitler haircut.

Bill Quinn hitting toward New York.

Audrey Kearns now secretary to G. P. Sully.

Gus Metzger spending a few days in Portland.

Alfred Newman's office being redecorated in white.

Bob Broden, N. Y. theatrical lawyer, here for a visit.

Roy D'Arcy trying to sell his voice to local radio stations.

Dorothy Lewis and her sister, Blanche, are going places.

John Zanft and Winnie Sheehan had lunch together last week.

Pat West working so regularly he can't find time to play benefits.

Evening roller skating on boulevards now quite the thing.

William M. (Bill) Roddy has opened a beer establishment in Hollywood.

George Somnes has been handed a one-year directing contract by Paramount.

'Tickets for Two,' title of first Laurel and Hardy comedy the new season.

Jack Gain of Fox taking his two-week vacation in the northern part of the state.

Harry Lustig recuperating at Palm Springs after a severe bronchitis attack.

Ken Maynard back after flying his family to and from the World's Fair in his plane.

Lynn L. Edwards is on his way east by auto to make a N. Y. trailer company connection.

Frank Sever skippering a fishing boat between Manhattan Beach and Mexico for the summer.

Picture mob giving the Cocoanut Grove a big play with the return of Abe Lyman and his band.

Picture crowd are pulling the 4 Sunday afternoon cocktail parties. Everyone takes their turn.

Fox-WC suburban houses are billing Baby LeRoy ahead of Maurice Chevalier on 'Bedtime Story.'

Milton Kibbee has been spotted for a part alongside brother Guy in Columbia's 'Lady for a Day.'

James Hanley has motored back to New York with his family. He may rejoin Shapiro-Bernstein.

Robert Barrat draws a termer at Warners following his work in 'Lilly Turner' and 'Heroes for Sale.'

Katharine Hepburn and Irene Dunne returned to the Radio lot over the week end after N. Y. visits.

Harry Warren and Al Dubin are still wondering why two couches were put in their office at United Artists.

In the absence of Mary Pickford, Countess di Frasso is functioning as the social guide for the 'Pickfair' following.

Sid Hyams, English exhibitor, is over from London to give the film lost a friendly inspection, accompanied by Mrs. Hyams.

Barney Hyman, who operated the Club New Yorker here, to Chicago where he hopes to open a nite spot. New Yorker went into receivership, and closed.

Wolfie Gilbert says he received a wire from Radio City requesting permission for Ferde Grofe to make a 'tune poem' out of 'Waiting for the Robert E. Lee.'

Richard Dix, the missus and baby are at Dix's hideaway ranch, the most remote retreat of picture stars, for a two-weeks' holiday before he starts 'Bird of Prey' for RKO.

Previous story in VARIETY stated a film company was utilizing the wrecking of the Breakers hotel, Long Beach, for scenes. The Breakers, undamaged by the recent quake, is not being turn down, is open, and stayed open throughout the late shiver. The Virginia hotel is the one being dismantled.

The Hague

By M. W. Etty-Leal

Johan de Meester has organized a new drama stock.

'King Kong' strong at Apolle cinema in third week.

First heat-wave of the season, but did not last longer than a week.

Charley Chase here on short visit; has to be back in Hollywood June 15.

'Dietse Spelers' Dutch legit company led by Verkade en van der Veer, off to Dutch West Indies.

In Circus Carre, Amsterdam big vaudeville show with wrestling thrown in as well, top seats only 50 cents.

With Jack Payne's tour here, distributor of United Artists released 'Say It With Music', featuring him and his band.

Odeon Cinema, The Hague, reviving 'The Big Parade.' As a silent it enjoyed great success here, but pacifists have big voice now.

Fritz Hirsch company getting ready to go to Paris. The Berlin experiment in the Schiller Theatre was a flop. Cost Hirsch and Heim a fortune. Both are Jews.

Captain Sears, who pinched German swastika wreath laid down by Hitler's envoy to England, crossed over to Holland for a lecture. Full house gave him warm reception.

A. V. R. O. Broadcaster, starting as a novelty, mysterious radio-plays by van 't Veer, Dutch journalist. Film fans have to guess who is the villain. Who guesses right, gets a prize.

OBITUARY

CHRIS O. BROWN

Chris O. Brown, 57 years old, for years in charge of the New York office of Sullivan & Considine, where he booked the circuit, and later with the Shuberts as theatre manager, died at his Los Angeles home Sunday (11). Brown had been inactive since coming west three years ago.

He is survived by his wife, known on stage as Julia Gifford, and two daughters.

JAC TUCKER

Jac Tucker, the vaudeville team of Williams and Tucker, died at Long Meadow, R. . June 8. Tucker with his wife, Eva Williams, came into vaudeville from the combination field with a sketch 'Skinny's Finish,' written by himself. Their success was immediate and the original skit was followed by others. Their success led the late Jake Rosenthal to offer the pair a starring tour in a play in extension of the Skinny series. The deal went cold when Tucker refused to make changes Rosenthal felt to be necessary and was deaf to all suggestions of arbitration or compromise.

During the White Rat strike Tucker was one of the leading agitators and got in disfavor with the vaudeville powers, killing off his stage career. Later he tried writing motion pictures, but the same stubbornness which led him to give up the starring tour operated against him in a business where a work never gets to the screen unchanged. He did a little work for the old Lubin company and then dropped from sight. Few of his theatrical friends saw much of him after that but it was the impression that he was supporting himself with his art novelties.

He had a novel style of caricature, using a fine brush instead of a drawing pen, and could have achieved fame as a cartoonist, but for the trait which had spoiled his other opportunities.

WINCHELL SMITH

Wincheil Smith, 62, died at his home in Farmington, Conn., June 10. He had been in failing health for some time and recovery had been pronounced impossible.

Originally an actor, he presently turned his attention to playwriting, and his first play, 'The Fortune Hunter,' was staged in 1906. His most famous creatio.. was 'Lightning' in which Frank Bacon played on Broadway for years. Bacon was the original author of the idea, but it was Smith who made the script practical. Prior to his writing work he had been producer with Arnold Daly of several Shaw plays and had mastered the tricks of stage craft. He dramatized 'Brewster's Millions,' which enjoyed a highly profitable run, and wrote, among others, 'Turn to the Right,' 'Officer 666' and 'Thank You.'

He made his home after his retirement from active work in an old farmhouse in Farmington and kept in operation an old grist mill which had been built in colonial times.

Mrs. Smith died about a year ago.

CHARLES T. BORDLEY

Charles Torrence Bordley, 52, died in Saranac Lake, after an acute illness of a month. For ten years he had made his home there.

Prior to his breakdown in 1922 he was associated with Nat Goodwin, Clifton Crowford, Richard Mansfield and Robert Mantell. He played in 'The Kiss Burglar,' 'Spring Chicken,' 'Florodora' and 'The Prince of Pilsen.' He was also a producer of many vaudeville acts that toured the Keith circuit. His widow, Florence Snyder Bordley, and two sisters survive. Interment Saranac Lake.

FRANK R. WHITNEY

Frank R. Whitney, 48, boxing promoter, dance hall and amusement park operator here since 1916, but better known in the ring days of his career back in 1914 as 'fighting carpenter,' died at his home Dubuque, Ia., from heart attack.

FRED GLEASON

Fred leason, 79, veteran stage player died in St. Luke's hospital, New York, June 9. He had played with Jane Cowl, Marjorie Rambeau, George Arliss and others and had done considerable screen work.

His last appearance was in the Guild production of 'Good Earth.'

ERNEST BRU

Ernst ru, 47, was instantly killed June 5 when he lost his balance and fell from a sixth story window in his office at 729 5th avenue. His body struck the spikes steel railing which guards the entrance to the subway on the north side of the building, and, glancing off, struck a woman who was descending the stairway. She received serious injuries.

He was an importer of foreign films and it was stated that it was apparent that his financial condition had nothing to do with his mishap, which, it is believed, was caused by overbalancing in trying to open the window.

LEEDS BAXTER

Leeds Baxter, 50, assistant manager to the Metro studio, died of a heart attack in his sleep June 9, in Los Angeles.

Born in Brooklyn, Baxter entered the picture business as accountant with Jesse L. Lasky films in 1911. He went with Douglas Fairbanks as business manager and later was general manager of the Marshall Neilan productions for five years. He has been at Metro for the past eight years as assistant to M. E. Greenwood.

Survived by widow, mother and sister.

JULIA SWAYNE GORDON

Julia Swayne Gordon, 54, actress, died May 28, in Los Angeles, following a protracted illness. A protege of the late Jessie Bonstelle, Miss Gordon began her film career in 1905 with the McCullum and Parker Studios. In 1907, she became a star of Vitagraph and remained with the company until it dissolved in 1917. She was taken to Hollywood in 1923, by Rex Ingram for one of the leads in 'Scaramouche,' and since has appeared in many productions. Deceased is survived by her husband.

JAMES M. BRADFORD

James M. Bradford, 89, died in Akron June 9 of a paralytic stroke.

He was the heavy menace in Buffalo Bill's 'Prairie Flower,' and had played with Edwin Booth, McCullough, Barrett and the Davenports. During his stage career he met and formed a friendship with Abraham Lincoln. In his later years he was chaplain of the Akron G. A. R. post, having enlisted when 18 years of age.

CHARLES MEADE

Meade, , for 20 years doorman at the old Orpheum, Winnipeg, died here recently. Many of the old vaudevillians will remember Charley when they played at the town's leading vaude house, the Orpheum, which now is known as the RKO Winnipeg, changed to pictures—and which now is dark.

SOL CLARK

Sol Clark, 50, purchasing agent at Metro studio, died at his Glendale, Cal., home Sunday (11) of heart disease, while sleeping.

He had been with Metro since 1924. He is survived by his wife.

ISAAC LOWENSTEI

Isaac Lowenstein, 82, operator of the Majestic Theatre, Oklahoma City, for many years, died June 1, at his home. Lowenstein, who was born in Germany, came to Oklahoma in 1889. Since his retirement the Majestic has been operated by his son, Morris.

FELIX A. BAUER

Felix A. Bauer, 88, concert pianist, died in White Plains June 10. He is survived by three daughters and two sons.

JOSEPH T. ICKARD

Joseph T. Rickard, 50 years old, known on the screen at Kalla Pasha, died Saturday (10) of a heart ailment at Taimade, Cal.

Mother, 74, of Jack Tebo, Chicago agent and producer, died May 28 in Chicago from pneumonia. She was widely acquainted among performers through her .

other, 65, of Maxwell Stiles, sports writer for the L. A. 'Examiner,' died June 4 in Los Angeles from a heart attack. Deceased is survived by four children.

Mother, 51, of Robert Coleman, died in Los Angeles June 5, after three weeks' illness. She is survived by her son, now appearing in the prologue of 'Gold Diggers of 1933' at Grauman's Chinese theatre, and a daughter, Lois Jahan.

Father Joan Burgess, former Follies girl, died in Saranac Lake after an illness of three months. His wife, son and daughter survive.

Wife of Francis Ortega, editor of 'Cine Mundial,' South American and Spanish fan publication, died recently after brief illness.

William Morris

Like a Champ

(Continued from page 51)

some money and quit the racket. Training is hard work for him, but that he can get in condition is attested by his form pf Thursday.

Betting at rigside was 13 to 5, favoring Schmeling. That Baer would kayo the German brought long quoted odds, but the books refused to lay the price. Most of the Baer money came from out of town and at the last minute.

Baer entered the ring with the Jewish double star on his trunks. That was part of the bally. He later stated one of his parents is a Jew.

He looked at his puffed nose in the dressing-room mirror and said: 'They thought I was a Hebe and now I look like one.'

There were only four sports writers who picked Baer in print—Hype Igoe of the New York 'Journal,' Ed Neal of the Associated Press, Mark Kelley of the Los Angeles 'Examiner,' and Jim Tully, who wrote a story at ringside.

Ringside press workers sure earned their salaries. The reporters were dripping wet under the intense heat from the ring lamps. Even Damon Runyon, who never gets steamed up, offed coat and unbuttoned the collar. They had to wring Jimmy Dawson out.

Some of the boys were sweating out Dempsey's beer.

Fight started at 9:25. The mob in the Tavern dallied over cooling drinks. Some started for the Stadium at nine—and didn't see the fight, which had been scheduled for 10 o'clock.

Burley Clothes Buying Sure to End in Grief

Syracuse, June 12.

Nathan L. Robbins, former lessee of the Ritz, Temple and Eckel theatres here, could not be located by a process server at the former house, his last local venture, when he went there to serve papers in a suit for $65.54 brought by the Royal Uniform Company of Rochester.

As a result, an order for service by publication was granted by Municipal Judge B. B. Parsons. Suit against the showman, now said to be in either Utica or New York, is for uniforms for a ticketman and a doorman, caps and emblems.

Robbins withdrew from the Ritz some weeks ago following the sudden closing of a stock burlesque troupe installed by Emmett Callahan.

Vaude House Reviews

Downtown, L. A.

(Continued from page 42)

or pic houses. Miss Wilkins, with male partner, does nifty ballroom stepping, after which the male does all sorts of legomaniacal gyrations along the lines that Maurice Diamond was noted for some years ago. Then Miss Wilkins returns with a Spanish hip shaking offering that proved most adequate. The third member of the company, a statuesque blonde, next trots forth with acrobatic contortion work, the edge of which might have been taken off a bit by the previous act. But the girl managed to show some springs and splits that really enthused the mob out front. Finale was a smart rhumba by Miss Wilkins and the male to good outfront returns.

Next to closing spot had the Stroud Twins. Boys feel that talk now is their forte. However, if such should be the case, they might get some material. The vintage of what they presented and thought was funny was even discarded years ago by the Rice Brothers as antedating the first James Madison budget. Then the boys go a little raw on some of their quips, which was even obvious to the audience, which was hushed by the remarks. Acrobatic dance and tap stepping was conclusion of the turn for the boys. They tried an encore of comedy acrobatics which was unfunny and kind of delayed the start for the Four Jays, male comedy acrobats, who closed the show. Latter turn has a slow ground routine which clicked nicely but would have been of show-stopping proportions had not the show been deluged with antics of their variety prior to their entrance.

Show cost little over $900, and looks as though it were a good buy as far as individual value is concerned for the house.

Universal weekly and 'Private Detective 62' were the screen accessories this week. Trade at opening show just fair and not what house usually gets with its 25c bait for the early birds. *Ung.*

MET., B'KLYN

Brooklyn, June 10.

If radio means box office, then the Metropolitan this week should do better than average. Of the six acts on the show, three are from the ether waves, Edwin C. Hill (New Acts), Street Singer (Arthur Tracy) and Stoopnagle and Bud.

While latter two have been around on stage engagements for sometime now, it's new to Hill, the CBS commentator. Hill, a political reporter, ought to do some attracting over here. Along with the other two air acts, stage show in general and the picture, 'Eagle and the Hawk' (Par), Met makes a bid for business that's strong. The Par picture is among those which Loew's gets first run for downtown Brooklyn as a result of the darkening of the Paramount.

Hill is given fourth spot on the six-acter, doing a topical commentating routine in a broadcasting set, while the Street Singer gets the better position, fifth. Tracy has improved considerably since he first struck vaude, and over here Saturday afternoon came close to stopping the show. He did four numbers, finishing up with a couple gags around kids who look for autographs. They're both okay and kill any audience idea Tracy hasn't got a sense of humor. Maybe vaudeville's developed it for him. At first he always seemed rather stiff. That's all gone now.

The other ether turn, Stoopnagle and Bud, is on second, whereas usually spotted farther down. They do about the same routine they have right along, and on finishing, intro Artie Lang, the yo-yo manipulator, billed here as an added novelty attraction. Two radio boys also mix into the Lang act, together with Georges Campo, opener. Campo shows all he can do the yo-yo trick, too. Game, originally from Philippines, is pop with the kids.

Ethel Parker and Sandino (New Acts) close in a song-and-dance flash that makes the grade nicely and over here scored for a finish effectively in a scene built around 'The Bolero.' Campo, on the other end of the show, opened good in his comedy acrobatic double. He's about the closest to Harry Langdon vaude has found. Pantomime all the way through, with that Langdon blankness emulated for good results. A Mahoney off-to-Buffalo is also included.

Considering the weather, summer vacations, golf, the race track, rides in the country, swimming, roller skating, bicycling and 3.2 beer, Met Saturday afternoon was showing a pretty good business.

House is comfortably cooled, but that trailer about the cooling system is probably the poorest written any major chain ever projected. And, to make it worse, trailers are laid on heavy over here. *Char.*

Holborn Empire, London

London, May 29.

Roy Fox and band head the bi this week, with band leader straight salary, preferring to know at the beginning of the week what he is getting rather than take a chance with current climatic conditions, which are against show business. Opening night house was about 80% capacity, and looks like both management and Fox will be satisfied with the week's trade.

Fox was asked to play the Palladium some months ago, but turned offer down as not being ready yet for vaudeville, which was a good idea, as his is one of the biggest names on the air and he cannot afford to take chances on 'personals.' Band is an aggregation of 16, including Peggy Dell, the pianist, who warbles. Miss Dell, who got a reception every time she approached the 'mike,' is quite popular on the ether as part of the Fox outfit. She sings a la Sophie Tucker, and with Soph away from here for a few years her adherents are beginning to forget the difference. Several good crooners among the batch, with Jack Plant at the head. Although the band is more than 50% brass, it is played in such a subdued manner that it is never rasping or loud, a fault with most of the local bands.

Band consumed 40 minutes, including two encores Fox was forced to give to pacify the uproarious house. But even then they were not satisfied, with the mob howling for more.

Rest of the bill included Jack Daly, Irish singer with chatter in native brogue. Some of his gab was not new, but he has a way of selling it. His breezy personality should help to get him into the West-End.

Lucan and McShane, very clever comedy couple, particularly Arthur Lucan as an old hag match-seller. Act has been a long time getting a break, but it has arrived. Scott Sanders scores mostly with the old standby, 'The Oldtime Actor.'

Trio Andree, billed as continental dancers, are really three locals, two men and a woman, with a good semi-comedy acrobatic number. Michael Arnaud, one of the boys, is Scotch, and was formerly with the Malinoff Quartet. Murray and Mooney, a couple of comedians of the old school, with the straight man a hindrance. Jean Florian, a youthful juggler of the Bob Ripa school, but not so finished.

Opening were Dekker and Pan, balancing act, with woman as the understander, and closing were the Two Bells, aerial gymnasts.

House was to be one of the 23 to be closed by Gaumont-British during the summer, to reopen Aug. 7, but was given a reprieve, which was a very sensible move, as house would never have regained its lost clientele.

LETTERS

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WIRTH WINS IN HAMID ACTION

After reviewing testimony for four months Ingraham, in the Supreme Court, N. Y., handed down a decision in favor of Frank Wirth, whom George Hamid alleged had breached their contract to stay out of the booking business, signed when the latter took over the Wirth & Hamid fair booking enterprise in 1931. Wirth had been conducting a one-ring circus, and when he sought to book it with fairs, Hamid contended that the Wirth show transaction was no different from booking of individual acts, and sought an injunction.

Court declined to restrain Wirth and decided that Hamid was attempting a revision of the contract. In refusing to permit such changes Justice Ingraham said:

'The contract as it now reads does not prevent the defendant from doing the acts the plaintiffs complain constitute a breach of the agreement; it is clear the contract was carefully prepared and that the parties to it were thoroughly aware of its provisions; the provision which the plaintiff Hamid now seeks to have incorporated in the agreement could have been included before the parties signed the document. The reformation sought may not now be made by the court'.

Ralph Hankinson was coupled with Hamid in the suit which has been in court four times.

About $16,000 held in escrow will now be released to Wirth. It is part payment of the purchase price Hamid agreed to pay Wirth for his half of the agency. Latter had received $45,000 when the dispute arose. Wirth sold out for $75,000, Hamid taking over some copartnership obligations, including Wirth's liability in the Queensboro theatre. Understood the duo split because of the financial difficulties which arose over the theatre.

Race Problem Bobs Up At Chicago Exposition

Chicago,

Cafe de Alex in the Century of rogress exposition is charged with discrimination against negro patrons by T. P. Scott, colored, of Oklahoma, student at the University of Chicago. Scott took his complaint to the National Assn. for the Advancement of Colored People whose attorneys, W. H. Temple and Graham T. Perry, have prepared the action.

Flat refusal to give service and a request for Scott and his girl friend to scram is alleged to have been made by the cafe manager.

TOUGH ON SHOWS

Dubuque, Ia., June 12.

Outdoor amusement enterprises will find the going tough in getting worthwhile spots in this neck of the woods. B. G. Pierce, Cedar Rapids, roller rink operator, found that out when he applied to the city council for a permit to operate a rink at Third and Locust streets. Only 62 residents and property owners within a radius of several blocks remonstrated with the council resulting in refusal of a permit for the roller rink.

Carnival Routes

(Current Week—Week June 12)

Barber, J. L.—Union.
Barlow's Big City—Gillespie.
Bockus, Curtis L.—Sanford, Me.
Buck Expo—Yonkers.
Castle, Ehrlich & H.—Sioux City.
Coleman Bros.—Westerly, R. I.
Conklin's All Amer.—Timmins.
Crafts 20 Big—Monterey.
Dee, K. Greater—Cambridge.
Iowa Amer.—Melcher.
Kilonis, John D.—Concord.
Landes, J. L.—Eureka.
McFarland, Red—Dallas, Tex.
Modern Expo—Phillipsburg, N. J.
Monarch Expo—Greenport.
Page, J. J.—Asheville.

Circus Routes

I G. Barnes

June 12, Ogden; 13, Salt Lake City; 14, Pocatello; 15, Boise; 16, Ontario, Ore.; 17, La Grande; 18, Pendleton (mat only).

Hagenbeck-Wallace

June 12-14, Philadelphia; 15, Camden; 16, New Brunswick; 17, Westfield.

DOWN TO A DIME

Main Circus Floods Town With Passes; Takes Service Charge

Syracuse, June 12.

Setting a new low record for circus admission prices in this neck of the provincial woods, the Walter L. Main Circus played here two days last week with the tariff nominally a quarter, but actually a thin dime.

Latter represented a 'service charge' levied upon upwards of 40,000 passes distributed locally through the medium of the E. W. Edwards and Son department store by arrangement with the 'Herald,' local daily.

All you had to do to get a pass at the store was make a purchase—a paper of pins would do; moreover, a pass went with each separate purchase.

Tie-up was effected by Fletcher Smith, veteran Syracuse advance man, making his first visit home in years.

White City, Riverview Meet Expo Opposish With Reduced Gate

White City and Riverview, the two regular amusement parks of Chicago, are not sure either way as yet whether the World's Fair will make their destiny for this summer not worth living. Business has ranged from poor to spotty.

Gate admission is now 10 cents instead of 25 cents in former seasons. Concession prices average 10-15, about what they were last year. Coupon tickets upon which the 'whole family' can pass the gate without paying the dime per capita have been widely distributed.

Both parks depend upon their comparative cheapness against the World's Fair higher tariffs and 50-cent gate to give them a break with the natives. White City has established a pretentious beer garden and puts on a variety show. This is their big selling point. Riverview not to be outdone by the Century of Progress, is billing its divertissements as a Century of Nonsense. Both parks are widely billposted all over town.

Castle-Ehrlich-Hirsch Carny in Wichita Clem

Chicago, June 12.

Rather serious clem occurred about a week ago on the Castle-Ehrlich-Hirsch carnival. It was the closing night in Wichita, Kansas before moving to Omaha. What started as an everyday roughhouse between carny employes and a couple of hayseeds became serious when the lads returned with reinforcements.

In the melee that followed home town lads attacked the carnival office and tried to treat Owner Castle to a broken chair over the bean. Castle, however, was protected and escaped injury. Timely arrival of 40 state policemen ended the cornhuskers intention of making kindling out of the show.

Show is now in Sioux City (12).

IOWA FRIENDS OF BULL

Des Moines, Iowa, June 12.

Following Sec'y A. R. Corey's announcement that this year's main attraction at the fair grounds would be a rodeo and stampede, the Animal Rescue League made an attempt to put the skids under the project on the complaint that bull-dogging is bad for bulls.

'LITTLE EGYPT' CAN'T BE?

Chicago, June 12.

Oriental Village at the World's Fair has apparently been denied the privilege of presenting an attraction called 'Little Egypt.' Original lady of fabled fancy was the hot stuff of the 1893 exposition.

That an intention to revive the billing has been balked or sidetracked is reported.

BIG AIR SHOW

Tacoma, June 12.

Biggest air show in history here with 54 navy planes doing their stuff in heavens with big blowoff with christening of Navy bomber named Tacoma, Wash. Pulled crowds to county airport from entire southwest Washington, another pain in the neck for the theatre boys. Show lasted three days.

Chicago Dailies Rap Accident Soft Pedal By Expo 'Hospital'

Chicago, June 12.

Terrific windstorm accompanied by lightning and rain did plenty of damage to the light construction at the World's Fair last week. Flagpoles were splintered, awnings ripped away, and the things not riveted down were given bad spanking by the elements. Some 15 persons were slightly injured by flying objects.

Coincidental with this occurrence the dailies started breaking stories about the Emergency Hospital on the grounds which is operated by the Zurich Insurance Company as part of its deal to protect the exposition from damage actions. Hospital will not give information to the press or relatives as to the extent or nature of injuries. This is evidently from a fear of ambulance chasers.

John Guilfoyle, a lion tamer, who was clawed about the face and arms by one of his beasts, was the outstanding incident concerning which the dailies rapped the emergency hospital for trying to suppress the facts. It was hours before the seriousness of Guilfoyle's clawing could be ascertained. Dr. Frank Baylor of the Zurich staff and head of the emergency hospital told the press Major Lennox Lohr had told him 'to keep his mouth shut' and not give information to the dailies.

DAREDEVIL IS INJURED WHEN HELPERS FAIL

Buffalo, June 12.

Daredevil Darrow, wire performer, was severely injured at Island Park, Gardenville, when a number of green assistants became panic stricken as Darrow descended a 900-foot cable and neglected to catch im in a net provided for the purpose.

Darrow, who does an upside down slide hanging by his toes with light flares in each hand, was just finishing his first performance. His descent was so rapid that the flares frightened the men. They dropped the net leaving Darrow to strike against a tree several feet from the ground.

HARPER'S CIRCUS

Lincoln, Neb., June 1.

On co-op basis Fred Harper, Doc Barrett and Harry Bauer started a motor circus unit here and are making a statewide tour of the jerks. Show, a one-ring affair, plans to take still dates during the forepart of the summer and then taking advantage of last season's reluctance on the part of county fair mgrs to sign for acts far ahead to take open expo dates.

Show moves on 30 trucks and embraces about 35 performing people. Show has a street parade about four blocks long, calliope and everything.

Harry Bauer is ahead and has contracted for a month. Has a local tie-up whereby the circus sells merchants coupons to distribute with their sales, which with a dime are good at the gate. Reserve seats go for another dime and the show is laid out so nearly all the seats are reserved. Capacity about 1,000.

Show was a bit slow on the opening. Feature is the Matsumoto troupe. Fred Harper's liberty ponies, trained coach dogs and monkey appeal to the kids.

Three clowns and a bucking-kicking mule supply the finish. A seven-piece band accompanies the performance.

POOCH TRACK TROUBLES

Xenia, O., June 12.

Thirty-five stockholders in the Fairfield Amusement Park, Ltd., which in 1929 built a dog racing plant at Fairfield only to have it raided and closed the night it opened, were made defendants in a petition for an accounting and receiver filed by Daniel E. Regan, secretary-treasurer of the concern. A hearing has been set for later this month in common pleas court.

Regan asserted claims against the park's property are unpaid through the purpose for organization has been abandoned. The park, capitalized at $75,000, used the contribution betting system under a license issued by the village of Fairfield the night it opened July 25, 1929. Sheri 's deputies halted operations.

TO SELL BEER—IF

Pennsy Fair Association to Vend Brew if They Get It

Easton, Pa., June 12.

Pennsylvania fairs expect beer to wipe out the red ink this year. Every fair is preparing for reopening of beer gardens on the grounds and several large fairs, such as Reading and Allentown, plan to have several beer gardens on the grounds, having been advised that for one beer license, they can have as many spots on the ground as they desire.

Instead of renting out the beer concessions, fair managements will conduct them themselves and expect to make quite a profit. On most fair grounds the old beer gardens are still existing. Main difficulty fairs may face will be to get the beer. Breweries will not deliver and the demand is far exceeding the supply.

Wirth Circus and Rodeo Playing Same Pier in Atlantic C.

Atlantic City's two largest over the water recreation spots will be in keen competition this summer. It's the Million Dollar Pier against Steel Pier. Latter, since changing policy to go after the crowds has usurped much of the pier attendance here in recent seasons.

Million Dollar Pier's most radical change will be the replacing of its ballroom with a three-ring circus. Dancing will be relegated to adjacent space formerly given over to miniature golf courses. A rodeo will hold forth further out on the piles, beyond which will be an open air film exhibition. The daily fish net hauls will be retained.

Admission will be 25 cents to the M-D extension with no other charge. A single price for all attraction holds at Steel Pier too, but the tops there are 50 cents. No tilting prices on week-ends.

Frank Wirth will present the Million Dollar Pier circus, expanding his present one ring outfit with May Wirth the top feature. Buck Taylor, who has leased the pier, will handle the rodeo.

EXPO CABS STILL 25-10

Chicago Hacks Yield 5c.

Chicago, June 12.

Easterly sidewalk along Columbus drive approaching the World's Fair has been turned into a right-of-way for taxicabs. This gives the cabs a clear path through Grant Park up to the point where all traffic is diverted and passengers must alight to walk the rest of the distance. Besides the right of way cabs are parked for a mile in a line composed of one Yellow cab and one Checker in an alternating link.

Many squawks heard against the high meter rate of the two cab companies who have a joint monopoly ehof the town. Recent convention of cab owners was held here and dailies carried considerable publicity about the high rates in Chicago contrasted with rates in other American cities.

In an effort to quiet the rumpus with a 'reduction' of rates the Chicago cabs with 25-10 meter now announce that passengers may deduct five cents on the total of the fare. Few trips less than 55 cents in Chicago.

JUST A WILD COWBOY

Cherokee, Ia., June 12.

Freeman March put on a good rodeo and trick horse riding show on the main drag. Went over big with an audience numbering hundreds applauding gaily.

It was not so big to the copper on the beat, with the result that the show was folded on a pinch and Freeman assessed a fine of $15 on a charge of intoxication.

COUNTY NAGS WHITE CITY

Chicago, June 12.

White City amusement park on the south side got one of those brand new involuntary receiverships under the state law permitting county treasurer to move right in and grab all revenues until delinquent taxes are paid in full. White City is $75,535 behind the treasurer's idea of fully paid up. Byfield family of Hotel Sherman, etc., controls White City.

Involuntary county receiverships for the Stadium and Coliseum for unpaid taxes also loom.

MIDWAY MAY HIRE OWN CASHIERS

Midway may win a victory over the red tape of the World's Fair management if a pending compromise regarding cashiers through. At present expo hires and rotates all cashiers and charges 40 cents an hour to the concessionaires for the girls' services. Midwaymen hope to obtain the right to hire and control their own cashiers subject to supervision by the Fair.

Concessionaires point out cashiers unfamiliar with the attractions because of rotating are no asset. In the first place they can't answer questions. Secondly they have no interest in the place they happen to be stationed at the moment. Thirdly because every concession has a different price scale they are apt to be slow or confused in making change. Fourthly at 40 cents an hour they are more costly than the market rate similar services.

H-W SHOW RETURNING BEATTY FOR N.Y. STAND

Baltimore, June 12.

Hagenbeck-Wallace show played its first and only Maryland date last week, doing a day's stand at Hagerstown, and it turned out to be the worst money date the show has had this season. No excuse other than the heat.

Show skipped back immediately in Pennsylvania and is heading for New Jersey and New York City. Will hit New York City next Monday (19) and will make the longest stop of the season, spending a week in the big town. Will park up in the Bronx, opposite Yanks' stadium.

Clyde Beatty back with the show and has strengthened the running considerably. Circus is now well-organized and running is fine entertainment style under Rex de Roselli. He has eliminated the leapers which tried for a comeback last year in the Sells-Floto show, and instead is opening the circus with a costume and musical flash.

Clyde Beatty is getting the major billing of the show, with the Hanneford Family and 'Poodles,' with the Hagenbeck show for the first time after years with Sells-Floto, runner-up on poster space.

Up-State Carney's Petty Lapses Cause Ban Move

Inghamton, June 12.

Adoption of a municipal ordinance banning carnival outfits looms as a result of police court cases developed during last week's engagement of the Southern Tier Shows.

Ordinance is fathered by Councilman John B. Delavan. Violations of the sanitary code brought the arrest of two concessionaires, while a third was arrested on a charge of harboring a vicious dog.

George Connell paid a $25 fine for using a 12-quart milk can for storing molasses and Peter Stamos paid one of $50 for manufacturing and selling ice cream below the state standard.

Mrs. Florence Bender drew a $5 fine after her dog had bitten a carnival visitor.

Park Theatre Open

Youngstown, O.,

After being dark two years, the theatre at Idora Park here, one of few remaining park theatres in the midwest, revived musical comedy tab, Saturday, June 10, when the Bert Morton Company opened an indefinite engagement, changing bills twice weekly at pop prices.

Included in the company are Bert Morton, Jean Carter, Jimmy Walters, Viola Spaeth, Sally Joyce, Dorothy Arnold, Rose Fine, Dot Alexander, Paul Workman, Merc Chambers, Rose Genura and others.

Casino for many years housed well known dramatic stock companies with much success.

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VARIETY

PRICE 15¢

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COMICS RUINED NIAGARA

Beating Jinx on Freaks at Expo, Serve 'Em Up in Waldorf Manner

Chicago, June 19.

Freaks, classed as 'oddities,' supported by the prestige of Robert Ripley's 'Believe It Or Not' syndicated series, are getting an active play on the World's Fair midway. And at 40 cents they ask the highest tariff for a show at the Expo.

Admittedly freaks have been a drug on the market for several seasons. But the Ripley Odditorium's success on the Midway is pronounced and is apparently due to the scientific-journalistic-Grand Guignol gloss contributed by C. C. Pyle, operating the show for Ripley.

This Odditorium at the Fair is a lesson to outdoor showmen. It's a pit and platform display dressed up in evening clothes. The freaks are slightly above the average seen with most circuses or carney outfits. There's the rubber man, the sword swallower, the elephanted footed boy, the leopard boy, the legless and armless girl and other familiar features. Pyle located a three-year-old negro girl with four legs and three arms. She's the main feature and an attraction that may earn the concession a fortune. A freak most outdoor showmen would give their entire show to own.

Pyle has built his show like a

(Continued on page 43)

Barter Theatre Troupe Pulls a Tommy Tucker

Lynchburg, June 19.

Virginia's first barter-theatre troupe is going on tour.

The show, directed by Robert Porterfield, opened to a capacity audience last week at Abingdon in Southwest Virginia. Receipts included a live pig, a chicken and a truckload of produce, cakes and fruit. Admish, 30c., or equivalent in food.

Response was so good the troupe considering leaving Martha Washington College, where it has been given quarters free for the summer, and traveling around a bit.

Company has many Broadway sponsors including John Golden, his play, 'After Tomorrow', being the opener. Among the players are Eleanor Powers, Nell Harrison, H. H. McCollum, Robert Thomson and Agnes Ives. Prentice Abbott is stage director.

The Babies Know

Boston, June 19.

First-born of Jack Saef (Publix) just spoke its first word and it was 'conference.'

George MacKinnon theorizes in explanation:

Saef attends all the Publix meetings. Kiddie picked up the word from listening to its dad's answers to the missus' where have you beens?

With Dialect

Unless an American girl who can read only English happens to slip in accidently, the 'Miss New York City' to be picked for the Atlantic City beauty pageant through contests in the RKO theatres probably will be a grease ball.

No English language paper is on the list of 71 sheets tied up with RKO in the contest. They're all foreign papers, including three Chinese and two Japanese.

REPORT DOROTHY HALL RETIRING FROM STAGE

The theatre has probably seen the last of Dorothy Hall, at least from the inside looking out. Understood the legit actress has decided to retire.

Circumstances leading to this decision are believed to be Miss Hall's recent remarriage to Neal Andrews, cosmetic manufacturer, and her unhappy experience with 'Champagne Supper,' produced by Peggy Fears (Blumenthal) the past season. This is the show which opened in London under the title of 'The Day I Forgot,' after breaking in in Philadelphia, but which never reached New York. Miss Hall spent something like six months with the venture, during which time she drew about three weeks' salary and finally wound up in a dispute over her return transportation from England with Miss Fears and A. C. Blumenthal. Actress paid her own return transportation.

Miss Hall first came to Broadway attention in 'White Collars,' after which she attained feature billing in 'Child of Manhattan,' 'Lily Turner' and 'Supper.' A matter of coin rather than merit was reported responsible for 'Supper's' three night career in London.

1st 10c B'way House

Mayfair has been reported to the Hays Office as the initial first-run house in Broadway's history to descend to a dime admish.

While the sign places tickets at 25-40c; the Mayfair's box office, according to reports reaching Hayslites, is accepting coupons distributed in nearby restaurants, plus a dime called 'service charge.'

Mayfair is a Walter Reade house.

OUT OF THE BACKYARD

Irene Fernandez, who plays the accordion on the sidewalks of New York to support two children, may go radio. She auditioned last week for Fleischmann.

Miss Fernandez is one of the best known turns on New York's backyard circuit.

HONEYMOON GAGS FATAL TO FALLS

Once Sacred Newlyweds' Retreat Now Famous for Chemicals — Innkeepers Cherish Memories, but Fear Days of Innocent Love Gone Forever

By George McCall

Niagara Falls, N. Y., June 19.

Roar of Niagara's mighty cataract as it plunges into the gorge is mild compared to the bleatings of Niagara's hotel keepers, merchants and others over the decline and fall of what once was America's favorite honeymoon city. Where once newlyweds swarmed to the Falls, today they are a rarity. The amount of rice shaken out of brides' hair in Niagara during the past few years wouldn't keep Gandhi nourished until his next fast.

Niagara blames everything for the lack of honeymooners, but mostly it blames the stage which made honeymoons and Niagara material for gags. Niagara was gagged

(Continued on page 35)

WOMEN CENSORS GO WILD AGAIN

Columbus, June 19.

Ohio's eccentric censors are up their old stunts. After several weeks of being kinder than usual they are tearing down everything and anything.

'Eagle and the Hawk' latest to suffer, knifed so badly Carole Lombard had less than one minute left of screen work. 'International House' also clipped to a fare-thee-well, with highly advertised girls in cellophane removed completely.

Exhibs are beginning to wonder, when the usual program length feature will be cut down to a two-reeler by the Ohio ladies of the scissors. So far they have taken it on the jaw, but it can't last at this pace with everything getting some cuts now.

Even a Quivver

While Bob Hope was doing his monolog at RKO's Palace, New York, last week, the curtains behind him began to shake, momentarily breaking up the routine.

'What,' yelled Hope, 'another change of policy?'

Down Eight Ft. With Grave Diggers Is Now Coast's Best Radio Income

Ribbing a Countess

When Louella Parsons and the Countess di Frasso marched into a press party given by Gene Raymond in Hollywood recently, they incinerated the collected scribes by the chatterer asking the countess if she cared to meet anyone present, with the American noblewoman answering, after sweeping the assemblage: 'I don't think so.'

As a result, the countess has been the target of plenty of unkind comment by the fan maggies, one going so far as to say:

'I've just learned that Gene Raymond's mother is going places with him in Hollywood, and all along I thought it was the Countess di Frasso.'

TEXAS NOW WRAPPED UP IN 'BATTLE DANCES'

Dallas, June 19.

Texas, the state that thought up night baseball and started the recent yo-yo thing, has figured out another one. It's 'battle dances' and they're going a little bit crazier than usual about it.

'Battle dance' works as follows: Somebody hires a hall and sells tickets, installs two bands, and guarantees an all night event. Both bands play the night through and ticket holders dance. Along towards morning one or another of the bands, or the dancers, drop out from sheer fatigue. Generally there's some kind of a prize for whoever holds out the longest. If the town's small enough, or the bands sufficiently inexperienced, which ever ork holds out longest gets paid and the other gets thanked.

This gag has hit Texas hard, especially in the smaller spots—and a town of 50,000 is a big metropolitan center down here. Even in villages of only a couple or three thousand there's an occasional 'battle dance,' and the way the farmers grab the excuse to stay out all night is a panic. No beer in Texas yet either.

Chess-Nuts

Hollywood, June 19.

Hollywood's big brains are going in seriously for chess, some of the film mob going as far as to hire Jose Capablanca, former world's champ, to coach them on their moves.

Capablanca is at the Hollywood Chess club. Among those taking his hints on how to cop the opponent are Joseph Von Sternberg, Oliver H. P. Garrett, Grover Jones and Henry Meyers.

Los Angeles, June 19.

If listening to air programs out here, you'll be reminded of the nearness of the grim reaper. Usual air bills are interrupted with an oily tongued announcement that 'Now is the time to get that pleasant burial place' in a cemetery.

While the depression has affected all types of advertising, there has been no letup in radio business from the undertakers and cemetery promoters. One undertaker, or mortician, as they call them in these parts, has been a continuous ether advertiser for five years. Others have been extolling their burial services for two and three years.

Radio station cash registers ring to the disposal of the 'dear departed,' with competition so hot among the undertakers that they are now considered the most dependable of all Coast air advertisers.

Raising the Dead

While soft music marks many of the undertaker and cemetery programs, some of the more radical members have decided they get more interest by putting pep into the programs. One mortician features operettas, another uses historical programs, while yet another commercials a news broadcast.

Last named proves his showmanship and selling ability. The funeral biz reminder always coming after a particular piece of news that deals in tragedy.

YEAR-OLD-BABY WITH LONG FILM CONTRACT

Hollywood, June 19.

Baby Le Roy, now 12 months old, has been placed under a seven-year optional agreement by Paramount. These minority contracts must be approved by the court.

Baby Le Roy was seven months old when first appearing in pictures, with Chevalier in 'Bedtime Story' (current) for Par.

The baby's immediate salary will be $15 weekly when not working, going up to $50 a week when appearing in a picture. As each yearly option is exercised, his salary will be boosted $5 a week when idle and $10 weekly when employed.

Regular R.R. Radioing, But Only in Belgium

Washington, June 19.

First installation of radio receivers on passenger train in Belgium is reported by Department of Commerce Trade Commissioner Frick. One train has been equipped on experimental basis as added attraction to combat competition from other roads.

Pick-up and amplifying equipment is carried in the baggage coach, with speakers at intervals in each passenger car. Set-up will permit playing of phonograph records also.

Cost and Chorus Girls Spelling Death to Any Screen Musical Cycle

Following several conferences, major producers are already expressing a fear for musical shows during '33-'34. Cost is the main item and the line dancers is another.

Conceding that precision girls are easily enough obtained, the film makers hold that if musicals go cycle it will be necessary for Hollywood to use the same batch too many times, and that the public will detect the similarity in different pictures. Belief has been expressed that there is a vast difference between company interchange of stars and continued borrowing of a bevy of girls who look the same and go through the same gyrations in all such pictures.

At the same conferences producers took 'locations' under consideration. As the result there probably will be fewer company trips to the South Seas this summer and fall. The feeling reported general is that greater effort should be expended in cutting travel costs by more attention to home-town sets and scenic artistry.

Gambling Fever

Filmdom is back at the stock tape. Tipsters are around again with the sure lowdown that within the next day or so this or that company will ride up two, three and five points.

The gambling fever this time is starting out in broader fields than it hit even before the depresh. Small fry without board margin and assurance are taking to the races. They can put as low as a buck on a horse.

DIRT DELETION PEEVES ATES, QUITS PARADISE

Roscoe Ates got into a jam with Loew over dirty material and as a result was closed Friday (16) after the last opening day's show at the Paradise, New York. The picture comedian played the Capitol on Broadway last week and was asked to delete some allegedly objectionable material at the Paradise.

Loew claims Ates did not comply at the first show in the Bronx house and was again cautioned. He cut as ordered at the night show when caught by one of the Loew bookers, but refused to take a bow, the Loew office charges.

The cancellation was mutually agreed upon and Joe Morris went into the Paradise in Ates' place, Saturday. Ates' next week's booking at Loew's Valencia, Jamaica, was also called off, with Belle Baker set as substitute.

Gable Does Run Out, So Raft in 'Bowery' Part Tailored for Him

Hollywood, June 19.

George Raft, the original choice for Steve Brodie in 20th Century's 'Bowery,' has finally been borrowed from Paramount for the part.

When Paramount at first decided to use Raft in a picture which would conflict with the production schedule on 'Bowery,' 20th sought Clarke Gable from Metro for the part. Gable, however, on the advice of his physician, left Saturday (17), accompanied by Mrs. Gable, for Alaska, with Par finally granting a loan of Raft.

In 'The Bowery,' Jackie Cooper and Wallace Beery, both borrowed from Metro, will again be bracketted.

Jackie will play Swipes, a newsboy, in the screen adaptation of Michael Simmons' and B. R. Solomon's novel, 'Chuck Connors.' This renews the Beery-Cooper combination which hoisted the boy to top ranks in 'The Champ.'

LaROCQUE AND BANKY BACK

Made 'Iceberg' and 'Rebel' Abroad

Hollywood, June 19.

Rod La Rocque and Vilma Banky were reported leaving Berlin for America on June 17, having completed their respective leads in Universal's 'S.O.S. Iceberg,' and 'The Rebel.'

With them on the way back is Bob Fellowes, assistant to Tay Garnett, who megged the arctic special in Germany and Greenland. With 'Iceberg' in the can, Garnett is remaining in Berlin another month to cut it.

'Rebel,' in which Miss Banky was featured with Louis Trenker, was made in the Tyrolean Alps.

Lackaye, Jr., Author

Warners has purchased through the Morris office an unpublished play, 'Miss Benton, R. N.'

Authors are Wilton Lackaye, Jr., son of the late actor, and Florence Johns.

Coast and Convention

Hal Horne, UA's publicity-advertising head, and his next of aid, Ed Finney, leave for the coast Thursday (22) to contact the studio prior to the convention in Chicago, which they will attend on the return trip.

Convention is dated for July 12.

Will Mahoney's Shorts

Hollywood, June 19.

Will Mahoney arrived here by plane today to make a series of shorts for Columbia.

Deal was arranged by Ralph Farnum.

9 Months' Vacation

Hollywood, June 19.

Marie Dressler will next make 'Christopher Bean' for Metro, and then go on a nine-months vacation to Europe.

SAILINGS

June 30 (New York to Stockholm), Edgar Bergen (Kingsholms).

June 30 (New York to Southampton), Sid Hyams (Majestic).

June 29 (New York to Paris) Arthur W. Kelly (Berengaria).

June 27 (New York to Cairo) Norman Frescott (Exochorda).

June 23 (New York to Paris), Jack Koepel (Olympic).

June 17 (London to New York), Bernard Mills, Slate Bros., Bert Wheeler (Berengaria).

June 17 (London to New York), Jerry Horwin (Franconia).

June 16 (New York to Milan), Paul Lamonte (Europa).

June 15 (New York to Naples) Mr. and Mrs. William Gaxton, James M. Nauity, Leonard Liebling, Count Carlo Dentice Di Frasso (Conte Di Savoia).

June 15 (New York to Bermuda) Mr. and Mrs. Abel Green (Queen of Bermuda).

June 14 (New York to London) Henry Spitzer (Majestic).

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WILL MAHONEY

Jimmy Starr in the Los Angeles 'Herald-Express' said: 'Blase and jaded Hollywood was snapped bolt upright with the appearance of Will Mahoney, New York's best show stopper. He panicked 'em. He literally tossed them in the aisles. They yelled and applauded with sincere and suppressed delight."

Direction
RALPH G. FARNUM
1560 Broadway

Too Many Talent 'Loans' at Metro; Actors Worn Out

Hollywood, June 19.

Some producers are complaining that Metro's willingness to loan its name players is developed only when through overwork actors are unable to give competent performances. Of no particular usefulness to Metro, they are farmed out to other companies when they should be resting, it is claimed. This yields a profit to Metro, but it's not so good for the borrowers.

A current case is Myrna Loy, loaned by Metro to Jesse L. Lasky for 'The Worst Woman of Paris.' Reports current that the actress went to Lasky and said: 'I think it is only fair that you should know my true condition before putting me into your production. Then, if you still want me I will play in the picture. I have worked 44 weeks out of the last 52, and am under the care of a physician. In the last production I made at Metro I collapsed and they had to take one scene 30 times before the director gave it his okay.'

Lasky had not been informed Miss Loy was ill. He refused to take up the loan. Miss Loy has left for a month's rest.

A somewhat similar situation developed over the proposed loan of Clark Gable to 20th Century for 'Bowery.'

This move led to a decision to wait the production until his return, but time presses and it was finally decided to put 'Bowery' into production with George Raft, borrowed from Paramount, in the part Gable was to have played. Raft had been selected for the character but was dropped when it was found that Gable would be available

Hollywood Gals Again Eating

Resumption of Musical Pix Puts Chorines Back in Money

Hollywood, June 19.

Resumption of musicals has the town's chorus girls eating again—and on their own.

Quite an exodus from the Studio club and from the homes of relatives to ritzy apartments, all because the girls are in demand with around 600 on payrolls at the various studios within the next week or so. Chorines are drawing down from $60 to $85 weekly, important dough these days since many of the girls have been between pictures for a long dry spell.

Femmes engaged for the musicals come from the chorus and extra ranks, as no dancing demands are made upon all the girls needed. Studios fill in the front ranks with steppers and just use the lookers for the formation work.

Extent of the current shortage is seen in Sam Goldwyn's attempt to recruit girls in San Francisco for 'Roman Scandals.' There are also jobs for the chorines in 'Footlight Parade,' 'Lilies of Broadway,' 'I Married an Angel,' the Ed Wynn and Marion Davies pictures.

As a Bridge Player Chico Unknown

Marx Brother Surprised World Knows Him Only as Funny Man

Hollywood, June 17.

'You know,' said Chico Marx, 'that I was surprised how few people knew what a great bridge player I am. When VARIETY came out last week exposing me as the greatest bridge player in the world even close friends came up, saying: 'I didn't know you played bridge so well. I thought you were a piano player.'

'You know when people call me a piano player it burns my wife. I'm not a piano player to her. To her I'm the greatest piano player in the world. I don't know what you call it. She has a special name for, like piano-virtuoso. That may not be it, but it's along her idea.

'It's nice when your wife thinks of you that way, but I don't want to be the too many greatest of everything. I'm satisfied to be the world's greatest bridge player until bridge passes out, and then I suppose I'll take up roller skating.

Too Good

'It's not so easy for me to get a bridge game now either. People saying, 'Hey, bo, you're a shark.' And instead of playing for 25c a point the best they'll do with me now is 1/10th of a cent. If I have to keep on playing for 1/10 of a cent I'm going to tell the other Marx brothers that we've got to go back to work in the show business. I don't intend to waste the best eight years of my life excepting the days when I first got married learning how to play bridge and then have it all go to hell at a tenth of a cent a point.

'It's pretty tough to get a rep as the best bridge player in the world. Easier in the money way if they call you a chump. Even a novice will play a chump for 10 cents a point, but when people say, 'that's Chico Marx,' everybody else says, 'Ah,' and no one feels like playing that day. I thought to handicap the crowd out here with me playing for 25c a point and let them play for 1c. But a couple of fellows I told that to said:

'Don't be a sucker. That's a tip-off. You'll never get a game that way. You cry and ask them to play you 25c against your 15, and then if they don't do it you cry some more.'

Zeppo Sore

'Zeppo is hanging around, too. He's grouchy because I said he couldn't play in the same game as me. He wants to play me a series of two handed games at $1 a point. I spoke to an expert accountant about that and found out I couldn't make any money if I won; that whatever Zeppo lost I'd have to loan him, and to loan Zeppo money I'd have to borrow it from Groucho, which would make it tough for both of us because Groucho wouldn't loan it to me.

Of course I might be able to get some money from Harpo, but that Harpo! You can never locate him. He's always around with dames somewhere. If he gets $2 from somebody he takes a dame to a prize fight, and if he only gets a dollar he sits on a bench with 'em.

Sure Dough

'It looks as though I'm the only sure money maker in the Marx family because I play bridge and I can't lose. The Marx system is perfect. I think I'll open a correspondence school about it. Call the thing the Sure Fire Bridge System by Chico Marx. You can't lose and you don't have to teach it to your wife. Then sell my book besides. The books are going for a dollar if they sell. Besides, my system in the book, I'm going to have some of the best gags the Marx Bros. ever lifted.

'Don't worry about me. I'll be all right. Los Angeles is the cheapest place to live I know of. Just think, 25 oranges for 15 cents and two dozen sweet corn for 20c. Only 45 cents for us to live a week on. I can make 45c. any afternoon playing bridge for 1/10th of a cent and split the oranges and the corn among the brothers at that. So you see we're all fixed, even if show business goes bust.'

Saloon Names

Hollywood, June 19.

Ed Burke and George Bagnell are to be immortalized by

Studio had to have a name for an Irish saloon in 'Paddy' and made it 'Burke and Bagnell, Props.'

AS USUAL INDIES HUNTING SUPPORT

How come that the Progressive Motion Picture Producers' Association, indie outfit, has only seven signatories, instead of 12, as figured on, was recently revealed. Organization of the association has not yet been recorded in Albany, but apparently shortly will be.

In scouting for additional signatories to an indie producers' pact, the lawyer instrumental in fomenting interest, found that one of the prospects preferred to become a member of the Hays outfit, if he could.

A second prospect was advised by his attorney not to hook up with any indie movement.

The whole thing lends another curious angle (on just how difficult it may be to get any kind of picture men to band together and stay that way. Especially, the indies.

GESSNER FAMILY AFFAIR

Two Brothers First Time Film Scribbling—Taken by WB

Burbank, June 19.

Warners are now employing the Gessner brothers, latter's first studio experience.

First they engaged Robert Gessner, who wrote 'Massacre.' Last week along came his brother Harold, who has a story, 'Black Earth,' dealing with farm life. WB liked it and also gave him a contract. He is doing a script under the supervision of Robert Presnell.

Arthur Landau was responsible for the merger of the Gessner brothers on the WB payroll.

Frances Fuller in Lead

Hollywood, June 19.

Frances Fuller, given a term contract after Paramount saw rushes of her in 'One Sunday Afternoon', was chosen for lead in 'Alice in Wonderland'.

Despite this Paramount carrying on extensive campaign for unknown to play part.

Horse Tips Spence Tracy

Hollywood, June 19.

Spencer Tracy fell from his horse while riding in bridle path in Beverly Hills, suffering body lacerations.

Result is Fox will hold up 'Shanghai Madness' until after middle of week when he can return.

THEY'RE FALLING

Even Screen's Western Stars Get That Yen for the Stage

Hollywood, June 19.

Yen of the picture mob to work in those little theatre productions around Hollywood has affected even the western he-men stars. Tom Tyler will do a part in 'Plough Boy,' new play to be given by the Little Theatre of Beverly Hills.

Oliver Hinsdell, Metro talent coach, is producing the show which opens June 27. Play is by Paul Fort. Bodil Rosing, Russell Simpson and Richard Beach are in the cast.

STUDIO CHIEF FAMINE

'M-G-M Night' Flops at World's Fair Sans Harlow; WB May Take Studio

Chicago,

Metro-Goldwyn-Mayer night at Hollywood-at-the Fair last Friday (16) was a fiasco when Jean Harlow at the last moment and by phone announced herself as indisposed. Some 2,000 persons were reputedly in attendance. Having nobody to introduce from M-G-M the concession announced that refunds on the 40c gate admission would be made. Few people asked for refunds.

Fred Barto, attached the M-G-M exchange here press agent was the chief victim of the Harlow walkout. Couple of tables full of newspapermen and women together with A.P. and U.P. representatives were present at 's Group of Albertina Rasch girls plus Jean Harlow was to be the high light.

Hollywood-at-the-Fair has been running in tough luck. Opening night was messed up when gate crashers by the hundreds jammed the place and practically prevented the ceremonies. Quite a few celebs showed up but ducked early in the evening because of the jam. Irene Dunn, escorted by Niles Trammel, NBC vice-president, left before 10 p. m. to escape the gawks.

ismal Night

After heartbreaking experiences all evening the premiere was crowned at 2 a. m., when the lights blew out. This not only ended the party but prevented Hollywood from operating over its first weekend. Thereafter business was very disheartening.

Metro-Goldwyn-Mayer night was the first and hopeful tie-up. Concession took paid space in the dailies to advertise it. This fact alone made the press feel kindly as practically none of the World's Fair attractions have spent any money for gate lineage and it was a pretty precedent.

Meanwhile Mel Brown is in town and a deal is reported very warm for Warner Brothers to take over the picture exhibit part of the concession which also includes radio broadcasting studios, beer garden, shops, etc.

'Star' for Hopkins

Hollywood, June

With Miriam Hopkins being considered for the title part, Paramount has purchased 'Shooting Star,' in which Francine Larrimore is now starring on Broadway.

Play, which tells the rise and fall of an ambitious stock company ingenue who becomes a celebrity, is authored by Noel Pierce and Bernard Schoenfeld.

Baxter-Lowe Set

Hollywood, June 19.

Edmund Lowe looks set in a deal with Fox to play with Warner Baxter in 'Frontier Marshal,' again bringing together the combination which appeared in 'Old Arizona' and 'The Cisco Kid.'

'Marshal,' dealing with incidents from the life of Wyatt Earp in Dodge City and Tombstone, is being prepared by Dudley Nichols, who arrived from New York Thursday (15). Production is scheduled for Aug. 1, under Sol Wurtzel's supervision.

Life Returns at Roach

Hollywood, June 19.

Roach lot goes into production June 26, starting with a Laurel and Hardy, 'Tickets for Two.'. Will be followed by an Our Gangster.

Second L & H short will be about a pair of radio car policemen and has been dubbed 'Calling All Cars.'

BUSFUL OF GALS

From N. Y. to L. A. — With Exploitation Stop-Overs

A special bus, chartered by Metro, left New York Wednesday (14) for the coast with a troupe of Albertina Rasch girls engaged for 'Hollywood Party,' screen musical.

For exploitation purposes, MG arranged for stopovers in Buffalo, Cleveland, Toledo, Chicago, St. Louis, Kansas City, Denver, Albuquerque, Flagstaff and Needles. Bus gets into Los Angeles June 23.

Bert McKenzie was assigned to handle publicity on the bus thing as far west as St. Louis, Claude Morris taking charge from there on. Miss Rasch, herself, left New York by train a couple weeks ago.

CARROLL'S 'VANITIES' GOING INTO PAR PIC

Hollywood, June 19.

'Murder in the Vanities,' Earl Carroll's next Broadway musical, has been bought for screen treatment by Paramount. Deal includes the proviso that Carroll comes here to aid in production, especially in picking and directing the femme chorus.

Musical, written by Carroll and Rufus King, is scheduled for Broadway showing in September, with the Hollywood production to follow shortly afterward.

Carroll has been tied up for at least five weeks by the studio.

Pair of L. A. Lawyers Try Hand at Producing

Hollywood, June 19.

Local attorneys going into picture producing, having tied up with Sid Algiers to form Sterling Pictures Productions. Company will make four pictures on the Universal lot next season for U release.

Lawyers are Philip Krasne and Harry Scheinman of McFarland, Scheinman and Krasne, who are officers of Sterling. 'Cross Currents' is an original story by Algiers and the first. Lou Baum is production manager of the new company.

Etting's Full Length

Hollywood, June 19.

Ruth Etting will play opposite Eddie Cantor in 'Roman Scandals,' under a contract signed with Samuel Goldwyn Saturday (17). This will be Miss Etting's first full length talker.

New songs are being written for the radio star by Warren and Dugan.

BEN TURPIN'S ERROR

Opens New Nite Joi risco With $5 Dinner

San Francisco, June 19.

Ben Turpin opened his 'Hollywood Jungle' night spot Friday (16) with a $5 plate that was much too much for this burg.

Comic has a floor show with Earl Sapiro's band, 10 Peggy O'Neill girls, Alfredo and Maxine, dance team; and Harmonizers, male trio. Talent will be changed weekly.

Turpin has a pair of local backers.

Barber's High School Yarn

Culver City, June 19.

Philip Barber is writing a story of high school youngsters titled 'High School,' for Metro.

Former Group Theatre director is on a three-month contract at the studio. Assignment is for Hunt Stromberg.

10 HEADS OUT IN PAST 3 YEARS

Situation Connected With Coast Economy Moves—Boxoffice Grosses Permitting But $118,000 Production Cost for Major Pictures

THE UNIT WAY

While the industry is coming to the abrupt realization that it is enteri famine of studio chieftains, that 10 such leaders have been dethroned within three years, it has also arrived at the conclusion seats must pay all production freight. In other words if Hollywood duplicates its total of 440 features, major and indie, in 1933-'34, they cannot exceed $118,000 apiece in production cost at the present rate of box office grosses.

The present dearth of studio potentates is strangely hooked up with the economic situation on the West Coast. When Hollywood studios were an autocracy the coast boasted a yearly budget of $120,000,000. In 33-34, according to executives possessed of all the reasons, Hollywood will have to, and can, live and produce on $52,000,000.

Cutting the cost in less than half over a three-year period is not all attributed to the demands of depression. There are high neutral authorities, representing west as well as east, who credit the diminishment of one-man say-soes almost as much as they do banker edicts and a declining box office.

Killed Off Successors

Hollywood, according to home office knowledge, has cropped its studio leader material to the point where at least two major companies can't change from their present status because they can't find the right execs. A large measure of the blame for this is placed at the doors of former leaders. During their reign, spokesmen aver, many of these men were so confident their posts were good for life that they are now known to have devoted part of their active time in suppressing what might look like possible successor material. As the result, it is claimed, the west during the past year has had to look to the east for such material. To date only Paramount and Radio have ventured importations.

Meantime among those who once occupied the Hollywood thrones and who now are associate or indie producing, or who have disappeared entirely, are B. P. Schulberg, Jesse Lasky, Walter Wanger, Joe Schnitzer, William Sistrom, Charles Rogers, John McCormack, Al Rockett, William LeBaron, Dave Selznick.

iness Man Head

Privately there is considerable major interest centered the Warner way. If the brothers can come somewhere near duplicating their success of 32-33, filmdom overseers see the unit studio policy last and for all dominating Hollywood. The coast, according to neutral authorities, needs only such a demonstration, in view of what it has already been through, go headless en masse.

This does not mean, however, that studios will ever witness the day when they will be run unsupervised and unaccountable to someone. It does mean, however, that if the Warner policy is successful 34-35 will find the studio autocrat just a business man watching the books and transmitting orders from the east.

O'Neil, Burgess in 'Lilies'

Hollywood, June 19.

Sally O'Neil and Dorothy Burgess in Universal's 'Lilies of Broadway.' Pair complete the cast.

Harry Sweet, Harold Davitt and Woman Killed in Calif. Plane Crash

Hollywood, June 19.

Harry Sweet, 32, director and actor RKO, Harold Davitt, writer, and a woman said to be Claudette Ford, were killed Sunday night (18) when a Steerman plane, piloted by Sweet, crashed to the bottom of Big Bear Lake, Calif.

Sweet and party left the Grand Central Air Terminal at Glendale late Sunday afternoon with plane flying low at Pineknot over Stillwell's camp at a 40-foot altitude, when Sweet tried to loop it up. The plane went on its side crashing into 20 feet of water to muddy bottom of lake. Fishermen worked all night to extricate plane from bottom of lake and this morning found the three people lodged in front cockpit of plane.

Sweet had been piloting the plane for two years and had been under investigation by Department of Commerce for flying dangerously low over Santa Monica. He was a native of Palo Alto, Calif., and started in the picture business at 15 for Mack Sennett, playing Keystone cop. He has worked about 150 two-reel comedies, was a director for Pathe and came over to RKO at consolidation. He was on the second of a series of six pictures when calamity occurred.

Survived by a widow.

Claudette Ford's name in private l'e is Vera Williams. She was a screen actress.

Sweet has been separated from his wife.

$10,000 RENTAL BONUS

For Beery From 20th Century Through Metro Payment

Hollywood, June 19.

Despite efforts seeking to cause Beery to walk out on the loan from Metro to 20th Century for 'The Bowery', he is going through with the deal, while the agent who is alleged to have urged the walkout has been barred from both lots as a result.

Understood Beery will get a $10,000 bonus from Metro on the rental money for his services to 20th Century.

DICK POWELL MAY HAVE PICKED UP PNEUMONIA

Hollywood, June 19.

Dick Powell, former m.c., who scored in the Warner musicals, is in the Cedars of Lebanon hospital here in a much more serio is condition than supposed.

Powell had been making personal appearances in the east, heading back here to go into Warner's 'Footlight Parade'. His last appearance was in Baltimore, where he developed a temperature and his condition was such that a local physician accompanied him as far as Chicago.

At first supposed to be suffering from a severe case of flu, it is now the medicos' belief that he was bitten by a spider or some insect, the bite developing a toxic condition of the blood which resulted in pneumonia.

Warners will start work on 'Parade' today (19), taking the scenes in which Powell does not appear, in the hope he will be ready for work by the time these are cleaned up. It is probable a replacement will have to be made, as Powell's convalescence will be slow.

Little Cash for Bennett; It's Mostly Percentage

Hollywood, June 19.

Constance Bennett now has contract with 20th Century Productions to make a minimum of four pictures for a nominal cash sum and a percentage of profit.

Deal, effective Aug. 1, when Miss Bennett completes her Radio contract, gives the producer and Miss Bennett mutual right to exercise options for subsequent productions after the first. Contract is to run indefinitely after the four pix, if agreeable to both parties.

HOSPITAL PATIENTS

Somborn; Warner, pere; ina Delmar, Nunnally Johnson and Others Laid Up

Hollywood,

Herbert Somborn, in the Cedars of Lebanon hospital because of kidney trouble, rallied following an operation performed Thursday night (15), although his condition is still serious.

Benjamin Warner, father of the Warner brothers, is in the same hospital for observation.

Mrs. Al Lewis is leaving the Cedars soon following treatment for a tropical ailment picked up in Hawaii recently.

Nunnally Johnson is improving rapidly following an appendix op at the Hollywood hospital. Vina Delmar is home after a similar operation.

William Anthony McGuire and Lilian Harvey are both laid up following some serious molar extractions.

FREE COUNTRY CLUBS GYP HOLLYWOOD MOB

Los Angeles, June 19.

Following numerous complaints from prospective 'suckers' in the Hollywood screen colony, Better Business Bureau is starting an intensive drive against free country club membership being given with lots in some newly opened subdivisions hereabouts. Particular emphasis at this time is being directed against several so-called country clubs about 80 miles from here, which hold out the lure of a free membership in the organization with each $400 lot purchased.

Previously, various land companies offered one or more free lots with a like number of purchased pieces of property, but recently the State Real Estate department put a stop to these practices. The free club membership, presently, has not been found to conflict with any state laws, but the BBB hopes to wage an instructive campaign among prospective land buyers that will educate them to the numerous angles involved in the gratis club affiliations.

Col's Technicians Abroad To Jazz Up the English

Hollywood, June 19.

To supplement British technical talent for 'The Lady Is Willing', the Gilbert Miller-Leslie Howard pic to be made for Columbia in England, a picked crow of camera, lab, sound and electrical head men is being sent from Hollywood to London.

Harry Cohn cabled the hurry call from London Saturday (17).

Leslie Howard has canceled his Canal boat trip and will leave for New York by train Wednesday (14) to reach London by July 6, when the pic starts.

Wynn in Uniform

Hollywood, June 19.

Metro is expecting Ed Wynn here next week to start work on 'The Perfect Fool.' Story has Wynn as a fireman of the '90's.

Arthur Caesar and Ray Schrock have turned in a treatment and are now on the continuity.

Racketeer Inquiry Will Take Labor Unions In by Request of Pres. Green; No. 306, N. Y. Operators Early on List

Murmurs that capital is behind the government inquiry into labor unions to eliminate all racketeering are heard in New York union circles, which takes in the theatrical crafts, together with the reminder that certain interests in show business are anxious to particularly unseat operators. Electrical interests are particularly mentioned in this connection.

The government says that racketeering and other bad conditions exist in 47 trades. It includes the operators, whose New York union, No. 306, is slated to be the first on the inquisitorial program. This union's executives start conferring last week among themselves, with political higher-ups and the I.A.T.S.E., parent theatrical union.

Meanwhile, 306 is fighting an important case before Justice Adel in Brooklyn, N. Y., Supreme Court, which may last out most of this week. It's been on two weeks now and is doubtful of outcome. In this action a number of permit men of 306 are trying to eliminate the permit system and gain access to funds that have piled up through kickbacks out of salary to the operators local in lieu of being 'permitted' to work.

20% to Work

Under Sam Kaplan permit men had to pay in 20% of their salary in order to work. Since new administration of Harry Sherman went this has been reduced to 10%. While the permit men, number around 600, want full card membership and voice that goes with it, as well as an examination of the local's books, 306 is resisting this move. Attitude of the union is that the 10% paid as a permit man is not out of line, since card members pay the same plus $40 as yearly dues. There are 1,200 card members now.

Kaplan originally worked out the permit system. It is likely to figure in the government's inquiry into unions, but in just what connection, if any, is doubtful.

Authority for the offensive against unions is by virtue of the Industrial Recovery act and favored by William Green, president of the A. F. of L., for whom an extensive investigation into labor conditions and local unions was made not long ago. Edward F. McGrady, who did this job for Green, has been selected to head the Federal inquisition into racketeering, much of which has been exposed lately in New York and Chicago.

Stage hands, scenic artists and cameramens' unions are not expected to figure in the inquiry, though they may be glimpsed in connection with the looksee into affairs of No. 306.

PE'S DELAYED MEETING AWAITS BALANCE SHEET

Due to delay in getting matters into shape for an adjourned hearing of Publix Enterprises, meeting scheduled for Wednesday (14) was set over to June 28.

For several weeks work has been going forward on preparation of a new balance sheet of Publix Enterprises, as well as a complete audit of management fee charges. Major creditors of PE want the latter particularly to determine just how much of the close to $6,000,000 owed Publix Theatres is for management fees.

It has been necessary to go into the balance sheets of all the subsidiaries of PE, numbering 76, to determine just what management fee charges were as well as how much PE subsidiaries are in default to Publix Theatres.

At the hearing June 28, M. F. Gowthorpe, last on the stand about three weeks ago, will probably be continued under examination.

The same meeting will concern itself with authorization to the Irving Trust Co., trustees, to dispose of properties, settle claims, make compromises, etc. under approval of Referee Henry K. Davis but without usual notice to all creditors, a procedure that trustees want to drop due to the cost.

First Try on Set

Hollywood, June 19.

Thornton Freeland returns to Radio to direct 'Flying Down to Rio,' musical starring Dolores Del Rio.

Dialog direction will be handled by H. W. Hanemann, former 'College Humor' writer and now a scenarist on the lot. It's the latter's first try at work on the set.

Lew Brock will produce.

New Series of Oats Operas for Wayne A Wedding Present

Hollywood, June 19.

With Paul Malvern as production chief, Lone Star Productions has been organized to make a series of eight westerns, starring John Wayne.

Physical distribution will be handled by Monogram. Product will be sold under the Lone Star banner, with quarters at Western Service Studios on the Metropolitan lot.

Cecilia Parker has been placed under contract to appear in several of the Lone Star series.

Contract to Wayne will be presented to the star as a wedding gift on June 24, when he has announced he will marry Josephine Saenz, daughter of the consular representative for Santo Domingo and Panama in Southern California. Wedding will take place at the home of Loretta Young.

FIRED MUCH TOO SOON, DOLAN SUES COLUMBIA

Los Angeles, June 19.

Columbia and Sam Briskin are defendants in a suit filed in Superior court by Frank Dolan, screen writer, who seeks an injunction against the studio's film, 'Ann Carver's Profession.'

Dolan claims in his suit that Columbia reneged on a verbal agreement to keep him employed on the film during the entire period of its preparation, story having been submitted by him. Instead, he alleges, he was 'discharged after three weeks' work during which the company and its executive extracted the screen play from him.

ACADEMY MEETING

First meeting of Industry Recovery Committee of Academy was held Monday noon for organization purposes only.

Arms Sets Film Row Bus Jaunts for Fair

Los Angeles, June 19.

Two film row bus excursions to the Chicago fair will be operated out of here, Aug. 15 and Sept. 2, by Bill Arms. One will be Fox-West Coast and other theatre employees, and the other exclusively of employees along film row.

Trips will be made in nite-coaches, on a 69-hour schedule. Arms is an ex-rep producer.

L. A. Houses Razz Bean Games, So City Fathers Veto

Los Angeles, June 19.

Vigorous protests lodged before the Los Angeles Police Commission by representatives of Fox-West Coast, Warners and independent picture houses, have successfully blocked the issuance of six permits for the operation of tango or similar 'bean' games in Hollywood and Los Angeles. Commissioners indicated unmistakingly that no permits for any games of chance will be granted where organized protest develops.

W. H. (Bud) Lollier, for F-WC; Fred Knoll, Warner theatre manager in San Pedro, and A. S. Weider, mgr., Fairfax theatre, who appeared for the indie exhibs, appeared before the police body at its session Tuesday (13) and bitterly opposed the issuance of permits, despite the fact that two tango games already are operating in Los Angeles proper, outside of the beach amusement area, and a permit for a third had been granted by the commission the previous day.

One at Beach

One of the tango parlors now operating is in Hollywood, and the other in San Pedro. Latter is a beach town, but has no regular amusement zone or district, similar to Venice and Ocean Park, where the tango and other kindred gambling games are flourishing.

Theatre interests who appeared before the commission were augmented by Chamber of Commerce execs, heads or representatives of numerous women's clubs, ministerial unions and other organizations, all voicing their protest against any action by the body that would permit further encroachments of the 'bean' games in the strictly business or residential districts of the city.

Next step by the theatre interests will be an attempt to bring about a rescinding of the permits previously granted, although attitude of the police commissioner at the Tuesday hearing was that unless evidence was introduced before it, showing the tango places were being illegally operated, or that they were proving a nuisance, the permits would be allowed to stand.

Newark's Lady Copper

Newark, June 19.

Mrs. Justina Ellers, for many years police censor, has been transferred to the detective bureau. She is succeeded by Margaret Dugan.

No More Publix-Deadhead Partners

Local Operation Alone Not Worth 50%—Must Contribute Something Tangible

Operating partnerships with Publix, where the partner of the chain puts nothing into the combination, are out in the future, from inner accounts. This develops, it is understood, as a result of an attitude within that there is no reason why Publix should turn over a percentage interest for local operation only.

The theatre reorganization committee in the company, presently looking into partnerships, is reported to have made its position clear, but whether some of the partnerships made prior to that committee's formation will be dissolved or not is not stated.

New policy on partnerships against taking in partners on the cuff for a split of the profits from operations, whether 50-50 or anything else, may interfere with the partnership John Balaban was attempting to work out over the Detroit Kunsky group.

Partnerships most favored within Par, now as in the past, are those in which the partner brings in some theatres of his own. While most of these have worked out excellently in the past, as, for instance, Publix-Mort Shea, a few have been sad experiments.

Among the latter was the Publix-Dubinsky fiasco, in which Publix took a licking and within a year broke up the partnership.

Matter of PP's 4 Companies' Rights to Assets with Other Questions Up With Bkptcy Referee in N. Y. Today

Question of whether the breaking down of Paramount Publix into four new subsidiaries last fall violated any of the rights of creditors stockholders and whether these subsids should retain title to the assets now held by them, is to be decided at a meeting Tuesday (20) before Henry K. Davis, referee in bankruptcy, at which time other matter will be taken up.

In connection with the retention of title to assets by the subsids, Paramount Pictures Corp., Paramount Productions, Paramount Distributing Corp., and Paramount International, and any revesting of title to such assets, trustees ask that it be on the following conditions:

'(1) That all rights of bonafide creditors of the four subsidiary companies, against such assets, shall be preserved, but that no person who with respect to any claim shall be finally held by a court of competent jurisdiction not to have entitled at the time of the decree, said suit, action or proceedings, to rights against such assets greater than the rights of general creditors of Paramount, shall directly or indirectly, obtain or have with respect to such claim, any rights against the assets of the subsids, greater than the general rights of creditors of Paramount.

'(2) That, in any event, with the respect to the claims against the four subsids, the holders of such claims shall have all rights which they would have had if said transfers and assignments of Nov. 17, 1932 had not been found to be in violation of the rights of Paramount or of its creditors or stockholders.'

Claims include those arising out of contracts entered into after Jan. 26 (date of Par's equity receivership) with the four Par subsidiaries, as well as those prior to that date.

Rights of Disposal

At that hearing, the trustees also want the right to organize such subsidiaries as in their judgment are desirable, to purchase, lease or otherwise acquire theatres, as well as authorization to transfer theatres, real estate or personal property from a subsid now in existence, which may be dissolved, into a new company.

Trustees also want the right to take any steps they feel advisable with regard to theatres in San Francisco, Oakland and Seattle, leased to Fox Dec. 10, 1930, including conveyance, mortgage, lease or sub-lease of any or all of the properties as well as the organization of subsidiary companies over any of the properties, plus loans by trustees, etc.

The June 20 meeting will also mark a continuance of examination of the bankruptcy PP company.

Tec Art Receiver

Hollywood, June 19.

William H. Moore, one of the three Fox West Coast trustees in bankruptcy, has been named receiver for Tec Art Studios. Federal Judge George Cosgrave set the bond at $500.

Moore is at present in Milwaukee attending a convention of the National Association of Credit Men.

UA's 34 for 33-34 Cut Distribution P.P. About 50%

Question of the sales policy to obtain in United Artists with distributor to more than double its average seasonal output during 33-34, has not been yet determined. It is reported likely UA will stick to the system of merchandising pictures singly instead of en bloc.

In that event, company would be unique as a distributor since through number of pictures on the new program it joins the standard major ranks on output and sales. To be announced at the sales convention, under plans, will be a total of 34 pictures.

There may be more than this figure in case anything comes along later which UA chooses to distribute.

As a result of the increased number of releases for 33-34, distribution charges against each will be cut more than 50%. UA right along has been carrying a costly distribution department for a dozen to 15 pictures yearly.

ROCKEFELLER, MEEHAN MEN ON NEW KAO BOARD

Complexion of the Keith-Albee-Orpheum Board, principal theatre holding subsid of RKO, underwent a material change yesterday (Monday), when at the annual stockholders' meeting the Rockefellers and M. J. Meehan were successful in having their reps named to the Board in place of others representing RCA and GE interests.

W. O. Van Schmus named as a representative of the Rockefeller interests. For the Meehan group there is Edward Flynn, Bronx Democratic leader and a leading Roosevelt Democrat in New York.

Others in the Meehan fold are to be Orrie Kelly and Peter J. Maloney.

Full Board as elected comprises David Sarnoff, president RCA; M. H. Aylesworth, president RKO and chairman of the Board of KAO; Harold Franklin, Malcolm Kingsbury, Donald David, Herbert Bayard Swope, Frank Altschul, J. Eddy and Paul M. Mazur, besides those mentioned.

The election of both Rockefeller and Meehan reps was a foregone conclusion along the RKO front shortly after the present administration of the theatre end took charge. Reps of Meehan were known to be in attendance at Harold Franklin's cabinet meetings, apparently with a view to gaining knowledge o. theatre operation.

Meehan is an equal holder with RKO in the preferred stock of the Keith company, and only recently it was Meehan who was instrumental in having the RKO receivers shift the status of certain loans to Orpheum from Keith direct to RKO via the organization of a separate and third company known as Stadium Theatres. It was Meehan's claim that the loan was a direct loan from RKO and not Keith.

Zanuck's 'White Cargo'

Hollywood, June 19.

Hays organization on numerous occasions has barred 'White Cargo' from the screen. It has been made by an English concern.

Twentieth Century has purchased the rights for it and have Arthur Richman and Laird Doyle working on screen treatment.

NEW BKTCY. PE SCHEDULE

To Be Filed by July 26—Not Much Change Anticipated

An amended schedule in bankruptcy for Publix Enterprises will be filed in the U. S. District court for New York, bringing condition of this subsidiary up to date. It will be placed in the records, under plans, before July 26, date on which all claims must be in.

New schedule will take in items since Jan. 26, when PE went into bankruptcy. It is said the amended papers will not show more than a minor difference in assets and liabilities.

When PE went bankrupt it scheduled listed assets of $23,864,076 and liabilities of $41,214,407.

CODE CREATES NEW ANGLES

Loew's Stock Control Influence Appears to Radiate Over Trade

Indications of Loew's building up inside connections among the various film companies is edging to the front. Broadway is trying to figure the why and the wherefores or maybe certain of the Loew high-erups acting for themselves may be aiming for an individual connection if and when or something.

That's likely to come as soon as ERPI or Film Securities as controlled by ERPI takes over control of the Fox-Loew stock. What will kick up then is for whom the boys at Loew's will be working. Otherwise it appears to take the angle of a general inside and under cover control which is presently extended to United Artists, Paramount and RKO. Just to what extent the Loew influence is felt at either is open but that the influence is partly there officially seems practically certain.

Biggest connection comes by way of United Artists if anything can be inferred from recent happenings, such as the signing of Daryl Zanuck, William Goetz and Constance Bennett by U. . Originally both Zanuck and Bennett were to go to Loew's. Overnight the Zanuck-United Artists thing became a fact and soon after Louis Mayer's son-in-law, Goetz, joined with Zanuck at Joe Schenck's United Artists.

It is known that hardly two weeks ago, Nick Schenck made a personal bid for RKO to let Constance Bennett go with Metro and RKO almost toppled. Apparently Bennett was wised up and RKO couldn't go for her terms, so in the showdown she arrives at United Artists instead of Loew's.

Influence

On the RKO end, it's just one of those things with the Loew influence, only that Loew's has always gotten anything it has asked for, also in the theatre or vaude end.

At Paramount, the Loew influence appears to come through N. L. Nathanson. Nathanson is fronting for Loew's on a probable Poli takeover in New England. Exactly how his status as president of Famous Players-Canadia (Par) goes with Loew's is open.

On to Washington?

Reports about New York say that when the Senate Banking Committee reconvenes next week in Washington it will then or shortly after mix in on the show business.

Report is the Committee will reach Paramount through Kuhn Loeb Co., also taking in Fox Films and General Theatres through Chase Bank.

FELD-CHATKIN SUIT

Coming Up This Wk—Breach alleged—$90,000 Total of Amounts

Suits of Milt Feld and Dave Chatkin, against Publix Theatres, for a total of around $90,000, allegedly due under their contracts on the ground they were summarily dismissed from Publix, are expected to come up some day this week, by Friday (23) at the latest.

Publix is defending the suit on the grounds Feld and Chatkin resigned from the company voluntarily.

Feld and Chatkin were divisional directors in Publix. Each had been with Publix since its formation.

PAR MAY HOLD ONTO BROOKLYN PARAMOUNT

It's only a slim possibility that the Brooklyn Paramount will be turned over to anybody. Outlook is that the Par people will operate the house for themselves. This does not mean that a reopening date has been set.

Presently the nearest approach to a deal is via Century (A. H. Schwartz) Circuit. Indications from Par are that there's only a 4-1 chance at best for the Schwartz people getting the house.

More recently the three-in-one effort of Sam Katz, Milton Feld and Dave Chatkin, to get the Par in Brooklyn has been little heard about. The same trio are stated to be angling to get in on the Fox Brooklyn, which presently is being successfully operated by Harry Arthur.

Terms under which the Schwartz people want the Brooklyn Par aren't detailed.

TRENDLE HOPES TO BUY BACK AND MAKE RETURN

Detroit, June 19.

George Trendle has made an offer to the trustees of Paramount-Publix to take over the local P-P theatres, he has admitted here. Trendle has made several trips to New York in the past few months to see the trustees and his offer is understood to be under consideration. He expects a final answer by July 1, it is said. Kunsky has retired from all business, but Trendle admits that he would like to return.

W. BROWN ORDERS RKO H.O. $29,000 WKLY. CUT

Walter F. rown, newest non-showmen exec at RKO, has recommended the home office (New York) overhead of $29,000 a week cut in half. It is understood he hasn't recommended precisely how the clipping should be done, but expects to have it settled within 30 days. If not accomplished by then by others, Brown may make his own recommendations, it is expected.

Brown is assistant to M. H. Aylesworth, RKO pres., and Brown's orders regarding the home office cut were said to have been delivered direct to H. B. Franklin, in charge of theatre operation.

Brown formerly represented the Irving Trust Company at RKO under the RKO receivership. When he joined RKO with the official title of assistant to Aylesworth it was announced that he would represent RKO only, with others taking over his Irving Trust duties. His RKO office appointment was for the purpose of getting him in on the ground floor and at a better vantage point for the overhead cutting.

5-10c in New Orleans

New Orleans, June

Liberty theatre, former Saenger House, closed for two years after handed back to the landlord, reopens this week under new management with an admision scale of 5-10.

Liberty will bring back the old favorites that have been box office clicks.

Will Hays' Summer Home

Hollywood, June 19.

Will Hays is due here June 29 for two months. He will occupy Norma Talmadge's beach home at Santa Monica.

'Power and Glory' Pleases

Hollywood, June 19.

Following Saturday night preview of Fox 'Power and Glory,' picture will have several comedy sequences injected, also rearrangement of sequences. Picture looks very good.

FILMS' NEWEST COMPETITIONS

Attempts to Sew Up Indie Picture Producers — Factions Among Exhibitors Become More Marked

JUST BEWILDERMENT

A new department of competition is making itself so popular in the fil industry it is eclipsing even the strife angle of distributor agai exhi itor and circuit box-office inst indie theatre. It is the era of the trade associations brought on by Washington's i ery law.

Film people have suddenly discovered that being unaffiliated with any fraternity is like weathering rain without an umbrella. And they are being made organization-conscious by avid promotions all over the country, such as has never been experienced or dreamed of in quantity, promise and vi .

While old organizations are knifing each other and new ones are resorting to any measure to cut in, the average exhibitor and the little indie producer are a picture of bewilderment.

In the indie production field organization has always flopped, if for no other reason that after failing to arrive at a concerted opinion, the indies have overlooked the item of dues and other financial contributions.

Unmindful of this, forgetful of the past, three efforts are now being made to organize the little producer. If all succeed, since others are also reported ready to take a hand in Haysing the indie, the tiny producers will have certificates of incorporation for at least three miniature Hays organizations. Pete Harrison, regular Hayslans hear and some of the indies understand, is among those who would like to do a Will Hays. Tobias Kepler is another. The latter, a lawyer, is a pioneer, having started his campaign several weeks before the Washington codistic measure was introduced.

Exhibs Opposed

Frat house tug of war is on in earnest between the two national exhib outfits. Allied has had scouts cover at least five MPTOA states, it is heard, spreading the gospel that Hays must not write the code.

While losing a couple of states, Kansas and Connecticut, the MPTOA refuses to be worried. It is straining territories for new blood and has the jump on Allied codistically as it was the first trade organization to take trade practice symbols for Washington seriously.

All the talk, gossip and interpretations of the Washington formula—which still is being garbled or deliberately twisted, and about which, until a week ago, film execs as a whole viewed as they do the Einstein theory—is serving its purpose. It is getting a lot of exhibs all over the map actually worried.

The MPTOA's affinity, the Hays Organization, is credited with being responsible for the movement among certain of the state units to secede from the national body. As individuals such states feel they can draft their own codes, although all the President asks is one code from each industry and not from each faction.

To counteract this MPTOAites are propagandizing along the lines that unless the Hays end gives the indie a break the indi national will do a walk-out and swing along with Allied.

Gains Strength

Through it all the Hays Organization is remaining serene. It regards itself as the one organized organization in the film industry. It openly thanks the Roosevelt administration for providing it with a strength which it admits never having possessed during its first 10 years under Republican supervision.

Codification in 15½ Pages Sent Out by Hays Office to Membership; May Get to Washington This Wk.

Announcement that a basic code has been virtually agreed upon was made following meetings yesterday (19) afternoon of all departments of major industry in the Hays office. Will Hays, right after the session of the directorate over which he presided, made plans to leave Wednesday for his summer vacation in Hollywood. The Hays office Monday evening had not received word from Washington as to whether General Hugh Johnson will name an administrator to supervise the film formula.

All heads of major companies Monday (19) morning received a letter from the Hays office to which was appended 15½ pages of printed matter. Data was for a basic code to be submitted by the industry to Washington. It covers all phases of the business, even exhibition, which is still up in the air.

Same afternoon the directors, the sales heads and major circuit representatives were called over to the Hays office to give what had been received in the mail a few hours before its final touches. One Haysite made the statement that he hoped everything would be set today (Tuesday), and that General Johnson could be seen in Wash. before the end of the week.

The code, as presented, is chiefly basic and subject to revision as well as discussion. What is in the code is no secret. It restores the industry to the basis which it held before the Thacher decree. It returns the uniform contract, arbitration of the enforceable kind, the Film Boards of Trade, zoning, etc.

About the only thing new, as compared to five years ago, is the incorporation of the Hays production and advertising codes as important phases of all-industry law. Where they applied only to Hays members they will now take in every indie producer and exhib, if the basic draft is authorized by Washington, and Haysites are certain that it will be.

KAHANE STAYING WEST

Rush of Work Keeps Prexy Away from Conventions

Hollywood, June 19.

Heavy production schedule underway at Radio is holding B. B. Kahane from going east for the RKO-Radio conventions at New York and Chicago.

Radio prexy and Merian C. Cooper will attend the western convention in San Francisco, July 7-9.

Eddie Eckels and his staff will get out western edition of the convention paper, 'Flash,' the 'Frisco affair.

NATHANSON'S POLICIES MAY ADD STAGE SHOW

Ottawa, June 19.

Intimation has been received by theatre managers of the Famous Players Canadian Corporation that a convention of the Canadian chain will be held during the week of Aug. 14 at Toronto, when the new policy of the corporation under the direction of N. L. Nathanson will be announced.

New policy will go into effect throughout Canada on Labor Day and it is expected that renewed attention will be paid to stage shows and orchestras.

Erskin's $125,000 Film Cost

Legit Stager Reproduces Melodrama for Screen in 21 Days—At Bronx Studio

An experiment in filming plays in New York under moderate cost budgets is being tried. Comes from Chester Erskin, legit stager, who has completed the first picture on the schedule. Feature was made at the Eastern Studio in the Bronx, N. Y.

Initial picture is based on the melodrama, 'Midnight,' produced by the Theatre Guild in 1931. It was not a hit, merely playing out the subscription period. Play was written by Claire and Paul Sifton. Erskin adapted and directed it for the screen.

Budget called for a $75,000 top expenditure but the cost ran to $125,000. Picture was completed in 21 days. Schedule had called for 15 days.

Understood the Erskin contemplation in films is for 12 plays, balance to depend on how 'Midnight' turns out.

Harry Geotz is named as Erskin's backer. Proposed to release through United Artists.

Erskin's first experience with talkers came about 9 years ago, at the UA studios in Hollywood. Erskin had a subordinate directorial job to Lewis Milestone on the Jolson picture, 'I'm a Bum.'

Par Loosening Up; Some Cuts Restored And Overtime Paid

Things that were taken away from Paramount Publix people, from large slices of salary down to personal phone calls, are beginning to come back. On top of vacations this year of two weeks at full pay, decision has been reached, with approval of trustees, to pay overtime from now on.

It's to be 50c an hour for those earning up to $20 weekly; 75c an hour for salaries from $20 to $40, and $1 per hour for those earning over $40.

While there are certain stipulations as to when the overtime applies, P-P personnel received this latest news from trustee fronts with encouragement. It's called a sign of better breaks after all the salary cuts, loss of vacations, failure of stock purchases, stamp-phone retrenchment, etc.

To collect overtime under the ruling restoring extra stipend, PP folks must work after seven weekdays and after 3 p. m. Saturday. When working after those hours they will be paid from 5 p. m. weekdays and 1 p. m. Saturdays.

That's okay, say even some of the execs.

Marco Back

Marco, accompanied by Mrs. Marco, left Friday (16) for the Coast, after a two-week stay in New York.

It is expected that Jack Partington, overseer of the New York end for Fanchon & Marco, may be back from his Coast vacation trip before the end of the week.

New Stock Market Splurge Undoes Most of Stabilization Talk Damage; Amusements Share but Moderately

By AL GREASON

The stock market forgot last week's scare and with the start of the new period stocks were pushed forward yesterday (Monday) a broad front, with wheat, cotton, silver and commodities joining the march.

top week-end nouncement from Washington that the U. S. would not welcome a fixed dollar at this time, together with news from many points reciting the improvement of business, security markets were in line for a resumption of the uptrend.

The British pound started the day at nearly $4.15, up about 8 cents, confirming the New York view that the way was still open for inflation in this country. That was the signal for a rather startling market opening, with leading shares beginning the day from 1 to more than 3 points up. First hour ran along with the list churning about without much change, but by noon a second spurt was under way that carried through to the closing gong. Volume was around 5,500,000.

Amusement shares joined in the celebration modestly. Loew got up to 22¾ after earlier hesitation, and closed at the top. Fox was very active, but inclined to softness. Radio moved ahead with a good deal of confidence and on large turnover, gaining almost 1½ to 10⅝ to approximate its recent top. RKO showed small disposition to follow suit as has lately been its custom.

Enthusiasm Stabilized

What happened last week was that the market was suddenly confronted with the cold prospect of a dollar stabilized. As it happened the American administration declined to consider the London proposition of a $4 pound and an 84-cent dollar, but the intervening uncertainty gave traders a bad day or so. There still remains the outlook of a dollar fixed more or less rigidly and on a definite basis, whatever the price is going to be.

That takes the dream book element out of speculation. Security prices have already run well ahead of business recovery because speculators in stocks have envisioned a degree of inflation running to all sorts of extremes. Anything definite will be bound to limit their imaginings. A definite level is pretty sure to cripple an inflation market.

Week-end news was about evenly divided between discussions in London seeking a dollar-and-pound relation, and ballyhoo of the business recovery at home. Events gave about an even break to bulls and bears, but the trading community has suffered a real check and it will take something important to restore the inflationists' courage to sponsor a new upturn. Almost any kind of stable currency link will cramp the bulls' style and until the issue is settled, it will continue to loom as a bogy man.

Sudden report last week that a basis had been reached on the 84-cent dollar broke the market nearly 6 points in the averages in a single session. Wall Street, which wants a low dollar and a high pound, saw in the 84-cent ratio a definite halt to the rise in commodity and stock prices. The Street hadn't figured out its own ratio level; rather it was the indefinite inflation hope that gave the speculative crowd their big incentive. Until London began to talk definite figures the sky was the bulls' limit in prediction.

Amusements Fare Well

The amusement shares made a good showing, which contrarily wasn't so good for the outlook. Reasoning goes like this: When the inflation impulse was at its strongest, the theatre group responded only feebly. It wasn't until the inflation movement had actually begun to show results in the improvement of business that the film stocks got into the movement. Inference is rather clear, therefore, that in the Street they feel that inflation will in itself bring small help to the box office; rather the amusement purveyors will have to be content to await real recovery to reap their harvest.

That is likely to be a long and tedious process, as compared with the enthusiastic surge forward of security values under the spur of cheap money. Why the Street doesn't see theatre benefits from inflation, isn't entirely clear, but the ticker seems to point to that opinion downtown. Department store stocks have been in the forefront of the advance.

Macy, for instance, is up from below 20 to a recent high around 64. Montgomery Ward and Roebuck have improved in like measure. Tobacco stocks, too, have gone forward. Stores depend upon public spending just as the theatres do and if cheap and plentiful money makes that kind of improvement in merchandising of goods, why not of amusement? The answer seems to lie beneath the surface and the market has been looking for the answer within the amusement business itself. It has been consistently found impossible for clique operations to attract a public following to the theatre stocks by means of market fireworks.

One of the newspapers in December assembled a list of 72 stocks selling at or below 1. Yesterday the list was repeated, disclosing that they had advanced an average of 480%. Pathe common was the only amusement included, Pathe being one of the least of the theatre group. Instance merely illustrates the neglect to which the market has subjected the whole entertainment list.

The anti-inflation scare of last week had only a minor effect upon the active theatre shares. Loew's eased gradually from a new top at 24 to a fraction below 20, and then, when the nervousness was quieted by Washington assurances that the Government was not in accord with the London proposal, it snapped back to 21, ending the week with a net loss of ¾. Same company's preferred stock, which normally should have been less affected, slipped 6 points net on minor dealings.

Others of the theatre list displayed only fractional changes, with the exception of Consolidated Film Industries preferred, a campaign in which already had shown signs of a culmination. This issue was off 2½ at 10¾ closing. Columbia pictures lost only ¼ on the week, after establishing a new top for the movement at 20 before the London news came.

Fox actually registered a minimum gain, closing at 4 on the news of a new capital set-up, the company informing the Exchange it had in mind a reverse split-up at the rate of six old shares for one new. This is the first of the film units to announce a definite capital reorganization and its courage

(Continued on page 25)

Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
2,800	Col. Pic...	20¼	18½	20	+2⅛
1,100	Cons. F...	4½	4½	4½	+ ½
1,000	Cons. F. pf.	11½	10⅝	11½	+1
9,100	East. K...	88¼	80	88	+4
12,200	Fox A....	3¾	3⅛	3⅝	— ¼
5,700	Loew's ...	22¾	21⅝	22⅝	+1⅝
200	Loew's pf.	60	60	60	+4
1,400	Par cfs....	1⅝	1⅜	1⅝	+ ¼
1,000	Pathe	1½	1⅜	1⅜	
400	Pathe A...	4⅝	4½	4⅝	+ ⅝
85,700	RCA	10⅝	9¼	10⅝	+1⅝
6,600	RKO	4⅛	4	4⅛	+ ⅛
14,800	W. B.....	5½	5⅛	5½	+ ½
200	W. E. pf..	19	18¼	19	+1¼
	BONDS				
$21,000	Gen. Thr.	5⅝	5	5	
2,000	Keith	45	45	45	
4,000	Loew's	77½	77½	77½	+2½
2,000	Par-F	14	14	14	
15,000	Par-P	14	13½	13½	
3,000	Pathe ...	75	75	75	—1
13,000	W. E....	84½	84	84¼	+ ⅛
	CURB				
200	Tech	8⅛	8	8⅛	+ ⅛
300	Trans-L ..	3⅜	2⅞	3⅜	+ ⅜

Music Hall Wants Par's First Runs If Price Is Right

Broadway's theatre situation will shift completely if Paramount and RKO succeed in closing their present deal, whereby the whole of the Par film program for the new season would go to RKO for the Radio City Music Hall screen. Only thing actually in argument presently is the price. That may hold up the deal.

If granted to RKO, means that Par will have to make its own Paramount theatres on Broadway a second-run, and alter its plans for retaining the Brooklyn Paramount, else make that one subsequent run altogether. This phase of the situation is known to be one of the prickly items chawing at certain Paramount men.

The deal is likely to be worth in the neighborhood of around $400,000 to Par in distribution income if concluded.

In taking the whole Par program, the Music Hall, if getting it would have the pick of five companies' product for the R. C. screen. Others besides Par are Columbia, Universal, RKO and Fox.

At the same time, could solve the operating solution of the new Roxy, as out of that bunch, sufficient first class product might be available to reset the new Roxy as a first-run picture spot. Presently it's subsequent.

High Rental

The Par deal comes after RKO previously had angled with Loew's on a similar thing. Then, as now, the distributor asked a prohibitive rental figure or nearly, it seems. Loew's wanted to figure in on the Radio City operation, so far as info goes.

L. A. to N. Y.

Lou Brock.
Mr. and Mrs. Jack Partington.
William R. Fraser.

N. Y. to L. A.

Mr. and Mrs. M. Marco.
Hal Horne.
Ed Finney.

P. A.'s Revolt Over Hay's Ban To Lay Off Ch. Fair's Tie-Ins

Hollywood, June 19.

Publicity chiefs at the studios are burning at the Hays office for giving them what they call a bad steer on the Chicago World's Fair. They claim that the reason they previously laid off on tie-ins with the pageant was because of the Hays office's insistent demands that they offer no co-operation as it would be undignified for the picture industry.

This was jake for awhile until a couple of local press agents dropped in on the Fair, figured on the millions of people that will attend and got dizzy when they realized the chances for exploitation being missed.

They particularly got peeved at the Hays office steering when, on checking up, they found that at least one of the concessionaires was willing to give his right eye for Hollywood co-operation and would donate all profit accruing to the Motion Picture Relief Fund.

Previously this same chap had sent Grant Withers, film actor, to Hollywood in an attempt to get the studios interested, but had drawn a blank due to the Hays ban. Now it all looks different.

Universal broke the ice and is tieing in with a beauty contest affair. Paramount has a stunt lined up whereby it will pick '15 perfect men and 15 perfect women' for its picture 'Search for Beauty.'

With these two studios going berserk on the Hays' edict, it is indicated that all the other studios will follows suit to cash in on exploitation schemes.

3 OUT OF 2,000

Metro's Beaut Search in 'Frisco Goes Bust

Los Angeles, June 19.

Metro's expedition to San Francisco in search of raving beauties for the ensemble of 'Dancing Lady,' starring Joan Crawford, proved to be a bust.

Crew of five people, headed by Ben Piazza, casting director, went to 'Frisco, June 9, spent four days there looking over some 2,000, and taking tests of several hundred, with the result that only three were selected. Metro has sent out a call for all screen aspirants in town to try and pick balance of some 60 girls. Lead for picture not set, with Radio sending over William Gargan and Bruce Cabot today to be tested.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Sam Baerwitz, nephew of Nick Schenck, now in charge of Metro's short department, replacing Jack Cummings, raised to feature supervision.

Leroy Prinz has a dance director's contract at Paramount.

Paramount has renewed with Louis Lewyn for an additional 13 one-reel 'Hollywood on Parade' shorts. M. P. Relief association gets 90% of the profits.

Radio is negotiating with Kalmar and Ruby for the next Wheeler and Woolsey picture.

Zasu Pitts draws a contract from Radio for four pictures. Last week she made a similar deal with Universal.

Borrows Miljan

Metro loans John Miljan to Phil Goldstone for the picture he had titled 'Curtain at Eight.' Loan settled the tiff brought about because of the closeness to Metro's title of 'Dinner at Eight.' Goldstone's picture is now 'Woman in the Chair.'

Carlos Navarro, local censor representative of the Mexican Department of Interior, has been engaged as unit manager on 'Viva Villa.'

Jane Murfin gets a new one year writing contract at Radio with options for an added 12 months.

Universal borrows Una O'Connor from Fox for 'Invisible Man.'

Hugh Herbert draws a termer at Warners after his free lance spot in 'Goodbye Again.'

Barbara Stanwyck goes into 'Ever in My Heart' at Warners, instead of 'Female.' Former is an original by Bertram Millhauser and Beulah Marie Dix.

Ben Markson and Louis Stevens collaborating on the script of S. S. Van Dine's 'The Kennel Murder Case.' It's for William Powell.

Warner Baxter is spending $150,000 on an English country house on a four-acre estate in Beverly Hills.

Baby Le Roy, one-year-older with Maurice Chevalier in 'Bed Time Story,' gets a seven-year option contract at Paramount.

Leslie Charteris and Henry Myers, writers, are off the Paramount payroll. Contracts were up.

Sam Goldwyn has given a contract to Byron von Brecht. Juvenile gets a name change.

Rowland Leigh is at Metro doing scripting and lyrics on 'I Married An Angel.' Leigh is an English writer, having done lyrics for 'Congress Dances,' and adapted 'Wunderbar' into English.

Madge Evans and Charles Butterworth are leads in 'Penthouse,' which W. S. Van Dyke directs for Metro.

Universal discussing termer with Claude Rains. New York actor goes in 'Invisible Man' in part first intended for Boris Karloff.

Warren stokes, who bears a likeness to O. O. McIntyre, will play the commentator in Universal's 'Only Yesterday.'

John Mock, former assistant to Winfield Sheehan, has become assistant to Julian Johnson, head of the Fox story department.

Florence Desmond, English mimic, is on her way from New York via canal, to go into the next Will Rogers pic, 'There's Always a Tomorrow,' at Fox.

Lou Levenson, in for six months on Columbia's writing staff, stays on an option takeup for six more.

Colleen Moore and Otto Kruger were up for tests at Metro for 'Beauty,' which Jack Conway, instead of George Fitzmaurice, will meg.

Fox has renewed press previews at theatres instead of in studio projection rooms.

'The Fountain,' Metro buy from Radio, will probably be the first Norma Shearer pic upon her return. Paul Green and C. M. Nelson are scripting. 'Wicked Woman' looks like best prospect for Helen Hayes instead of previously considered 'Old Maid.' Josephine Lovett is preparing script.

Having made up with Leonard Sillman, Betzi Beaton, Rookey Twins and Margaret Namara are back in the musical cast of 'Low and Behold,' with Sillman expecting to open the revue here June 26.

Alexander Leftwich has gone to New York to stage the new Joe Cook show which Lee Shubert and Morris Green are producing.

Ahearns' Pic Debut

Will and Gladys Ahearn make their pic bow in comedy spots in 'One Year Later,' by F. Hugh Herbert, an Allied production which started 19th with E. Mason Hopper megging.

Walter Connolly is the third player spotted in the father role in Fox's 'Paddy' since production started. Predecessors were Reginald Mason, who fathered' a week, and Walter Walker, who had two days.

Songwriters' Protective Association has appointed Dorothy Samson as corresponding western secretary. She will also act as assistant to L. Wolfe Gilbert, local chairman of SPA.

Fred Pelton is returning here from Europe via New York after nine months abroad to resume his duties as plant manager at Metro. He organized synchronizing units in Rome and Paris.

Fox is assembling a battery of scribes for its musical 'Movietone Follies.' Megging may also be shared.

Three-Week Limit

Metro has set three weeks as an arbitrary maximum shooting schedule on all pics except specials.

Metro has four writers on 'Viva Villa'—Wallace Smith, Edgecomb Pinchon, Oliver H. P. Garrett and Ann Cunningham.

Tim McCoy exchanged his chaps for town clothes in 'Car No. 17,' first of his new action series for Columbia.

Lester Cohen is doing a ment of 'Of Human Bondage' Leslie Howard.

U Drops Kilpatrick

Tom Kilpatrick off Universal after two years on the lot.

Austen Parker moves over to Fox for a rewrite job on 'I'm a Widow.'

Loan of Una O'Connor to Universal for 'Invincible Man' pulled her from the cast of Fox for 'Paddy.'

Rex Bell Through

Rex Bell's contract with Monogram has terminated with no prospect of new deal.

Casey Tells WB

Pat Casey telegraphed Warners to lay off trying to sign union members to contracts that do not contain the IATSE priority clause on complaint of local unions, who claim this is in violation of agreements reached at the recent international conferences.

Howard J. Green has resigned from the executive board of the Screen Writers' Guild under the organization's provision that a member signing a producer or director contract automatically becomes an associate member. Green has a three-way writing, directing, producing contract at Radio.

Jake Wilk, WB eastern story head, is here from New York.

Grew's Salary Complaint

William Grew is trying to collect from Metro, through the Academy, claiming that he was promised a week-to-week salary arrangement at the studio if he agreed to take the 50% cut during the emergency period. Instead he claims he was dropped immediately on the expiration of his contract.

Fay Wray went into Fox's 'Shanghai Madness' when Elizabeth Allen, borrowed from Metro, walked after two days because she didn't like the role or story. Miss Allen then went to Radio for Richard Dix's picture, 'Bird of Prey.'

Zukor Spikes Report

Reports of a shakeup at Paramount and probably relieving of Emanuel Cohen as production head were spiked in a statement by Adolph Zukor, who said no foundation.

Radio's 'In the Fog' is expected to come in a day under schedule and $10,000 under the budget. Ernest Shoedsack directing.

'Bail Me Out,' yarn of the bail-bond racket written by Speed Ken-

(Continued on page 27)

FEW EXPERIENCED MGRS.

Warm Hays Meeting Over Warners Talk of Schenck-Zanuck Raiding, Nothing Beyond Talk Comes Out

Hays directors went into their second session within less than a week Monday (18) afternoon expecting a formal wind-up of Harry Warner's charges of raiding against Twentieth Century. Warner was informed at the session last Wednesday (14) during which he made bitter declarations against the alleged raiding, that if he wanted to carry further the matter against Darryl Zanuck and Joe Schenck he would have to file a formal written complaint with the Hays Organization. Warner replied that he would carry the investigation at greater length before deciding upon bringing direct charges.

At the conclusion of Wednesday's meeting, Hays officials and several of the directors expressed doubt that the matter would get much further.

At 5:30 p. m. Monday, immediately after the directorate session, it was officially reported Warners had filed no complaint and the subject was not even discussed.

At the first session, when the main fireworks came off, Harry Warner and Joe Schenck, one in New York and the other in Hollywood, faced each other with letters and telegrams. The Schenck wire, in answer to the Warner letter, claimed that the West Coast has since given Twentieth Century a clean bill of health; that no raiding took place; that contracts had expired and that the new company, the same as any other, had the right to extend contractual offers to people not under contract. Prior to this first session and immediately after the first barrage of publicity, Haysites were of the understanding that up until then the Schenck-Zanuck combination had not violated Haysian law.

As to Metro

According to directors attending the first New York meeting, no direct insinuation about Metro-Goldwyn-Mayer's rumored interest in Twentieth Century was made. Neither is Harry Warner or other directors reported to have charged M-G-M with partiality in star lending to Twentieth.

For that matter, according to Haysian parliamentary law, one company has the right to lend its people to any other organization that it so desires. By the same token, it is declared, the company also has the right to turn down bids for its people.

While considerable credence is placed in reports that Nick Schenck and Louis B. Mayer are interested in the welfare of Zanuck's Twentieth, there is none with proof that the same exists.

Executives in a position to know, while stressing their lack of confirmation as to the whole Twentieth structure, expressed the theory that Nick Schenck and Louis B. Mayer might be considering an ace in the hole, but that any investment of that kind would come from their personal funds.

Milstein Changes Over

Pittsburgh, June 19.

Harry Milstein resigned as manager of Universal exchange here to become western sales manager for National Screen Service with headquarters in Los Angeles.

Milstein has been U's chief here for years.

Al Barnett, of U's Buffalo office, succeeds him.

Dolan Handed Own Yarn

Culver City, June 19.

Frank Dolan went on the Metro writing staff Friday (16) for a treatment of his original, 'To the Victor'. Dave Selznick will supervise.

Story is a biographical drama of a man now in politics, but the studio is keeping the individual's identity secret until the script is in shape.

Burr Breaks with Educa., Takes 'Torchy' Elsewhere

Hollywood, June 19.

Burr has severed his connection with Educational after many years as producer of the 'Torchy' comedies. Ray Cooke, who played Torchy, left with Burr.

Producer has taken space at Prudential studio (formerly Republic), and will seek another release for a Cooke comedy series.

James Gleason has also moved into Prudential to do a short series with himself starred if a release can be obtained.

F-WC Fights Betting Inroads with Little Gaming of Its Own

Los Angeles, June 19.

With Fox West Coast execs taking more than a passive part in campaigns being waged here against race track, greyhound and other forms of betting, and particularly incensed over inroads into this territory by tango parlors and other out-and-out gambling games, the circuit's Boulevard has gone in for tango nights, with a weekly giveaway of 100 cosmetic prizes. House is located in the chain's home-office building here.

Lady patrons are given tango cards which they mark as numbers are flashed on the screen. All winning cards are later presented to an atendant for the awards.

Boulevard also stages a weekly race night, and last Saturday (17) put on dog show as a special attraction.

PATMAN'S FILM LICENSE BILL COMES IN LATE

Washington, June 19.

Creation of Federal Motion Picture Commission to inspect, classify and license pictures is sought in bill introduced in House by Rep. Wright Patman, Democrat, Texas. Bill may be framework of later attempts at similar legislation.

Measure would set up a commission of nine members, four to be women, appointed for six year terms. Total appropriation would be $150,000. Stipulation is made that members not be associated with financial interests in pic business.

Censorship would be based on code of ethics adopted by Motion Picture Producers (Hays) April 1, 1930. Bill quotes code verbatim as regards crime, sex, repellant subject matter, etc. Ban is also placed on anything in films or ads which harmfully sets forth or ridicules 'life, manners or customs of this or any nation' or race or religion or which 'tends to debase morals or incite crime or encourage war.'

Bill would require all producers to submit films for inspection, classifying and cataloging. Fee of $10 per 1,000 feet would be charged and each film would be required to carry label of approval of Commission. Scientific, educational or charity films would be licensed without fee. Newsreels would be o.k.'d without inspection with producers bonded to not violate act.

Fine for violations of act would range from $500 to $10,000 with six months to five years. Appeals for injunctions from Commission's decisions would go to the District of Columbia Court of Appeals

CHAIN SYSTEMS RESPONSIBLE

One Difficulty Seen in Return to Wholly Localized Theatre Operating—May Call for Some Time to Develop New Crop of House Managers

AN ECONOMY CURSE

If the theatre circuits return to localized operation, as they are considering doing, can they find enough managers capable of running the theatres on the spot?

This problem is currently stumping all consideration of local direction as a policy successor to mechanical home office operation. All but a few stick-to-the-finish chain theatre men now agree that local operation is due to replace strict home office direction, but none is certain that the change could be placed in full effect in less than three or four years' time; or until enough managers agai learn how to run a theatre.

It isn't a question of attracting competent managers for $25 or $50-a-week salaries. It goes deeper. Even if through a sudden and unanimous sweep of the circuits back to local operating took place and, by concerted action, the average managerial salary were boosted to $150 a week, there are grave doubts that a sufficient number of managers able to deliver the right kind of operation could be found. A general opinion is that they would have to be developed all over again.

Just Janitors

Orthodox chain operation which has prevailed all over for almost a decade now, and by and through which the theatre house manager has been reduced by degrees to the status of a class janitor, has completely stifled the development of managerial talent. For the past couple of years low salaries have had something to do with it, but the real reason lies in the nature of chain operation itself and arises from the fact that no manager, no matter how willing he might have been, has been permitted to use an ounce of his own initiative in the running of the theatre or theatres that he's supposed to 'manage.'

Under the chain system the house manager has lost caste completely. He cannot buy soap for the wash room. He can get soap, but he must ask the district manager, who asks the division manager, who asks the operating head, who refers it to the maintenance department, which says yes to the operating head, who says yes to the division

(Continued on page 40)

Loew's Behind Nathanson's Take-Over of Fox-Poli Operation, with Actual Operator Still Undecided

English Scenes Shelve Oxford Yarn at Metro

Culver City, June 19.

Metro has dumped its story idea, 'Yale vs. Oxford', because of difficulties that would be encountered in obtaining the necessary English sequences.

Studio had intended making most of the picture abroad.

Sam Armstrong, on the story for John Considine, has been switched to 'Malibu'.

Multicolor Competish May Launch War For Indie Lab Biz

Hollywood, June 19.

Multicolor Laboratory, under the new operation of Robert W. Fulwider, is further tightening the competition for lab work in the local field. Fulwider, who took over the plant from Howard Hughes several weeks ago under an operating agreement, has all equipment in order again and is bidding for business.

Multicolor, out of the running for the past 18 months due to receivership and other difficulties, will compete with Consolidated and Roy Davidge. Latter has the support at present of Phil Goldstone in obtaining indie work.

This may bring to a head the long threatened lab war which has been brewing in Hollywood for some time. Goldstone is tied up with the Dupont film interests, who want to enter the local lab field, and for a while wanted to buy in on Multicolor. Fulwider's deal now prevents this.

Chief bidding is for the independents, as the majors are all aligned with Consolidated for printing and developing not handled in their own labs.

Hoyt, Stout, Humphries Now Making Serial Series

Hollywood, June 19.

Romance Productions has been formed by Harry O. Hoyt, George Stout and Johnnie Humphries.

New outfit will make four serials, with the first, 'Young Eagle', a Boy Scout story, ready to shoot.

Serials will not be of the blood and thunder type, but will be made primarily for kid appeal. No release set.

Hartford,

If 75% of the bondholders agree, N. L. Nathanson, Par's Canadian theatre operator, can take charge of operation of the Poli-New England circuit. That's the essence of the Nathanson deal for the Poli houses as brokered by A. C. Blumenthal.

Undercover info is that when Nathanson takes charge, Loew's will do the operating. Nathanson is believed committed to Harry Arthur, as an operator, on which tack they are stated to have been able to clinch the operating deal as parties to the other side also want Arthur.

With the New York dailies carrying stories of process servers hunting for Blumenthal, it may be likely that he won't monkey with the circuit, for a while at least, despite inclinations.

Contract for Nathanson to assume operating charge was closed between parties in New York, according to accounts, on Wednesday (14).

Opposition to Arthur

Only opposition to Harry Arthur, so far as known, comes from one on the receivers, Sam Spring, New York lawyer. Spring, prior to coming into the Poli picture as a third receiver, was stated to be counselling Sam Katz, Milton Feld and David Chatkin, in their theatre proclamations or activities. Ben Slade and Tom Spellacy are the other Poli receivers.

S. Z. Poli is holder of about $10,000,000 of the outstanding bonds or around 74%. Other $4,000,000 is mostly in public hands and said to be pretty widely scattered, with Halsey-Stuart, bankers, mostly representing them. Likelihood that getting the additional 1% won't be difficult.

Bond Interest Cut

Understanding around is that Nathanson put up $500,000 to cover outstanding taxes and obligations. While in operating control he doesn't get ownership which remains in Poli, Nathanson's concession is in having the interest on the bonds cut in half. Until and unless Nathanson can pay the full interest on the bonds, Poli is in control with Nathanson being given some kind of unrevealed term in which to arrange this or something.

Poli's former partner, Segal, is stated to be angling for a post in the Poli operation, with certain of the receivership faction agreeable to letting him in, if and when possible. So far it hasn't been arranged.

Nathanson in addition to securing the 75% consent of bondholders must await bondholder foreclosure on the properties before taking charge. Likely not to come before the fall.

So far the Nathanson-Loew connection which would have Loew put up the $500,000 involved in the Fox-Poli takeover, hasn't been denied. Therefore Loew's may operate with Nathanson occupied with his duties as Par's Canadian theatre operator.

Harry Arthur has voluntarily agreed to continue as operating head until Nathanson et al clear up matters to their satisfaction. That will probably be around September.

Lost $100,000 on N. Y. Theatre Bldg.

Foreclosure Started Against Par's Properties—First Mortgage of 4 Millions

A suit against Paramount for foreclosure of a first mortgage on the combined Loew's New York and Criterion theatre properties in the heart of Times Square has been brought by the City Bank Farmers Trust Co., followed by appointment of receivers to collect rents.

The receivers are Robert W. Dowling and James Dooley, outsiders. Dowling is not to be confused with the Robert A. Dowling who is a director of the City Bank Farmers Trust Co.

City Bank is suing the Seneca Holding Co., subsidiary of Par, in control of the entire block front on Broadway between 44th and 44th, taking in the Criterion and New York theatres, as well as the Lobster restaurant, the 44 Club, and other properties behind the two playhouses. Bank holds a first mortgage of $4,000,000 on the property, with interest due July 1.

Big Prices

About five years ago Par planned constructing a large theatre on the 44-45-Broadway site. With that in mind it bought property or leases behind the Criterion and New York, in some cases paying terrific sums for control, notably the Lobster restaurant plot. Approach of bad times knocked out building plans.

On the entire property the loss during the past year has run to over $100,000.

The New York theatre and roof, for many years a big money-maker for Loew's, is under a long-term lease to the Loew circuit.

Income Tax Liens

Hollywood, June 19.

Internal revenue collector, Galen H. Welch, got hot after the picture mob to collect their deficits and filed tax liens in Federal Court against a number.

Dorothy Dean's Op

Hollywood, June 19.

Following appendix operation in Cedars of Lebanon hospital Saturday, Dorothy Dean, who is the widow of Larry Semon, reported recovering.

College Humor' Rings Bell, $22,000, L. A. Par; 'Diggers,' 3d Wk., $17,000; 'Heroes' No Bargain for WB Houses

Los Angeles, June 19.

Heat is smothering the box office for the current stanza. It crept over the town the middle of last week and has taken the folks beachward. Also, lots of them are skipping east for that Chi Fair on reduced rates. Only house to show any semblance of trade was the Paramount, with 'College Humor.' House played to biggest opening day admission it has had in years. Close to 11,000 people, with the take of almost $3,100 on day. Following day switched to five de luxe shows daily and looks like around $22,000 on the week. Chinese for second week of 'Gold Diggers' came home with close to $19,000, and third week will probably click around $17,000.

Tower, a former grind house, got some of the United Artists' product and went into first run Saturday (17). Initial attraction being 'Secrets,' and rather a mild selling campaign, it will create no box office records for this 950-seater at a 40c top.

RKO switched policy from straight pix to vaude and Horace Heidt on the stage. With fight films aiding, looks like good $6,800 this week. Last week it was a new low for the house, and cost the operators at least $6,000 in losses.

'Heroes for Sale' is no bargain at the two Warner houses. Combined take with this latest Barthelmess will hardly hit over $14,000. 'Peg o' My Heart' is another buster-oo for the State. Though Hearst papers did their durndest to sell Marion Davies locally, it was no go, as opening was little over $1,800, which means not over $12,000 on week.

Estimates for This Week

Chinese (Grauman) (2,028; 50-$1.50)—'Gold Diggers of 1933' (WB) and stage show (3d week). Started off at good pace and will reach around $17,000. Second week held great at close to $19,000.

Downtown (WB) (1,800; 25-70)—'Heroes for Sale' (FN) and vaudeville. Dick Barthelmess was not much help here and house may be lucky in getting $7,000. Last week 'Private Detective 62' (WB). Did better than figured at around $12,000.

Hollywood (WB) (2,756; 25-65)—'Heroes for Sale' (FN) and vaudeville. They didn't like 'bread line' talk out here, so are letting this one go by. Might come home with around $7,000 if trade perks a bit. Last week 'Private Detective 62' (WB). Very good at $13,000.

Los Angeles (Wm. Fox) (2,800; 15-25)—'The World Gone Mad' (Majestic) and 'The Racing Strain' (Maxim). Business slacking a bit here, with only $3,200. Last week 'The Sphinx' (Mono) and 'Return of Casey Jones' (Mono). Not hot at all at $2,950.

Paramount (Partmar) (3,595; 25-40)—'College Humor' (Par) and stage show. Looks as though house will have biggest admission turnover under present regime, with big opening day start and five shows daily, $22,000 looks easy. Will hold-over but bring in new unit. Last week 'I Love That Man' (Par). Not hot or cold at $14,000.

RKO (2,950; 25-40)—'Ann Carver's Profession' (Col) and stage show. Seem to be afraid to sell new policy, and only help to stage show is the Baer-Schmeling fracas pictures, that might help it to very big $6,800. Last week 'The Kiss Before the Mirror' (U) played the lowest gross in house history at little over $1,900. Just lack of selling ability was reason.

State (Loew-Fox) (2,024; 25-40)—'Peg o' My Heart' (M-G). That Marion Davies plugging means nothing locally, as this one got off to mild start and will have to be content with $12,000 at most. Last week 'The Warrior's Husband' (Fox). With wrong campaign for a good opus, it suffered. Right selling might have put it well beyond the $8,700 mark.

Tower (Principal) (950; 25-40)—'Secrets' (UA) (1st week). With grind start got off fairly, but will hardly hit over $4,500, which is kind of rough for a Pickford pix.

'Gerhardt' Censored

Worcester, June 19.

Capitol after trying several acts on two Fridays, last week went back to straight pictures. Once again Worcester is without anything that smacks of live entertainment.

'Jennie Gerhardt,' current, came near being barred by state censors, but finally was allowed after all dialog and scenes dealing with illegitimacy of Jennie's child, and father's death while on his way back home to marry her were deleted.

'HUMOR' KNOCKING OFF NEAT $17,000 IN WASH.

Washington, 19.

Local Loew office learned two maxims last week and this weekend. If pic has the stuff it will do big business despite critics' pannings and only average exploitation. Other is that even though a film has them worried, it can be ballyhooed into a top opening.

First subject was 'When Ladies Meet,' which built consistently to beautiful $18,000 for Palace last week. Helped by Hearst complete support, but otherwise exploiting as usual. Drama critics' knocks all based on comparison to play. Panning resulted in bitter feeling on film men's part over intimations that average talkie fan was a moron and ought to be ashamed of himself falling for films when stage was languishing. Result, however, seemed to be that it all went under heading of publicity. Picture now doing repeat at Columbia, local Loew third-rate first runner. Move is outcome of long battle of Carter Barron to use house for second runs. WB here has franchise on pics after first run, but local Loew crowd argued that they were violating understanding in their own circles by using Met as repeater for Earle.

Success of exploitation on what seemed doubtful pic came this week at Palace with 'College Humor,' though film liked and public still seems to smell the good ones.

Estimates for This Week

Earle (WB) (2,424; 25-35-50-60-70) 'I Love That Man' (Par) and vaude. Pretty light against stiff opposition; maybe $14,000. Last week 'Gold Diggers' (WB), a fine $23,500.

Fox (Loew) (3,434; 15-25-35-50-60) 'I Loved You Wednesday' (Fox) and vaude. Notre Dame Glee Club on stage and helping build-up. Should do $16,000. Last week 'The Nuisance' (M-G) $16,800.

Palace (Loew) (2,363; 15-25-35-50-60) 'College Humor' (Par). Town circused with everything from radio Bing Crosby contest to direct attacks on local campuses. Nice $17,000 probable. Last week 'When Ladies Meet' (M-G) built despite pannings of critics very big $18,000.

Met (WB) (1,583; 15-25-35-50-60-70) 'Gold Diggers' (WB) Repeat week following run at Earle, doing excellently for $9,000. Last week 'Waterfront' (UA) had stiff opposition but ballyhoo helped to nice $5,500.

Keith's (RKO) (1,830; 15-25-35-50-60) 'India Speaks' (Radio). Doing better than anybody hoped. Maybe $5,500, fine. Last week 'Professional Sweetheart' (Radio) and Gene Dennis on stage held up to o. k. $6,000, Miss Dennis doing women's mats.

Columbia (Loew) (1,232; 15-25-35-40) 'When Ladies Meet' (M-G). Doing repeat following Palace and may net $5,000, nice.

'Zoo' $1,600 and Other Lincoln Spots Moderate

Lincoln, June 19.

Cooler weather and the theatres are in for a better break. Product seems to be dribbling out, though.

Cal Bard, at the Rialto, has been building his own vaude show up to the present and features a stage band. There isn't the reactional upswing in gross expected. Public seems to think this town has been stage banded to death. Whether the Rialto vaude attempt is successful or not, rumored that either the Lincoln or the Stuart (LTC) may take on a stage policy about June 26. With the high gate (55-60c.) the Stuart will probably get it.

'Gold Diggers' last week provided the only punch. A wow with $4,400, exceptional at this time of year. 'When Ladies Meet' current and will suffer from the aftermath. Possibility of the old Sun ever opening with horse operas is gone. Front has been nailed and made into a billboard for LTC. Next Monday (26) the Liberty opens.

Estimates for This Week

Colonial (LTC) (650; 10-15-20)—'Penguin Pool Murder' (Radio). Little late but good here, $750. Last week 'Blondy Johnson' (WB), and 'Tombstone Canyon' (Radio), split, a fair $650.

Lincoln (LTC) (1,600; 10-15-25)—'Zoo in Budapest' (Fox). Will up a little but still weak $1,600. Last week 'Sweepings' (Radio), $1,500.

Orpheum (LTC) (1,200; 10-15-25)—'Humanity' (Fox). Will keep this house down, $600. Last week 'Madame Blanche' (Radio), and 'Wax Museum' (WB), split, a fair $750.

Rialto (LTC) (1,100; 10-15-25)—'Unwritten Law' (M) and stage show. Has good outlook, $1,500. Last week 'Vampire Bat' (M) and vaude slumped a bit to $1,300.

State (LTC) (500; 10-15-25)—'Bitter Tea' (Col). Good at an even $1,000. Last week 'Night of Terror' (Col) showed unexpected strength for nice $1,100.

Stuart (LTC) (1,900; 10-25-35-55-60)—'When Ladies Meet' (M-G). Good enough at $2,600. Last week 'Gold Diggers' (WB) bandited every other b. o. and took a swell $4,400.

'HELL' $7,000, BIRMINGHAM

Town Full of Rumors Again—'Devil's Brother' $1,000

Birmingham, June 19.

Rumors of more theatres changing hands, rumors of one or two closings and vaude coming back. Ritz beginning Saturday (24) goes to vaude under the Wilby regime. Wilby is now operating the Trianon, grind second runs, and policy may be changed first runs.

Estimates For This Week

Alabama (Wilby) (2,800; 25-35-40)—'Hell Below' (M-G). A fair $7,000. Last week 'Adorable' (Fox) $7,800.

Ritz (Wilby) (1,600; 25)—'Devils Brother' (M-G). Not much expected, $1,000. Last week 'Barbarian' (M-G) $900.

Strand (Wilby) (800; 25)—'Temple Drake' (Par). Also around $1,000. Last week on split 'Song of Eagle' (Par) and 'Phantom Broadcast' (Mono) $1,300.

Empire (BTAC) (1,100; 15-25)—'Secrets' (UA). Mary Pickford still draws here, $1,200. Last week 'Mind Reader' (FN) and 'Zoo in Budapest' (Fox) $1,000.

'Lil' and 'Jennie' Are OK in Balto.; 'Cruise' 10 Grand

Baltimore, June 19.

Picture business leveling off currently after rather good trade last week. Much of that was due to unseasonably coolish weather.

At the stage show houses nothing of consequence is transpiring, what name strength around being Benny Rubin, at the Century, and Ralph Kirbery, at the Hippodrome. In neither case is the stage overshadowing the screen. At the Loew house Barthelmess doing somewhat better in 'Heroes for Sale' and the Hipp has 'Melody Cruise.' Latter flicker getting only lukewarm response at the gate. Hipp had some Radio players on its stage Friday night (16) for a bow. Players were Bruce Cabot, Betty Furness, Arthur and Florence Lake, and others who happened to be at Annapolis making 'Anchors Aweigh.'

Battle for honors, however, will be fought between the Stanley and Keith's. Stanley has 'Lilly Turner' while Keith's has 'Jennie Gerhardt.' Latter picture drew excellent notices from the papers, an item of importance in this town as far as 'literary' pictures are concerned. Valencia, Loew's upstairs theatre, is back to second runs.

Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65), 'Heroes for Sale' (FN) and vaude. Benny Rubin on stage but not too strong at gate; picture holding up, however, and should do $14,000, good. Last week off badly on 'Devil's Brother' (MG) at $11,900.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65), 'Melody Cruise' (Radio) and vaude. Ralph Kirbery headlining stage. House will have to be satisfied with meager $10,000. Last week great at $15,500 for 'Professional Sweetheart' (Radio) and Rubinoff in person. House in tight spot for product and looking beyond its contract list for screen fodder.

Keith's (Schanberger) (2,400; 25-30-40-50), 'Jennie Gerhardt' (Par). Getting a class of trade which seldom visits house; will rise to $5,000, fine. 'Whoopee' (UA) revival, dismal last week, not even finishing a week. Yanked ahead of time when it plunged to $2,300.

New (Mechanic) (1,800; 25-30-40-50), 'Loved You Wednesday' (Fox). Matinees will likely hold gross up to fair enough $3,000. Last week 'Great to Be Alive' (Fox) a dirge of $2,300.

Stanley (Loew-UA) (3,400; 25-35-40-55-65), 'Lilly Turner' (WB) Getting excellent coin and will keep house on right side for second consecutive week. Apt to touch $13,000, plenty okay here. Last week 'When Ladies Meet' (MG), $13,800.

Fighting Mpls Heat with Ballyhoos; 'Drake' $6,000 Mild; 'Bondage' $2,000

Minneapolis, June 19.

Another heat wave—the third one this month—and the box-office blues was sung up and down the rialto. Scorching temperatures were poison for week-end grosses. The thermometer registering 95 in the shade kept the hordes away, although refrigerated showhouses easily were the town's coolest spots.

In keeping with the torrid ozone is a sizzling picture, 'The Story of Temple Drake,' at the State. They are using plenty of red-hot advertising copy to sell this one, but it's pulling mild dough at the outset, and is rated a weakling. The Jack Malerich-Julie Madesen pit orchestra and the guest conductor and m.c. Johnny Green, aren't hurting business at this ace Publix house.

RKO Orpheum is out of the stage show funning this week, but in the Baer-Schmeling fight pictures, an 11th hour booking, supplementing 'The Silver Cord,' it is hoping to up a fair $3,200. The fight film means more than the feature picture.

No current screen attraction in town has won so much praise as 'The Working Man,' but it isn't doing much.

The Lyceum, with Lou Breese, Gertrude Lutzi and Stewart Johnson as well as the first-rate 24-piece orchestra, continues along its opposition way, taking the crumbs of screen product which Publix and RKO pass up, but making much of its stage show. In 'Professional Sweetheart' this week it has an RKO picture with a good box-office title, but one that the Orpheum didn't want.

'Be Mine Tonight,' seemingly goes on forever at the sure-seater World theatre. In its eleventh week it is still doing a profitable business and no end of picture's record breaking engagement in sight.

Estimates for This Week

State (Publix) (2,200; 55) 'Story of Temple Drake' (Par). Strong and daring advertising plus fame of novel, 'Sanctuary,' luring feminine trade, but picture not satisfying. Malerich-Madesen orchestra and Green have scored hit here and are building following. Pleasing all-around show, but $6,000 mild, looks tops. Last week 'Eagle and Hawk' (Par) and Thurston the Magician, $10,700, very good.

Orpheum (RKO) (2,890; 40) 'Silver Cord' (RKO) and Schmeling-Baer fight pictures. Lucky if getting over $3,200, fair. Last week 'Below the Sea' (Col) and 'Parole Girl' (Col), split, and Marcus show on stage, $11,500, fair with Marcus show bringing in the customers.

Century (Publix) (1,600; 40) 'Working Man' (WB). Acclaimed one of best of Arliss pictures by critics and customers and drawing fair business despite heat and other adverse factors. About $3,500 indicated. Last week 'Peg o' My Heart' (M-G) only $2,800.

Lyceum (Clifford) (2,500; 40) 'Professional Sweetheart' (RKO) and Lou Breese and 24-piece orchestra and Gertrude Lutzi and Stewart Johnson, singers. Picture, passed up by Orpheum, no world beater, and $2,500, light. Last week 'King of Jazz' (U), $2,800. Light.

Uptown (Publix) (1,200; 40) 'Today We Live' (M-G). Perhaps $2,000. Light. Last week 'Central Airport' (FN), $2,500. Fair.

Lyric (Publix) (1,300; 35) 'Devil's Brother' (M-G). Laurel and Hardy draw at this house and picture giving satisfaction. Only $3,000 in sight for eight days. Good. 'Zoo in Budapest' (Fox) pulled after six days, $1,200, poor.

Grand (Publix) (1,100; 35) 'Life of Jimmy Dolan' (FN), first run, and 'Central Airport' (FN), second loop run, split. About $1,200 indicated. Light. Last week 'White Sister' (M-G), second loop run, and 'Supernatural' (Par), first run, split, $900. Light.

Astor (Publix) (900; 25) 'Bondage' (Fox). Sensationally advertised as daring sex picture and as 'road show engagement at regular prices' with children under 16 barred. Opened with midnight show Saturday. First run and full week. Looks like $2,000. Good. Last week 'Trick for Trick' (Fox), first run; 'Sailor's Luck' (Fox) and 'Cabin in Cotton' (FN), latter two second runs, split; $600, light.

'FRONT' AND 'JENNY' $10,000 AND $8,000

Kansas City, June 19.

Present week looks unpromising. Although given a couple of weeks of teasing publicity 'Jennie Gerhardt' failed to open with much strength at the Newman, but the management has hopes it will build. 'I Cover the Waterfront' is at Loew's Midland and the Sunday opening was fair, Claudette Colbert's name helping some. The Mainstreet after a nice week with Bill Robinson's 'Goin' to Town' unit is back to pictures only this week with 'Silver Cord.

This Week's Estimates

Liberty (Dubinsky) (860; 10-15-20), 'No More Orchids' (Col), first half; 'Grand Slam' (FN), second half. Expected close to $2,000, good. Last week 'Ladies They Talk About' (WB) and 'King's Vacation' (WB), $1,800, satisfactory.

Mainstreet (RKO) (3,000; 25-40), 'The Silver Cord' (RKO). Based on the mother-in-law problem was expected to thrill the women, but the opening was not so hot. Will likely draw near $6,000, fair. Last week 'Below the Sea' and with Bill Robinson's all-colored show on the stage, was another story, $14,200. The Thursday night special show for colored people only, and with the prices tilted to 35-40 and 75 cents, was a near sell-out and the same thing will be tried with Cab Calloway next week.

Midland (Loew) (4,000; 25), 'Water Front' (UA). Only house downtown with a Sunday opening, and that day is always good. Should be okay at $10,000. Last week 'Devil's Brother' (MG), $8,700, fair.

Newman (Par) (1,860; 25-40), 'Jennie Gerhardt' (Par). Management went on the billboards to promote this one; $8,000, good. Last week 'I Love That Man' (Par), $7,000.

Uptown (Fox) (2,040; 25-40), 'I Loved You Wednesday' (Fox). Off at $3,000. Last week 'It's Great to Be Alive' (Fox) after a fair start dropped to $3,000.

'Waterfront' Fronts For Prov. at $11,000; 'Cruise' About $8,500

Providence, June 19.

Exceptionally cool weather has sent grosses upward. Dip in thermometer came last Tuesday (13) and has kept cool since. Until the mercury went down it appeared as though every spot in town was headed for a new low.

Upward trend appears to be sticking this week. With half a break theatres should have it their way this week. Screen bills slightly better and stage fare not so bad.

Circus in town today (Monday), but theatre men not worrying as Monday an off day anyway. Paramount pulling a surprise by bringing back 'Whoopee' on the same bill with 'Supernatural,' a first-run. And management is giving Cantor film the play. Indications are gross will not be far from what house generally gets with bill of double feature first-runs.

State will have no difficulty pacing the town this week with 'Waterfront' and vaude.

Estimates for This Week

Loew's State (3,200; 15-40) 'Waterfront' (UA) and vaude. Prospects good for at least $11,000; excellent. Last week 'Devil's Brother' (M-G) helped by change in weather, picked up to $9,600.

Majestic (Fay) (2,200; 15-40) 'Picture Snatcher' (WB) and 'Nagana' (U). Cagney a card in these parts and should see $6,000, a noticeable improvement. Last week 'Warrior's Husband' (Fox) and 'Hold Me Tight' (Fox) saved by weather; so-so at $4,800.

Paramount (2,200; 15-40) 'Supernatural' (Par) and 'Whoopee' (UA). Won't surprise anybody if close to $5,000, oke. Second bill with a 'revival' within short time. Last week 'International House' (Par) and 'Terrior Abroad' (Par) good around $5,500.

RKO Albee (2,500; 15-40) 'Melody Cruise' (Radio) stage revue. Somewhere near $8,500 and vaude getting most of credit. Last week 'Professional Sweetheart' (RKO) another case where stage show did the pulling; not bad at $5,000.

RKO Victory (1,600; 10-25) 'Emergency Call' (Radio) and 'Love Is Like That' (Batcheller). Up a peg and should have no difficulty in hitting near $2,000, fair. Last week 'Goldie Gets Along' (RKO) and 'Below the Sea' (Col), on the chin at $1,800.

Tricksters on Own

Hollywood, June 19.

Otis C. Freeman and George Strimple, after eight years with the Fox trick shot dept., have gone into biz for themselves at the Metropolitan studios.

With an equipment of $30,000 in precision instruments, they are doing trick camera stuff for the indies and handling overflow from the majors.

Loop Improving Despite Expo; Chicago with 'Gerhardt' at $37,000

Chicago, June 19.

It may have been the more zestful weather or it may have been the return of some of the natives to normalcy or again it may have been the start of the tourist invasion. Anyhow last week saw the Chicago theatre with its best week in 14 weeks and the rest of the loop somewhat improved as well. But it might have been the product.

Currently the expectations are also of a slightly optimistic tone. Weather man ran counter to this with a prediction that 92 degree heat was on its way back. If that materializes grosses will be kicked silly again.

Estimates for the Week

Chicago (B&K) (3,940; 35-55-75), 'Jennie Gerhardt' (Par) and stage show. Improving here; looks like this house may get best break from tourists. Last week 'When Ladies Meet' (MG) and good stage bill best gross in 14 weeks, $38,900. This week looks pretty fair, too, $37,000, maybe.

McVickers (B&K) (2,284; 25-55), 'Jimmy Dolan' (WB). Light stuff, maybe $4,500. Last week 'Hold Me Tight' (Fox), $5,900.

Oriental (B&K) (3,200; 30-40-65), 'Adorable' (Fox). Opened Friday, B&K not figuring over week. Around $9,500. Second and scram week of 'Reunion in Vienna' (MG), $7,000 on six days, disappointing.

Palace (RKO) (2,583; 40-65-83), 'Cocktail Hour' (Col) and vaude. Eight acts of vaude this week. Hope to better $15,000. Last week 'Silver Cord' (Radie) fluctuated but romped in with passable $16,000.

United Artists (B&K) (1,700; 35-55), 'Little Giant' (FN). Unusual booking of First National film in house. Came in Saturday. Figure to do $10,000.

'BE MINE' INTO FIFTH SEATTLE WEEK, $4,800

Seattle, June 19.

With the fourth week of 'Be Mine Tonight' holding for a steady $5,700 at the Roxy, management is keeping the picture into a fifth week. This is a local run record in a deluxe house for years. Each week stage show has changed in its entirety.

Warmer weather, daylight until after 10 p.m. under daylight saving gag, and general business just beginning to turn, with employment in lumber towns and logging camps, and farms just beginning to gain, with Playland amusement park open; summer resorts and beaches getting the call; with wrestling and boxing matches several times a week; dog racing, hoss-racing and baseball soon to contend with, theatre are finding it a struggle but getting along.

Last shows at the deluxers begin at 10 p.m., but even that's early. Showmen now raise their estimate to 40% as to harm daylight saving experiment is doing them. Dance halls, athletic shows, beer parlors also in on the holler.

Jensen-von Herberg giving away a sedan, June 23, at their Roxy, Liberty, Venetian Bagdad and Ballard Roxy theatres. Slight effect thus far at b.o. but this week-end should feel stimulant. Metropolitan getting fair biz with light opera, imported leads, with balance local talent, measuring up nittily.

Estimates for This Week

Fifth Ave. (Evergreen) (2,400; 25-40) 'Little Giant' (FN). A fair $6,500. Last week 'Adorable' (Fox) mostly femme draw and good enough at $7,400.

Roxy (J-von H) (2,300; 25-25), 'Be Mine Tonight' (U). Starting in fifth week and still talk of town; around $4,800, okay. Last week big at $5,700.

Paramount (Evergreen) (3,106; 25-40), 'Made on Broadway' (MG). Playing up the N.Y. angle and chump idea, likewise Montgomery; expects moderate $4,100. Last week 'Eagle and Hawk' (Par), nine days to get back to old change date, $5,800, good.

Music Box (Hamrick) (950; 25-35), 'Silver Cord' (Radio). Slow at $2,600. Last week 'Christopher Strong' (Radio) sagged to only fair $3,100.

Blue Mouse (Hamrick) (1,000; 25-35), 'Picture Snatcher' (WB). En-route to $2,500, slow. Last week 'Ex-Lady' (WB), and advertising sophistication failed, weak $2,100.

Liberty (J-von H) (2,000; 10-25), 'Uptown New York' (WW). Plenty of advertising and anticipates good $4,200. Last week 'Soldiers of the Storm' (Col) around $4,000.

Coliseum (Evergreen) (1,800; 15-25), 'Clear All Wires' (MG) and 'Smoked Lightning' (Fox), double bill. Looks a fair $3,000. Last week 'Fast Workers' (MG), 'Dangerously Yours' (Fox), dual, 3 days; 'Looking Forward' (MG), 'Central Airport' (WB), dual, four days, all for $3,100 with latter pair getting around two grand of it, fair enough.

'DIGGERS' SWAMPS NEWARK

$24,000 at Branford—$9,000 for 'Hell Below' at State

Newark, June 19.

Nothing here but 'Gold Diggers' this week. With a slightly advanced scale musical should do a tremendous $24,000 at the Branford. So far the police have stopped ticket sale at 9 every night.

For the others there is no alibi as the heat stopped just in time. But no matter how bad things are the theatres no longer have to cough up half the Sunday profits for charity—which is something.

Estimates for This Week

Branford (WB) (2,966; 15-30-50-60-65)—'Gold Diggers' (WB). Pretty sure of a grand $24,000. Certain to hold over and maybe three weeks. Last week one show less than seven days, 'Jimmy Dolan' (FN) and 'Diplomaniacs' (Radio) a poor $5,600.

Capitol (WB) (1,200; 15-25-35-50)—'White Sister' (M-G) and 'Temple Drake' (Par). Maybe $4,500. Last week 'Bed Time Story' (Par) and 'Picture Snatcher' (FN) best proportionately in town, $4,800.

Little (Cinema) (299; 50)—'Mayourneen' (Moore) and stage show. Should beat $900. Last week 'Heart of Ireland' (Moore), repeated from a year ago, disappointed with $700.

Loew's State (2,780; 15-75)—'Hell Below' (M-G) and vaude. Balcony down to 35c nights but means nothing yet. Looks like fair $9,000 but may build. Last week 'Nuisance' (M-G) bad at less than $6,000.

Newark (Adams-Par) (2,248; 15-75)—'Jennie Gerhardt' (Par) and vaude. Will have to sprint to get $8,000. Last week 'International House' (Par) a poor $6,800.

Proctor's (RKO) (2,300; 15-75)—'Cocktail Hour' (Col) and vaude. Last week of eight acts and should pull better than $9,000. Last week 'Kiss Before Mirror' (U) weak at $7,000.

Terminal (Skouras) (1,900; 15-50)—'Humanity' (Fox) and 'When Strangers Marry' (Col). Will barely touch $3,000. Last week 'Hold Me Tight' (Fox) and 'Black Beauty' (First Div) weak at $2,800.

'Humor' with Hallet Big $34,000, Met.; 'Diggers'' Own House

Boston, June 19.

Though biz generally is sluggish, two spots are outstanding and optimism is in the air. Hope is next month. 'Gold Diggers' has its premiere at the Majestic (legit) this Thursday night (22) for grind run at 75 cents top. Reason for legit house is said to be Warners wanted higher rental terms than regulars would pay. Tom Spry is in charge with Joe Saxe on publicity.

'Maedchen' continues a pull at Fine Arts, being held a third week. It's the only foreign film, besides 'Road to Life' and 'Two Hearts,' which has gotten other than usual arty patronage.

Met is a live spot with Mal Hallett's band on stage and 'College Humor' on screen.

Estimates for This Week

Keith's (RKO) (4,000; 35-55)—'Melody Cruise' (Radio) and vaude. Biz good, $15,000 in prospect. Last week 'Professional Sweetheart' (Radio), $10,100, fair.

Orpheum (Loew) (3,000; 30-40-50)—'Devil's Brother' (M-G), and vaude. So-so at $10,000. Last week 'Peg o' My Heart' (M-G), $9,500.

State (Loew) (3,000; 30-40-50)—'Nuisance' (M-G) and one act. Sunday vaude and band. Film drawing and outlook for $9,500, okay. Last week 'When Ladies Meet' (M-G) a nice $14,500.

Met (Publix) (4,330; 30-50-65)—'College Humor' (Par) and stage show. Mal Hallett band on stage and combo looks like banner week. $34,000, magnificent. Last week 'Little Giant' (FN) less than comfy at $12,500.

Scollay (Publix) (2,800; 25-35-45-55)—'International House' and vaude. Tumbling to $8,000, summerish low. Last week 'Lilly Turner' (FN), $8,500.

Paramount (Publix) (1,800; 25-35-50)—'Jimmy Dolan' (WB) and 'Diplomaniacs' (Radio). Oddity is a Radio film in this spot; seemingly set for $7,500, very nice. Last week 'Zoo in Budapest' (Fox), and 'I Love That Man' (Par) slow, $5,200.

Tremont (Indie) (1,600; 25-35-50)—'Be Mine Tonight' (U). Deemed fine picture but not drawing; first week only $2,500, but second may go to $3,000.

Fine Arts (600; 25-35-45)—'Maedchen' (Krimsky-Cochran). Season's sensation thus far; second week adding oodles of gravy at $2,700. First week, $3,800. Third, and probable last week, likely to bring $2,000.

'LADIES' O.K. IN NEW HAVEN

Rah Rahs on Vacation, but Reunions Bring Mob

New Haven, June 19.

Yale's closing withdraws the college patronage for summer, but commencement reunioners will help a bit this week. Continued unseasonable weather is a boost for film houses in competish to shore spots.

Roger Sherman and Palace staging a battle of superlatives. Sherman making a noise about 'Waterfront' and Palace with five leads in 'When Ladies Meet.'

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'Jennie Gerhardt' (Par). Around $8,000, very nice. Last week 'International House' (Par) and 'Reform Girl,' $5,000, fair.

Palace (Arthur) (3,040; 35-50) 'When Ladies Meet' (M-G) and 'Below the Sea' (Col). Set for a nice $5,700. Last week 'Peg o' My Hearst' (M-G) and 'Hold Me Tight' fair at $5,000.

Roger Sherman (WB) (2,200; 35-50) 'Waterfront' (UA). House temporarily on single features with oke results. Currently should get a good $5,400. Last week, on an eight-day holdover 'Gold Diggers' (WB) drew pleasing $5,800 after an opening week $15,000.

Philly Mild Other Than $21,000 for 'Diggers'' 2d Wk.

Philadelphia, June 19.

Sensational business of 'Gold Diggers' in its first week at the Stanley was the outstanding feature last week and sure to duplicate this week. Despite some notices mildly adverse, and some terrific heat the first two days, musical soared to fancy money, claiming a big $25,500. Assured of three weeks' stay and should get $20,000 this week.

Other pictures don't indicate much. 'Peg o' My Heart' will get $11,500 at the Boyd, which now has Tuesday openings. 'I Loved You Wednesday' figures a mild $15,000 at the Fox and no more than $12,000 indicated for the Earle with 'Private Detective, 62' on the screen and an Anatole Friedland revue on the stage. Aldine relights Friday (22) with 'Be Mine Tonight,' Universal having rented the house from S-W.

Last week's business, aside from 'Gold Diggers,' was pretty painful.

Estimates for This Week

Arcadia (600; 25-40-50) 'Devil's Brother' (M-G). Better than some of theatre's recent films, $2,400. Last week 'Terror Abroad' (Par), first showing, weak at $2,100.

Boyd (2,400; 40-55) 'Peg o' My Heart' (M-G). Only one week despite hopes. Will get about $11,500. 'Cocktail Hour' tomorrow or Wednesday. 'Reunion in Vienna' (M-G) $9,500 on second week.

Earle (2,000; 40-66) 'Private Detective, 62' (WB) and vaude. No more than mild $12,000 indicated. Last week 'Jimmy Dolan' (FN) weak $11,200.

Fox (3,000; 35-55-75) 'I Loved You Wednesday' (Fox) and stage show. Only $15,000 expected and may fall below that. Last week 'Whoopee' (UA), revival, disappointed on $14,000.

Karlton (1,000; 30-40-50) 'Woman I Stole' (Col). Another first showing and $2,600. Last week 'Silk Express' (WB) $2,500, poor.

Stanley (3,700; 40-55) 'Gold Diggers' (WB). Looks good for robust $21,000 in second week. Full month's stay not impossible. First week, despite weather and mildly adverse notices, over expectations by wide margin, $25,500.

Stanton (1,700; 30-40-55) 'Song of Eagle' (Par). Ordinary $7,300. 'Below the Sea' (Col) less than house's recent weekly average, $6,500.

'MEN' DETROIT SURPRISE, $7,500; 'MAYOR,' $8,000

Detroit, June 19.

With the State, Michigan, United Artists and Fox doing better than usual business pictures are getting a pretty good break. Heat has let up and everything looks up.

State, with 'Forgotten Men,' the surprise this week and may be a holdover. Had a good campaign. The Michigan has 'When Ladies Meet,' studded with names, and is going to one of its best weeks in months. Stage show continues absent. The Fox has balanced 'Zoo in Budapest' with locally built 'Modern Minstrel Show,' 125 people on stage.

Last week the Fox with 'White's Scandals' on stage and 'Bondage' on screen topped any gross house has seen in years despite terrific heat two opening days. Combined for a terrific total of $32,000.

Estimates for This Week

Michigan (P-P) (4,045; 15-25-35-40-55)—'When Ladies Meet' (M-G). A good $16,000. Last week 'Devils Brother' (M-G), and 'I Love That Man' (Par), $7,000.

Fox (Indie) (5,100; 15-25-35-40-55)—'Zoo in Budapest' (Fox), and stage show. Should hit $15,000, oke. Last week 'Bondage' (Fox) and 'Scandals' on stage a swell $32,000.

Downtown (RKO) (2,750; 15-25-35-40)—'Cocktail Hour' (Col). Only $2,600, poor. Last week 'World Gone Mad' (Col), and Henry Santry stage show, $3,500.

United Artists (P-P) (2,018; 15-25-35-40-55)—'Mayor of Hell' (WB). Looks $8,000, pretty good. Last week 'Waterfront' (UA) fair at $4,800.

State (P-P) (3,000; 15-25-35-40-55)—'Forgotten Men' (Ind). Seems good for $7,500 or better, nice. Last week 'International House' (Par) mild at $3,100, second week.

Fisher (P-P) (2,665; 15-25-35-40)—'Jimmie Dolan' (FN). About $3,500, poor. Last week 'Nuisance' (M-G) fair at $4,800.

'Diggers' $50,000 Tops First Week As Weather Break Helps Broadway; 'Wednesday' Looks Good for $72,000

Return of normal, seasonal weather has brought June business back to where it belongs after a siege of boiler-room temperatures a week ago that proved devastating not only to every man, woman and child in New York, but to their favorite film theatres as well. The hope currently is that the typical June weather now here will remain long enough for box offices to retrieve what was lost when the mercury jumped out of the top of thermometers.

With the break in weather last Tuesday (13), most of the theatres got the advantage of a pickup following the hardly-smitten weekend with most ending up better than they figured they would.

Much harm had been done, however, by the time the town cooled off and it was mostly the stronger attractions that have benefited since then.

An example of this may be found in 'Golddiggers of 1933.' It opened with the hot spell and on the first week got $46,300, but for the second will be nearer to $50,000. This is based in part on a better weekend than a week ago. Picture is being moved to the Hollywood Friday a. m. (23) for an indef run at pop prices.

This is the strongest draw in town. In spite of the heat, it was $800 ahead of '42d Street' on its first week at the Strand. A long run is figured for 'Golddiggers,' but no way of estimating how long or longer it will top '42nd Street' on the length of engagement, with the weather a factor to be considered now. 'Baby Face' comes into the Strand Friday morning (23).

The Music Hall, which slumped to a new low of $48,000 last week, picks up with the rest of the throng for a likely $72,000 currently on 'I Loved You Wednesday,' good. The companion Radio City house, RKO Roxy, also gets out of the bog to strive for a possible $15,000 on 'International House,' four days, and 'Below the Sea,' three days. This will represent profit, with house's operating overhead at between $11,000 and $12,000 without rent.

The principal problem at the Music Hall appears to be that of product. The last two weeks it went outside for Columbia pictures and ran into trouble. Since Easter the Hall has had only one RKO picture, its own studio failing to supply product and this necessitating the buying of much film outside from Fox, Warner Bros. and Columbia.

At the Capitol and Paramount, business is holding up reasonably well, the Par on its holdover of 'Jennie Gerhardt' getting more than expected after the setback the first week by an African sun. Second week ought to be around $27,000, not big but strictly okay.

'Reunion in Vienna' is up at the Cap, following its 5½ weeks run at the Gaiety at a $1.50 top. Its chances are not exceptional but at $45,000 or over, there will be no complaints. But for the weather, house last week should have been better with 'Devil's Brother,' which had the Laurel and Hardy team for draft. They generally do pretty well in New York.

Like the Paramount, the Cap has lost its stride with the best business generally of late seeming to avoid the de luxe houses if the attractions are not of unusual draw.

Of the non-de luxe theatres, the Rivoli has been hitting a nice pace right along, but currently doesn't do so hot at $18,000 on an outside Warner booking, first for house, 'Lilly Turner.' New Ruth Chatterton will remain only two weeks, 'Samarang,' recently taken for release by U. A., going in Wednesday, June 28. Following that, Riv may have to go outside for another picture but no hint as to what it may be.

The Rialto, which under its greatly-reduced overhead and Arthur Mayer's guidance, has been proving out a winner, is in the money again with 'Life of Jimmy Dolan.' This Warner item gets $12,500 on its first week ending today (Tuesday) and holds a second week.

Walter Reade didn't find 'Whoopee,' revival, so warming to cockles of his Mayfair and let it out last night (Monday), bringing in 'Corruption.' 'Whoopee,' a shock booking, went under $7,000.

Old Roxy, going along on a fairly even keel, looks to a profit week currently on 'Strange People,' an indie. Not much velvet but velvet's velvet these days, and $18,000 okie.

Palace lingers along with 'Cocktail Hour,' the picture this week, and $7,000 the probable take, not so forte, while State with 'Peg o' My Heart' should hit $10,000 or better, oke.

No two-a-day attractions on the street just now, but Fox brings one to the Broadway scene July 12 with $1.50 run of 'Pilgrimage,' at Gaiety, to open that date. Par plans 'Song of Songs' for Criterion middle of July at $1.50 top. Metro is doubtful about resumption at the Astor. 'Night Flight' may not be the reopener there, with house perhaps remaining dark longer than at first indicated.

Estimates for This Week

Capitol (5,400; 35-75-99-$1.65)—'Reunion in Vienna' (MG) and stage show. Up from a two-a-day run recently at Gaiety, John Barrymore and Diana Wynyard names may get house $45,000 or more, fair enough. Last week 'Devil's Brother' (MG) wilted by weather to $30,000.

Criterion (875; 25-75)—'Be Mine Tonight' closed Saturday night (17) after three weeks and four days. Final week under $3,000, weak killing chances of staying longer with house not air-cooled.

Mayfair (2,200; 35-55-65)—'Whoopee' (UA). Went off last night (Monday) after seven days at under $7,000. 'Corruption' (Hollywood), an indie, took tenancy last evening. House holds pictures until they go under a certain figure, having no definite change day.

Palace (1,700; 25-40-55-75)—'Cocktail Hour' (Col) and vaude. Indications point to only about $7,000, mild takings. Last week 'Girl in 419' did pretty well, $9,600.

Paramount (3,664; 35-55-75)—'Jennie Gerhardt' (Par) (2d week) and stage show. Crippled somewhat by the elements on its first week, but getting a nice $32,200 just the same, on holdover, the Dreiser story will be better than hoped for when decision was reached to stick it out a second week. Should knock down $27,000.

Radio City Music Hall (5,945; 35-55-75)—'I Loved You Wednesday' (Fox) and stage show. In better shape this week, gross probably reaching $72,000, good. Not big but profit and a marked improvement over previous week's low of $48,000 struck by 'Ann Carver's Profession' (Col).

Rialto (2,000; 35-50-64)—'Life of Jimmy Dolan' (WB). After a highly gratifying $12,500 on the first week, ended last night (Monday), is being held over another seven days. Final five days of 'Below Sea' (Col), on second week, only $5,500.

Rivoli (2,200; 40-55-75-85)—'Lilly Turner' (WB). At $18,000 on first week failing to incite and will remain but two weeks. 'Samarang' coming in June 28. Last week, fourth of 'I Cover the Waterfront,' $10,100, not bad considering length of run, etc., etc.

Roxy (6,200; 25-35-55)—'Strange People' (Chesterfield) and stage show. Indie production doing fairly, $18,000 representing indigo. Last week 'Trick for Trick' (Fox) got $15,000, mild.

RKO (3,525; 15-25-40)—'International House' (Par) four days, and 'Below the Sea' three days. On split week, probably $15,000, away from red safely. Last week it was a new low of $11,500 that 'Warrior's Husband' (Fox) and 'Girl in 419' (Par) were responsible for.

State (2,900; 35-55-75)—'Peg o' My Heart' (MG) and vaude. Probably not much over $10,000, if that much. Last week 'Working Man' (WB) and vaude under $12,000.

Strand (2,900; 35-55-75)—'Golddiggers of 1933' (WB) (2d week). With better temperatures to aid, looks to beat its first week's $46,300 by getting closer to $50,000. Picture is being moved into the Hollywood for a summer run at pop scales Friday morning (23). 'Baby Face' (WB) coming into the Strand.

Fight Film Blankets Frisco, Baer's Home Town, Golden Gate, $16,000

San Francisco,

Warm weather over the weekend sent the natives and held grosses down.

Ten reels of the Baer-Schmeling fight at the Golden Gate means a gold strike none the less. This is Maxie Baer's home town. The RKO topped anything else in the burg.

Film, costing the theatre around five grand, was booked in at the last moment from New York, and rushed out by plane. Publicity and ads were hurried, but it's been some of the best Emil Umann has yet done, dominating sports pages for several days.

Warfield's 10th anniversary week has the house flashing an augmented show with the O'Neill Sisters' kiddie revue pulling in the families, and George Arliss in 'Working Man' doing well. Arliss' local draw is limited, however.

Embassy reopened by Glen Knight who is staging a tab 'Ballyhoo' along with the Weber and Fields' 'Beer Is Here' on first run. At 25 and 40 cents, house doing fair biz.

Paramount last week found 'Warrior's Husband' plenty torrid, which is what Frisco likes, but it also was too sophisticated, which Frisco doesn't like. This week, it's a reversal, Marion Davies in 'Peg o' My Heart,' boosted by the usual Hearst advertising and plugging, doing average.

Estimates for This Week

Fox (Leo) (5,000; 15-25)—'Sphinx' (Co-op), and 'Alimony Madness' (All-Star). Around $7,800. Last week 'White Devil' (Principal), and 'Manhattan Tower' (Maj), former heavily exploited, pulled swell $10,000.

Golden Gate (RKO) (2,844; 30-40-65)—'Ann Carver's Profession' (Col), 10 reels of the Baer-Schmeling fight, and vaude. Fight pix drawing big money, and ought to hit $16,000, which is best in plenty long time. Last week saw poor $10,500 on 'Silver Cord' (Radio).

Paramount (Fox) (2,700; 30-40-55)—'Peg o' My Heart' (MG). Marion Davies, and highly touted, but $11,000, n. s. g. 'Warrior's Husband' (Fox) started like a house afire, but its sophistication held it down to $11,000.

St. Francis (Fox) (1,500; 35-40)—'Made on Broadway' (MG), and 'Silk Express' (WB). $7,000 is okay. 'Devil's Brother' (MG) with Laurel and Hardy, and 'Mind Reader' (WB) pulled $7,500 last week.

United Artists (1,400; 25-35-50)—'Waterfront' (UA). Doing mildly at under $11,000. Last week 'Big Drive' (Maj) not so hot at $7,000 on its one and only week.

Warfield (Fox) (2,700; 35-55-65)—'Working Man' (WB) and stage show with O'Neill kiddies, as part of 10th anniversary. Arliss' draw limited here, but added publicity of birthday sending to satisfactory $17,000. Last week saw $18,000 on 'Eagle and Hawk' (Par).

STAGE UNIT'S REPEAT LIFTS DENHAM, $9,000

Denver, June 19.

Denham, with Fanchon and Marco's 'Desert Song' on stage and 'Hello Sister' (Fox) on screen, is easily copping honors among the first runs this week. Boosting house prices but top still two-bits below what 'Desert Song' got at the Denver theatre last August. Denham gross will be lower than expected, however, and first time a F-M unit has played the town twice.

Other houses doing just so-so with Paramount up slightly.

Estimates For This Week

Aladdi (Huffman) (1,500; 25-40)—'Christopher Strong' (Radio). Nothing special about $3,000. Last week 'Sweepings' (Radio) also $3,000.

Denham (Hellborn) (1,700; 25-40)—'Hello Sister' (Fox) and 'Desert Song' unit. Over $9,000 new top for house because of price lift though short of expectations. Last week 'Rome Express' (U) disappointed on only $2,900.

Denver (Publix) (2,500; 25-35-50)—'Little Giant' (FN). Light on $3,800. Last week 'International House' (Par) a good $6,300, plus Beverly Hill Billies on stage.

Orpheum (Orpheum) (2,600; 25-30-40)—'Kiss Before Mirror' (U). Not too good on $5,600. Last week 'Warrior's Husband' (Fox) $6,000.

Paramount (Publix) (2,000; 25-40)—'Peg 'O My Heart' (M-G). A moderate $3,000. Last week 'I Love That Man' (Par) looked headed for poor $1,500, yanked after three days and 'Supernatural' (Par) finished the week, both films turning in about $1,800.

ST. LOUIS ON UPBEAT, $16,000 FOR 'JENNIE'

St. Louis, June 19.

For some reason film business is a little above par. Had been expected that when summer got in full swing, and the municipal opera started drawing its eight to 13,000 patrons nightly, there would be a terrific drop around the film box offices. That it hasn't developed is needless to say, a source of joy to the managers.

All but one house are doing fair or better. A better average in films and one good stage show is the answer.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55) 'Jennie Gerhardt' (Par) and stage show. A good $16,000. Last week 'Little Giant' (FN) $14,000.

Fox (Fox) (6,000; 25-35-50) 'Trick for Trick' (Fox) and F-M's 'Whoopee.' Satisfactory $12,000. Last week 'Great to Be Alive' (Fox) $8,000.

Grand Central (Skouras) (2,000; 25-35-50) 'Blondie Johnson (WB) and 'Mary Holmes' (Radio). All right on $4,000. Last week 'Supernatural' (Par) and 'Daring Daughters' $2,700.

State (Loew) (3,000; 25-35-55) 'Waterfront' (UA). A fair $10,000. Last week 'Devil's Brother' (M-G) $8,700.

Missouri (Skouras) (3,500; 25-35-50) 'Silver Cord' (Radio). Poor $4,000. Last week 'Diplomaniacs' (Radio) $5,000.

Radio Pulls a Rabbit For 'Trick for Trick' In St. Louis at $6,500

Indianapolis, June 19.

The Lyric is the only house stirring up anything like excitement with its ballyhoo of the personal of Polk and Dot, local radio team. Theatre sold Polk Milk Co., sors of the team on the air, an idea on spending money plugging the stage engagement. Result was a flood of outdoor paper, newspaper ads, milk bottle hangers, extra radio coverage, and chocolate milk giveaways at the theatre which may save what looked like a bad week with 'Trick for Trick' and a lackluster vaudeville revue.

Circle tried to keep in the running at the last minute by setting in the Schmeling-Baer fight film to help out 'Ann Carver's Profession.' House didn't follow through, however, with enough publicity, especially in view of the late booking. Palace is resting on its oars, with 'The Nuisance' not causing much of a ripple after last week's big splash with 'When Ladies Meet.' Neither is the Apollo doing anything out of the ordinary on 'Melody Cruise,' but they're still trying to figure out what has happened to the usual pulling power of Dunn and Eilers after last week's disappointing take with 'Hold Me Tight.'

Estimates for This Week

Apollo (Fourth Ave.) (1,100; 25-40)—'Melody Cruise' (Fox). Charlie Ruggles may mean enough here to make the ticket numbers check up to a gross of $3,000, which will be fair. Last week 'Hold Me Tight' surprised with a weak $2,750. Dunn-Eilers combo had always meant plenty here before.

Circle (Circle) (2,600; 25-40)—'Ann Carver's Profession' (Col), and Schmeling-Baer fight film. Latter picture will probably mean enough to bolster the take to a figure of $2,850, still only mediocre. Last week the house just about died with 'Cocktail Hour' at a sad $2,300.

Lyric (Fourth Ave.) (2,600; 25-30-40)—'Trick for Trick' (Fox), and vaude revue. Local radio team in person as extra attraction will help this otherwise weak bill to come out more than even with $6,500. 'Cohens and Kellys in Trouble' (U) and vaude revue last week landed a little below this mark with a fair $6,000.

Loew's Palace (Loew's) (2,800; 25-40)—'The Nuisance' (MG). Holding its own at $4,200, perhaps a little weak but not too bad. Last week, 'When Ladies Meet' (MG) really croaked 'em by finishing up with a splendid $6,200. It started off pretty strong and then, with the week-end out of the way, the picture really stepped out better than anyone had expected due to to great word-of-mouth and also to a change to cool weather for a few days.

LOEW'S MONT'L, NEAR $12,000 AGAIN ON VAUD

Montreal, June 19.

Near winter temperature since last Monday (12) saved grosses and makes fairly certain retention of vaude here over the summer, unless great heat again causes a slump. First of a series of vaude shows went over big last week, giving Loew's biggest midweek houses in months.

Palace currently has 'International House' and liable to hold to a nice gross around $10,000. Capitol shows 'Temple Drake' and 'Warrior's Husband' and remains problematical after censors have done with 'em. Loew's is putting on 'Gabriel Over the White House' and vaude, latter much above average, and should again top the town at $12,000. Princess has only one film, 'Waterfront,' and will likely do $5,000.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-1.50). Dark. Last week, French operetta company and subscription held to average gross around $4,500.

Palace (FP) (2,700; 60) 'International House' (Par). Cannot hold previous week's pace, but will do well enough at $10,000. Last week, 'Barbarian' (M-G), aided by cold weather, a fine $11,500.

Capitol (FP) (2,700; 50) 'Temple Drake' (Par) and 'Warrior's Husband' (Fox). Will likely be mauled by censors, so may be $9,000. Last week 'Eagle and Hawk' (Par) and 'Sleepless Nights' (Empire) close to $10,000.

Loew's (FP) (3,200; 50) 'Gabriel (M-G) and vaude. Film may touch susceptibilities here while vaude going strong; big attendance may continue and gross looks like $11,500. Last week 'Made on Broadway' (M-G) and good vaude lifted to $12,500.

Princess (CT) (1,900; 50) 'Waterfront' (UA). Solo picture for a change may see up to $6,000. Last week's all-British show of 'Love on Wheels' and 'Wedding Rehearsal' picked up after poor start; nalled $5,000.

Imperial (France-Films) (1,900; 50) 'Les 28 Jours de Clairette' (French). Maybe $2,000. Last week 'Le Picador' $1,800.

Cinema de Paris (France-Films) (600; 25) 'Le Homme a l'Hispano' (French) (3rd week) near $600. Last week $750.

'REUNION' $9,000 AND 'JENNIE' $7,000, N. O.

New Orleans, June 19.

New Orleans picture houses are staggering under brutal business, and little help in the offing. Topping current grosses is 'Reunion in Vienna,' but even so it will hardly pass $9,000.

'Jennie Gerhardt' has upped the Saenger some $2,000 but house remains in the red. Orpheum, too, will ascend one grand this week, but the heavy nut means a loss. The Orph goes straight pix shortly.

Estimates for This Week

Loew's State (3,218; 40)—'Reunion in Vienna' (M-G). Mats light but nights better and total will be $9,000. Last week 'Cynara' (UA) to $10,000.

Saenger (3,560; 40)—'Jennie Gerhardt' (Par). Helping some and looks like $7,000. Last week 'International House' (Par) to wicked $6,000.

Orpheum (RKO) (2,890; 55)—'Out All Night' (U) and vaude. Showing strength and will do $8,000. Last week 'Ann Carver' (Col) $7,000.

St. Charles (1,800; 25)—'Oliver Twist.' Drawing the kids and will get $1,500. Last week, 'Below the Sea' (Col) $1,300.

Strand (1,600; 25)—'Whoopee' (UA). A return for $1,000. Last week 'Humanity' only $800.

Tudor (800; 25)—'Little Giant' (WB). Robinson will bring $1,500. Last week 'Ex-Lady' (WB), $1,700.

Globe—'Bondage' (Fox). Little house doing about $100 daily with this first runner.

'Be Mine' Is a Sock For Tacoma at $5,000

Tacoma, June 19.

Slow continues the local pace. However, 'Be Mine Tonight' in for four days at the Roxy, is getting a steady play on top of big run in Seattle and heavy advertising in papers of that town which circulate here, too.

For Tuesday, Wed. and Thurs. nights (only) this week Music Box has annual Mort Merrick dance revue, local talent, which will boost. This is the 13th annual revue of the dance school.

Estimates for This Week

Music Box (Hamrick) (1,400; 25), 'Central Airport' (WB), first half; 'Hallelujah, I'm a Bum' (UA), last half. Around fair $3,000. Last week 'Little Giant' (FN); 'Keyhole' (WB), split, only moderate, $2,800.

Roxy (J-von H) (1,300; 10-25), 'Be Mine Tonight' (U). A natural here and anticipates $5,000, big. Last week 'The Barbarian' (MG); 'Men Must Fight' (MG), split, in the money for $3,400.

'Humor' Makes Cricks Look Bad in Cincy With a Fine $14,000

Cincinnati, June 19.

'College Humor' is the darling of the cinema campus this week. Fetching receipts such as the Palace has not enjoyed for weeks. Run of big biz was started by a whale of a campaign and has been continuing despite the panning given the picture by cricks of the three local dailies.

'Gold Diggers' strong in its second week and Strand, with pop priced vaudfilm, closes for summer after this week. Leaves Cincy theatres without stage entertainment. Baer fight film a box office wallop at the Grand.

Estimates for This Week

Albee (RKO) (3,300; 25-50), 'When Ladies Meet' (MG). Nice notices on cast and film version of the stage success by the same title an aid for fair $8,000. Last week 'Out All Night' (U) and the Baer-Schmeling fight flicker added during the final four days, $8,400, fair.

Palace (RKO) (2,600; 25-50), 'College Humor' (Par). Swell for $14,000 on eight days; spirited two weeks' advance campaign waged for the producers by Bill Danziger, whose long list of bally stunts, climaxed with a world premiere a la Hollywood, set a new exploitation record for Cincy. Last week 'Peg o' My Heart' (MG), for six days, $5,200, okay.

Lyric (RKO) (1,285; 25-50), 'Looking Forward' (MG). Lionel Barrymore and Lewis Stone the pull for mild $5,000. Last week 'Warrior's Husband' (Fox), $5,000, tame.

Keith's (Libson) (1,500; 25-40), 'Gold Diggers of 1933' (WB). Getting a hotsy-totsy $10,000 in second week following $14,700, terrific, for first seven days. Almost sure for a third week.

Grand (RKO) (1,025; 15-30), 'Song of the Eagle' (Par) and 'World Gone Mad' (Maj). Split week, with the Baer-Schmeling scrap shots added for both halves. Indications are fine $3,000. Last week 'Ann Carver's Profession' (Col) and 'Supernatural' (Par), $1,400, poor.

Family (RKO) (1,000; 15-25), 'Sunset Pass' (Par) and 'Midnight Warning' (Mayfair). Split week. An ordinary $1,600. Last week 'Rustler's Roundup' (U) and 'No Living Witness' (Fischer), $1,500, mild.

Strand (1,160; 15-25). 'Black Beauty' (Mono) and Bert Swor topping stage. Unchilled house can't buck heat and will be in darkness after this week until autumn. Current receipts about $2,400, same as last week on 'Return of Casey Jones' (Mono) and Francis Renault headlining.

POLLY MORAN'S 21G WILL LEAD IN B'KLYN

Brooklyn, June 19.

Nothing extraordinary this week. Pictures fare mild, and out in Queens, Corse Payton is giving 'em 'East Lynne' for a dime.

Estimates for This Week

Fox (4,000; 25-35-50) 'Hold Me Tight' (Fox) and stage show. Very good at $15,000, exploitation and tieup with General Motors aiding. Last week 'Kiss Before Mirror' (U), $11,500.

Loew's Met (2,400; 35-50-75) 'Reunion in Vienna' (M-G) vaude. Good for $24,000. Last week 'Eagle and Hawk,' and radio name on stage, $18,000.

Albee (3,500; 25-35-50) 'International House' (Par) and vaude. Polly Moran copping honors on stage. Should bring in $21,000, oke. Last week 'Warrior's Husband' (Fox), $11,300, mild.

Strand 'Ex-Lady' (FN). Just a dud at $9,500. Last week 'Elmer the Great' $8,600.

'DIGGERS' FOR MONTH

Sock in Buffalo at $15,000, About Doubles 'Giant'

Buffalo, June 19.

Hot exploitation for 'Gold Diggers' at the Hipp and film is reported set for four weeks.

Business looks better currently.

Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55)—'Jennie Gerhardt' (Par) and stage show. Will do $10,000 or so. Last week 'Eagle and Hawk' (Par) $10,700.

Century (Shea) (3,400; 25)—'Diplomaniacs' (Radio), and 'Girl in 419' (Par). Around $6,500, fairly good. Last week 'Great Jasper' (Radio) and 'Girl Missing' (WB) $4,500.

Hipp (Shea) (2,400; 25-40)—'Gold Diggers' (WB). A sock at $15,000. Last week 'Little Giant' (WB) $7,100, above average.

Lafayette (Ind) (3,400; 25)—'Phantom Broadcast' (Mon), and 'Justice Takes Holiday' (Mayfair). Near $6,500, average. Last week 'World Gone Mad' (Maj) and 'Blame the Woman' (Principal), same.

Weather Governs Pitt; 'Ladies' 14G, 'Warriors' $4,500

Pittsburgh, June 19.

Crazy weather is turning the town topsy-turvy these days. Last week it was 96 in the shade. This week it's November. It's all a break for the theatres, however. The public stayed away during the hot spell; but now they're showing up again.

'When Ladies Meet,' at the Penn, shapes up as the probable current leader at around $14,000. Picture in a day ahead of schedule, due to weakness of 'Devil's Brother.' At the Stanley 'Gold Diggers' should hold up fairly well with a minimum of $11,000. Almost half initial week's take, and not bad.

Davis, too, should get a fairly decent break with 'Ann Carver's Profession,' on some nice word of mouth and 'Emergency Call.' Possibility of going to $2,550, best in some time. 'Warrior's Husband,' at the Fulton, is entirely in the weather's hands. If it gets hot again house'll suffer because of absence of cooling system. But with a half decent bow from the mercury, $4,500 won't be hard to get.

'Private Detective 62' showed surprising opening strength at Warners, but falling off a bit. Wind-up should find $4,500, anyway, and there can't be any kick on that figure in June. Picture's tenure problematical. If WB decides to shove 'Gold Diggers' in here after its Stanley run, 'Private Detective' will stay eight days. If not, only the regular six. This estimated gross is on a basis of six days.

Estimates for This Week

Davis (WB) (1,700; 25-30-40)—'Ann Carver's Profession' (Col) and 'Emergency Call' (Radio). Former should get 'em talking and bring in fairly decent week. Maybe $2,500, not so bad. Last week 'Jimmie Dolan' (FN) and 'Tomorrow at Seven' (Radio), poor at $1,900.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Warrior's Husband' (Fox). If hot weather doesn't return, should be able to hold up close to $4,500. Last week 'Constant Woman' (Tiff) and Schmeling-Baer fight film strong at $3,300, fight reel getting credit. These reels stay over for first three days of 'Husband.'

Penn (Loew's-UA) (3,300; 25-35-50)—'When Ladies Meet' (M-G). Evidently good for the femmes and house getting fine matinee play. Should have no trouble collecting $14,000, maybe more. Last week 'Devil's Brother' (M-G) yanked after five days to $3,250, new all-time low for house.

Stanley (WB) (3,600; 25-35-50)—'Gold Diggers' (WB) (2d week). Will probably fall to half initial week's gross, but $11,000, okay. First week a sizzler at better than $25,000, topping '42d Street' by a grand or better.

Warner (WB) (2,000; 25-35-50)—'Private Detective 62' (WB). William Powell quite popular here and $4,500 anticipated, okay. Last week 'Diplomaniacs' (Radio) out after four miserable days to around $1,400, new low for house.

Portland Favors Heat; 'House' 4½G, Tonight' 6G

Portland, Ore., June 19.

Sudden hot spell reacted favorably for houses with coolers. United Artists and Broadway paid dividends on their ice plants.

Rialto has followed the Paramount and Orpheum into darkness, leaving the burg with only four major first runs. This is lowest local seating for many moons, but the Rialto will reopen for Hamrick, rechristened the Music Box, July 1. Exploitation for 'Gold Diggers' already underway for that house. Fox name has been dropped from all houses here.

Broadway held 'Adorable' for an okey second week and house follows this week with 'International House,' well exploited. Hamrick found 'Rome Express' good for one week only at the Oriental, but held up well to better than average biz. 'Pleasure Cruise' did better than expected at the Liberty, putting that house into pay dirt.

Dog races at Multnomah stadium still eating into theatre receipts, and Heilig's Rialto had a fair week with the CBS radio road show, 'Blue Monday Jamboree.' Plans for summer stock at that house are out. Admish price-cutting is definitely checked.

Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'International House' (Par). Well exploited and in line for strong returns. Should do $4,500, oke. Last week 'Adorable' (Fox), second week, $3,300.

United Artists (Parker) (1,000;

(Continued on page 16)

Talking Shorts

W. C. FIELDS
'The Fatal Glass of Beer'
17 Mins.
Rialto, N. Y.
Paramount

Another in the Mack Sennett-W. C. Fields comedy series, and below par. Fields' catch-phrase in one of the last Carroll 'Vanities' series, about 'It ain't a fit night for man nor beast,' seems to be the foundation for this script, such as it is. It isn't much.

Clyde Bruckmann directed a cast which also includes Rosemary Theby as Fields' wife, and George Chandler as the just-liberated youth who'd made away with some bonds and was in the hoosegow for three years.

In old-style manner of exaggerated melodramatics it becomes a boresome, repetitious build-up until the obvious finale when both kick the prodigal youth out when learning he has none of the booty cached. Although it's not a fit night for man nor beast—after a painfully long buildup— he's kicked out in his pyjamas.

No real laffs and hardly a snicker. *Abel.*

'FIFI'
Musical
22 Mins.
Rivoli, N. Y.
Vitaphone Nos. 1511-2

Unique treatment, in tab form, of Victor Herbert's operetta, 'Mlle. Modiste' along lines of the condensation Warners made of 'Desert Song' under title of 'The Red Shadow.' Its music still enjoyable, the 'Modiste' two-reeler is out in front as shorts material.

Vivienne Segal and Charles Judels are on top in the cast, former doing the 'Mlle. Modiste' part and Judels mixing in for a few laughs as the gownshop aid. Judels isn't particularly funny, but okay. It's the production, music and pattern of 'Fifi' that counts.

Manner in which 'Mlle Modiste' is tabbed proves novel, with an old actor, who's bought a bust of Herbert at a theatre auction, sitting down to tell his niece of the 'Modiste' piece in which he appeared at that very theatre. Going to major scenes of the operetta, plot of which is admirably retained, the short cuts back now and then to the actor and his niece. For a finish that's equally as effective as the opening, actor sits down in the theatre proper and dreams of the 'Modiste' show he played in, finale of show and music as it was then, coming up on a dimmed stage.

'Kiss Me Again' figures twice, but it's been sung better than by Miss Segal. *Char.*

BOBBY JONES
'Impact'
8 Mins.
Strand, N. Y.
Vitaphone No. 5823

To the golf player 'Impact' may carry a load of wisdom. It tells just how to lean, which foot to extend, and how to take advantage of the trunk's weight.

But to others in the audience it is simply a lot of ill-blended technique and would-be comedy. Jones does just what he should, and the camera dept. helps with semi-blackouts of his figure to make his method of contact with the tiny ball more distinguishable.

Yet, for general entertainment, 'Impact' could never be categoried as a short subject in the all-popular audience classification. *Waly.*

'MEN O' SAIL'
Photographic Novelty
18 Mins.
Cameo, New York

No particular amusement in 'Men o' Sail,' also known as 'By Way of Cape Horn.' Photographic thrills promised are not redeemed. Mostly just blooey good shots of a square rigger in full sail and uninteresting movements of men aboard. Off-screen voice details more than is actually shown on the screen. That would indicate that even for Chautauqua circuits the short should be a tough buy, unless the lecturer is more convincing personally than the film. *Shan.*

'OUT OF THE PAST'
Old clips
5 Mins.
Loew's, New York
Screen Attractions

Another collection of old clips with a running fire of talk by Donald Douglas that is not particularly brilliant. Clips include the almost inevitable one of Mary Pickford, Ruth Stonehouse, Gloria Swanson, Tom and Owen Moore, Earl Williams and Chaplin and Marie Dressler. There is also a short trick film on the stop-camera angle.

Some of the negative is pretty poor, even for antiques, but such a collection always seems to interest in spite of the multiplicity of like footage. *Chic.*

PRIVATE WIVES
Skeets Gallagher, Walter Catlett
Comedy
19 Mins.
Loew's, New York.
Radi

Brisk little comedy that starts off on the right foot and keeps on going. Not original in theme but nicely directed by Mark Sandrich to keep the action moving while the complications build.

Gallagher is about to marry for a second time on the strength of a Mexican divorce. As the ceremony is being performed the papers announce that below the line splits have been declared illegal in the States. That gets the first wife in his hair again with Walter Catlett, best man and fixer, assuming the woman to square the new mother-i...law. Catlett's wife catches him, Gallagher's father turns up and makes it apparent that he has met the first wife before. Just as the pyramid is about to topple over the Justice of the Peace who performed the first ceremony arrives to explain that his commission expired the day before the first ceremony, and that number one has no claims. The father gets the unwanted lady and the rest are happy.

Gallagher has a good foil in Catlett, whose brisk manner is in contrast. June Burnett is a lively number one, and Monte Collins makes the most of a bit as the nervous valet. One with a deft touch without ignoring the need for the low-comedy appeal for the less intelligent, which makes this two-reeler generally useful. *Chic.*

GRANTLAND RICE
'Balance'
10 Mins.
Rialto, N. Y.
RKO-Pathe

Better than the usual Rice average is this celluloid exposition on 'Balance,' showing how proper equipoise must dominate in tight-wire working, diving, adagio dancing (Bobby Vernon and Stone foursome figure here), and skiing.

Variety demonstrators and terseness of general style, with some good slow-motion camera work, all combine effectively to make this a good early-spot short. *Abel.*

'HEAVE TWO'
With Harry Sweet and Harry Gribbon
Comedy
21 Mins.
Cameo, New York
RKO

Funny enough anywhere. Actually has a causus belli or something by way of plot.

That's merely that Gribbon as one of the two, white denimed sailor comics usually gets swatted by brass knuckles from a mysterious direction in every fight he's in.

Finally, at the finish, comes revealed his own buddy, Harry Sweet, has been doing the knuckling. That's a punch fadeout.

In-between dame stuff and the usual barroom clinches. That trick of raising a dancer caught in a split she didn't mean to perform by means of the flying rings is laughter enough. Some slapstick stuff, but it helps here rather than hurts. One objection could be the action moves too lazily. *Shan.*

'THAT'S THE SPIRIT'
Noble Sissle and Band
11 Mins.
Tivoli, New York
Vitaphone No. 1491

Of course, with all musical shorts there's the question involved in gauging entertainment value of just how ancient might be the tunes as spilled. Here, not particularly new, but two numbers like 'St. Louis Blues' (if memory serves) and 'Tiger Rag' can go on regardless. Yet there's this to offer herein. Noble Sissle and his band of colored musicians are no appealing sights on the screen to general theatre audiences. Where the shadowy effects are used, okay. Therefore, no particularly keen screen fare is this short.

Trick opening has two colored lads in vagabondia clothing entering a darkened shop and seeing ghostly activities. The band and its music is some and most of these ghostly matters. But the costumes as worn by the musicians are too glittering to take well on the colored boys in plain black and white photography.

Sissle and his boys are better off on the stages. *Shan.*

Sea Stuff Shelved

Hollywood, June 19.

'Phantom of the Deep,' undersea serial which was to star Richard Talmadge, has been ditched by Universal and a Treasure Island theme substituted on the program. Talmadge goes into the latter.

Henry MacRae, U serial supervisor, is now concocting the treasure yarn, which is so far titleless.

Miniature Reviews

'I Loved You Wednesday' (Fox). Warner Baxter and Elissa Landi in a quiet story, tricked out from stage version, but still lacking in acting. Fair entertainment, but no smash. Best asset is lead names.

'Life of Jimmy Dolan' (WB). Good prize fight yarn and entertaining picture of moderate box office potentialities. Doug Fairbanks, Jr., and Loretta Young should help get the women.

'Lilly Turner' (WB). Ruth Chatterton making a bid for fair business and asks for pressure in selling. Medicine show story and where 'Frisco Jenny' sold, this one may be stressed as a companion release.

'Strange People' (Chesterfield). Mystery meller spasmodically entertaining. Much involved and labored as to plot, however.

'Phantom Thunderbolt,' (KBS), Ken Maynard in slightly different western. For western consumers and should hit there.

'Victims of Persecution' (Ind). Badly conceived and poorly acted piece of obvious, untasteful propaganda concerning persecution of the Jew and the Negro. Crude attempt to commercialize a delicate problem. Not general theatre.

I Loved You Wednesday

Fox production and release. Features Warner Baxter and Elissa Landi. Directed by Henry King and William C. Menzies. Adapted by Philip Klein and Horace Jackson from stage play of same name by Molly Ricardel and William DuBois. Cameraman, Hal Mohr; dance direction, Sammy Lee. At Radio City Music Hall week June 17. Running time, 77 mins.

Phillip Fletcher ..... Warner Baxter
Vicki Meredith ..... Elissa Landi
Randall Williams ..... Victor Jory
Cynthia Williams ..... Miriam Jordan
"Doc Mary" Hanson ..... Laura Hope Crews

A romantic comedy-drama of first rate possibilities, beautifully made and abundantly provided with class. Fact that it aims at scintillating brilliance in wit rather than virorous action is the element that limits its appeal and takes it out of the big money category that comes from universal acclaim. Picture is scarcely to the tastes of the great generality of fans because it lacks that robust wallop.

Women, however, ought to go for it strong on its romantic angle and for the atmosphere of glamor and luxury in which it is set, not to speak of its fashion parade. Warner Baxter turns in one of his finished bits of suave but forceful playing and Elissa Landi does a neat and satisfying job with the femme lead, a role that lends itself to treatment in her individual style.

Despite its manifold excellencies of production and playing the picture has certain deficiencies all too common in stories that make their way to the commercial screen from the stage. It is not exactly that the situations haven't force, but rather that the drama content doesn't develop vitally.

There is a capital passage here about mid-way. Two couples are spending the evening in a swank mid-town speakeasy. Both men are struggling for one woman and both women of the quartet are maneuvering for the same man, one of them his present wife and the other his ex-mistress. The two men forgather at one bar and the two women conduct a pitched battle of wits at another thirst station. Out of the give and take of this intricate situation and its setting there ought to be a world of fireworks.

But there isn't. The climax ultimately eventuates out of the exchange of sparkling repartee, but meanwhile the physical action, the tug of strife, is so far beneath the surface that it doesn't grip. All that comes out of it is an amusing collection of gat lines, lines so very pat that they obscure by their sparkle the actual tension of the situation itself.

One of the men is constantly playing into the hands of the other, a married philanderer. He is serenely confident that the heroine's golden heart will guide her to him in the end. It finally turns out so, but meanwhile it doesn't hold much thrill. That kind of a contest doesn't carry you along with it. The circumstances call for some sort of conflict. It's all like watching a checker game, which isn't rated among the most thrilling of sports.

Picture has several striking incidental bits. One is a ballet display carried out with elaborate effects in a sort of super-Roxy style and making a fine spectacle passage. Another is a stunning background of the vast Boulder Dam operation (a main title note informs that the shots were made on the ground). The hero (Baxter) is the engineer in charge of the work. He is riding one of those dizzy mountain cable carriages when he opens a wire from the girl, telling him she is to open at the Paris opera house that night in her big chance, to keep his fingers crossed and wish her luck.

As he reads the message, they're letting off a couple of tons of dynamite in the canyon walls, and as the earth shakes and the mountains upheave, the engineer abstractedly crosses his fingers.

Play is peppered with neat and significant twists of this kind, shrewd trick ways of suggestive indirections, but never lets itself go for forceful direct action. Film may be better entertainment than the stage play, but still it isn't a picture, but rather a half hearted adaptation of a stage play helped by the mobility of the graphic camera. *Rush.*

LIFE OF JIMMY DOLAN

Warner Bros. production and release. Douglas Fairbanks, Jr., and Loretta Young featured. Directed by Archie Mayo. Adapted by David Boehm and Erwin Gelsey from play ('The Suckers') by Bertram Milhauser and Beulah Marie Dix. Arthur Edeson, photog. At Rialto, N. Y., week June 14. Running time, 71 mins.

Jimmy ..... Douglas Fairbanks, Jr.
Peggy ..... Loretta Young
The Aunt ..... Aline McMahon
Palaxer ..... Guy Kibbee
Doc Woods ..... Lyle Talbot
Budgie ..... Fifi Dorsay
Goldie ..... Shirley Grey
Magee ..... George Geker

A neat, sure-footed picture that's easy on Easily attains moderate rating as an hour's entertainment and should have no trouble striking same average at the boxoffice.

Tells the story of a prize fighter, but doesn't make him a super-pug, and he doesn't win the big fight at the finish. He's a champ in the first reel and a bum after an accidental killing. His regeneration is rather different from that of the average picture pug.

In the big climax bout Dolan takes it on the chin for five rounds at $500 a round, grabbing enough to pay off the mortgage and save the old homestead and have $500 to spare. All before being knocked out. The old homestead happens to be a children's health farm, at which Dolan landed and by whose kind lady owners he was taken in after he had gone down grade. One of the ladies is Aline McMahon, who means comedy, and the other is Loretta Young, the romantic side.

After winning the championship in the first reel Dolan kills a newspaperman who threatens to expose his 'mama' gag. Despite that Dolan's first words over the mike to his mother, he happens to be an orphan. He's stewed when he slugs the reporter to shut him up, but the latter's head strikes the fireplace. Dolan's manager, in attempting a getaway after crossing the champ, is killed and burned beyond recognition when the car turns over, so the police presume the remains are Dolan's and set the murder down as solved. Dolan, meanwhile, is forced to scram minus funds under the new monicker of Jack Dougherty.

But an old and broken detective, who lost his nerve after sending an innocent man to the chair, knows that Dolan, a southpaw, never wore his wrist watch on the right. The body of the manager had the ticker on the wrong wing. The old detective tracks Dolan to the health farm and pinches him after the mortgage payoff fight, but lets him go at the finish when seeing the boy has straightened out and settled down.

Guy Kibbee's work as the foggy-eyed flatfoot is the best of the cast's contributions. He is getting to be a champ picture stealer among Hollywood's character people. Young Doug does nicely as Dolan. So nicely that the fact that his very neat features are exceptional for a guy whose business it is to take it on the lug is easily overlooked. It isn't Miss MacMahon's fault that they tie her down with a Scotch dialect, nor that the language twist accounts for a below-par performance.

Dialog and everything that goes with it fits here, and the fight stuff is as realistic as anything that can be recalled for comparison. It was wise not to overwrite this prize fight yarn, and because those who worked on 'Dolan' refrained from piling it on they avoided the traps that usually ruin scenarios of this sort. Archie Mayo may have had a lot to do with this angle. *Bige.*

LILLY TURNER

Warner Bros. production and release. Stars Ruth Chatterton and features George Brent and Frank McHugh. Directed by William A. Wellman. Based on play by Philip Dunning and George Abbott; adaptation, Gene Markey and Kathryn Scola; film editor, James Morley; photography, James Van Tress. At Rivoli, N. Y., week June 14. Running time, 63 mins.

Lilly ..... Ruth Chatterton
Bob ..... George Brent
Dave ..... Frank McHugh
Edna ..... Ruth Donnelly
Doc McGill ..... Guy Kibbee
Rox ..... Gordon Westcott
Mrs. McGill ..... Marjorie Gateson
Sam ..... Arthur Vinten
Fritz ..... Robert Barrat

Can be sold as a companion release to 'Frisco since Ruth Chatterton is again in a lowdown spot, but on audience value it falls to measure better than fair. Unless the Chatterton name draws and the merchandising is effective receipts will not be high. Spotty returns most probable.

Picture is based on the Broadway play of the girl who unknowingly married a bigamist and then hooks up with a good intentioned drunk to give her baby a name, and finds her path anything but roses thereafter. After falling in love with another man, who plans carrying her away from the tawdry existence she's known since marriage, story twists by having her stick to the souse (Frank McHugh) out of gratitude.

Surprise comes when the drinking stop gap husband suffers a broken back defending her against a murderous maniac.

Picture is Miss Chatterton's all the way, star making every effort to give what the story lacks and what is missing in the direction.

Background of yarn is a medicine show, carrying Miss Chatterton, McHugh and Brent, who replace the strong man (Robert Barratt) in the troupe. Latter is the one who goes nuts figuratively and literally over Lil.

Barrat played the same role in the show and here repeats an excellent performance. *Char.*

DAS LOCKENDE ZIEL

('The Golden Goal')
(GERMAN-MADE)
(With Songs)

Produced by Bavaria Film A-G. Richard Tauber production. Starring Richard Tauber. Directed by Max Reichmann. English titles by William K. Hedwig. American premiere at the Vanderbilt, N. Y., June 17. Running time, 85 mins.

Toni Lechner ..... Richard Tauber
Mutter Lechner ..... Sophie Pagay
Leni ..... Lusie Englisch
Lolsi ..... Oskar Sima
Cora ..... Maria Elsner
Mannhei ..... Karl Elser

Apt to attract more attention in the States than some contemporary German films because of the Richard Tauber affiliation. His tremendous tenor voice should attract certain music lovers despite the Teutonic origin of the picture. No special merit in the story. It's simple. How a country choir boy is taken up by a smart Berlin manager and promoted into an opera singer of first magnitude. Told mostly via dialog and Tauber's singing. Neither technically nor in any other vein does it compare with American product. Usual German stuff, although certain of the acting, particularly that of Loisl (Oskar Sima) and Leni (Lusie Englisch) is worth mentioning.

Sound and photography were bad when caught. May be due to the print, perhaps an old one.

Tauber sings arias familiar to those who know his voice. May not be particularly well known over here, although he has been making some headway, according to accounts, through the discs. His only visit to the States was around a year or so ago when he made an appearance over the air.

The film hardly flatters Tauber as an actor. Has a John McCormack figure which about tells all there is to tell. But Tauber's voice and singing flatter the film. *Shan.*

Victims of Persecution

William Goldburg production. Specialty release. Directed by Bud Pollard. Featuring Betty Hamilton and Mitchell Harris. Based on play of same name by Leonard Zucker. Cast includes Judah Bleich, Anna Lowenwirth, Shirling Oliver, David Leonard, Charles Adler and Dan Michaels. Photographer, Frank Zucker. At the Cameo, New York week beginning June 10. Running time, 60 mins.

Touches on the Negro question, but deals mostly with the racial persecution of the Jews. Ill-considered stuff, badly conceived and illiteracely produced. Partakes too much of propaganda and doesn't

(Continued on page 46)

The Woman's Angle

'I Loved You Wednesday' (Fox). Romantic fluff blown up with padding in place of plot. Too thin to sustain general femme interest.

'Strange People' (Chesterfield). Routine murder mystery with standard innocent suspects whose indifferent acting and carelessly unresolved story telling fail to set the girls on edge.

'Lilly Turner' (FN). miscast as a sexy wench in an artificial story.

ife of Jimmy Dolan' (WB). A man's picture that won't stay in its own backyard. Tries for femme appeal with sentimentality, but its title and prize fight angle will give the gals pause at the boxoffice.

NEWSREELS

TRANSLUX

Roosevelt's war debt statement leads off both newsreel theatres. The President reduces language to the point where a housewife who may have passed up all debt reading in the newspapers can sit back and probably for the first time understand what it is all about.

Pathe scored a scoop Saturday over the Embassy in coverage of the King's speech at the opening of the London conference. Since the King objected to lights, the cameramen had to work outside the building. By editing in silent views of the King, Pathe was able to record his voice as it was amplified to the crowd. Pathe also interviewed Raymond Morley on the significance of the confab. F-H contented itself with an expression from the Japanese envoy.

Both houses also had Roosevelt's address to young farmers and the conferring of a doctor of laws degree upon the President. Embassy was the only house to cover another degree—conferring ceremony upon Governor Lehman.

Paramount had the only views of the jobless women's camp at Bear Mountain. It worked in a few laughs with incidental conversations of several of the girls.

The heat wave afforded the reels opportunity for a subject. Paramount's job was superior to that of F-H, since its contact man used a little imagination and went after human interest angles. Universal was the only reel Saturday to show the recent Paris train wreck.

Both houses had the Macon's flight over Chicago; St. Peter's Cathedral illuminated; Goodman winning the golf trophy; King George's birthday; World's Fair prehistoric animals, and midget marriage; West Point graduation exercises; wedding of the former Kaiser's son. *Waly.*

EMBASSY

It's parade week at the Embassy. At least seven clips have to do with marchers and what makes the number conspicuous is that these subjects are bunched together in the program.

Several other clips don't appear to have been touched with shears. The Molisons are allowed to hold a regular conversation with each other. Instead of enlightening the audience about plans for their Atlantic hop, they bore and leave a chattery impression. The same is true of the Honus Wagner coverage and to a certain extent of Mayor O'Brien's medal awards to firemen.

The F-H boys sought out the U. S. Attorney General and Senator Wagner for explanations of congressional activities.

Exceptional camera work was manifest in views of the Belmont Stakes. Lens seems to have picked the winner from the start, and moved with it from line to line. *Waly.*

MUSIC HALL

New show at the big Radio City house this week sprawls. It has a couple of extraordinarily brilliant dance spectacles and by contrast two numbers quite as emphatically bad, all making for an annoyingly uneven performance.

The bright side of the picture is the opening display of the stage proceedings, an elaborate scenic ballet called 'Maid of the Mist' with the big ballet in before a very Niagara of a waterfall, with a stunning mist effect and Patricia Bowman doing the principal dancing for a truly beautiful bit of ensemble staging.

For stunning sight accessories the number tops anything in its class the house has had on view in a long time. Introductory number is sung by Harold Van Duzee out front before a plain drop, the flying of which reveals the picture as setting for an Indian effect. Finish has a rainbow thrown upon the rising mists, apparently worked with a special steam line on the stage. Here was a punchful opening for a stage show.

But there was nothing adequate to follow it. Newsreel intervened between the 'Maid' number and the next item, which turned to be a dull and uninspired arrangement. Stage was occupied by the Columbia University Concert Band, a group of some three score collegians gathered in stiff orchestra fashion, dressed in their sombre black cap and gowns and making a not very enlivening picture.

Radio City Choral ensemble was disposed to the sides of the musicians, garbed also in black gowns and mortar boards. The music the collegians dispensed was no more exhilirating than their appearance, polite, precise as a parlor piano interlude by the young hopeful of the family. Selections were unfortunate, mostly college songs which even the chorus couldn't make lively, and a couple that sounded as though they came from the Methodist hymnal. Anyhow, it cancelled the bright effect of the opening number.

Followed a solo dance by Miss Bowman, a simple arrangement on the shallow stage, dressed with only a panel garden at one side. The dancer made a lovely picture in a filmy costume of gray, and her execution of the 'Valse Rhythmique' was in her best manner, but the pall of the Columbia boys' performance still hung over the stage.

A new version of the gigantic mirror-bar idea as the finale did a little something to brighten up the evening as a finale for the stage presentation. Opens with a quartet of boys and girls gathered around a table on one of the platforms to the side of the stage singing a number apparently titled 'When I'm Sipping a Soda with Susie.'

Drop flies discovering the stage taken up with an enormous high counter lined on both sides by the Roxyettes in boy and girl get-up. Front line comes down for a dance routine, while the platform 'counter' sinks to stage level, bringing the rest of the girls front for a precision drill, good as usual for the heavy applause returns of the session. A dance specialty is introduced here by Sunny Rice and Alyce Chappelle, with the choir on for the finish and the original soda table quartet which had introduced the episode reproduced on each of the many platforms bordering the auditorium.

Another miscue came with the overture, made out of a medley of Spanish numbers. Orchestra handled the music worthily, but the effect was spoiled by gathering the vocal chorus on the stage frozen into a formal group like a family party posed for the village photographer and looking extremely uncomfortable and awkward. How is it possible for all the skill that goes to the making of such spectacles as 'The Maid of the Mist' to let such sorry things as a funeral band, and such terrible amateur posing as that Spanish group get upon the same stage, not to speak of the same performance?

Picture is 'I Loved You Wednesday' (Fox), offering fair but quiet entertainment. Attendance at this early evening performance very good indeed. *Rush.*

CAPITOL, N. Y.

New York, June 16.

Where are the York and Kings of the future to come from? Without them vaudeville or the presentations, or any other stage policy posing as variety, cannot have a future. York and Kings are not made with two last halves and a month's layoff in between. It takes time to develop comedienne like Rose King and straights like Chic York. They are not being developed nowadays.

Radio can't manufacture them. Nor can pictures. Between them they are getting every ambitious actor who can crash either field. Vaudeville is getting only the leftovers from the other fields, because vaudeville has nothing to offer a young actor with ambitions.

Because vaudeville is not developing new York and Kings for itself, and because there is no other manner of obtaining them, vaudeville is holding on strenuously to the few York and Kings that remain from the old and once abundant but now barren source of supply. But vaudeville can't last playing its few York and Kings back and forth across the street and around the corner either. The bookers won't chance an untried act. They prefer the York and Kings, naturally, but without realizing they are gradually but surely killing off the few York and Kings that are left.

Such a system is but a shot in the arm for ailing vaudeville. It will wear off. And when it does the bookers will find themselves without their York and Kings and the rest of their handful of standbys.

Rose King and Chick York are at the Capitol this week, playing Loew's Broadway ace house after playing Loew's lesser State on the same street last week. It's no accident that they are the whole show at the Capitol. That there is little else to support them is with the deliberate booking intent of tossing York and King on the stage and having them carry the stage show, with complete confidence that York and King would deliver. They do, and that's not an accident either. Carrying shows has become traditional with them.

Otherwise the Capitol's current 'Valse Moods' is a slapped-together affair whose chief virtue is its brevity. The house doesn't even go to the trouble of changing the set for the opening and closing full-stage sequences.

York and King do their stuff independent of the rest of the show, and they carry their own scenery. Only other turn alone and out in one is Tito Guizar, radio tenor, who sings Spanish and strums a guitar. The ladies seemed to like him and he seemed to know it, because he deals strictly in romantic music and plentiful use of his eyes. It was okay for seven or eight minutes and there was little competition around.

Other acts are Elizabeth Morgan and Charles Columbus, former not long ago Elizabeth Morgan and Boys, and latter formerly Snow and Columbus, and Vivian Fay. Their experience stands Miss Morgan and Columbus in good stead, and they comprise a competent dance team that doesn't have to break a leg every show to gather enough applause for a bow.

Miss Faye is a toe dancer who has been in the picture houses and a couple of musicals, last of the latter being 'Melody.' She has one trick, and one trick only, and that's a fast whirl on her toes. She does it for a finish in her own solo number, and then is called upon to repeat it two or three more times by the stager, later on in the production and without changing costume.

Chester Hale has 48 girls or thereabouts on the stage and working thrice in the presentation. They are not so well costumed in the opener, but later on the duds show some class. It's a versatile line, going in for both precision work and ballet, and doubling from toe to taps.

Yascha Bunchuk conducts the overture and the balance of the show is composed of the newsreel, trailers and the feature, 'Reunion in Vienna' (Metro). Picture is on second run here after two-a-daying at the Gaiety. The Barrymore name, which is about all the house has to fish with this week, wasn't getting much of a bite Friday evening. *Bige.*

IMPERIAL, TORONTO

Toronto, June 16.

Sequel to the Nathanson regime is a series of changes in the major stage show spots and picture houses that may leave the town entirely flicker for the summer months at least. Shea's Hippodrome again closes this week for the third time this season. Tivoli will go off the British picture standard and go double-feature next week. Town's deluxer, the Imperial, may be playing its last stage bill next week.

As it is, this house is off the F&M route and has switched to RKO vaude with a five-act line-up. Rumor is that this will be out week after next, with Jack Arthur, newly-appointed manager, substituting the stage presentations which made his reputation in the old Uptown and Regent days, these being mostly assembled with local talent.

FP-Can changes have Jack Arthur again at the helm of the organization's ace house. Howard Knevels, former manager, takes charge of the southwest Ontario division stretching from Windsor to Hamilton. It's a promotion for both boys, with Fred Trebilcock, assistant manager, staying on.

The Arthur influence is already noticeable. Still a disciple of the stage presentation motif, the lad is taking his five RKO acts and playing them in full stage with house sets. He also has the pit boys on stage. Current bill of straight vaude is played before an elaborate garden set(and Arthur has drafted Bert Walton as m.c., an emergency job which the comic carries off very nicely.

Practically every act was a show-stopper on opening night, and attendance good, despite the lure of beaches and parks. Last show had standees for the first time in months, much of this probably due to the feature film, International House' (Par). A concession to radio was the headline act, the Pickens Sisters. Harmony trio held the deuce spot and customers were reluctant to let the girls go. Dressed in white satin, the girls scored on appearance as well as vocalizing, and had to beg off.

Buck and Bubbles trailed in their standard act of patter, piano and tap. They rang the bell for the second time of the evening. Donatella Bros. and Carmen closed in a whirlwind dance and instrumental act that saw no walk-outs. With the boys doubling in accordion, sax and piccolo, and the girl dancing, the real socko came with the appearance of the Donatello seniors, father and mother getting top reception for instrumental work. Opener was June Fuman and Co., two men and two women, in strong-arm stuff that pleased.

Despite his elevation to the managership, Jack Arthur continues to wield the baton for the overture. This time it was a medley of hits from British flickers. Horace Lapp, the organist, conducted the house band on stage during the vaude bill. *McStay.*

PALACE, CHICAGO

Chicago, June 16.

Eight acts this week. Nicknamed the 'Century of Progress Carnival of Fun' and hopefully presented with Columbia's 'Cocktail Hour' as an antidote to those June-and-expo blues. Last week the Palace upped to $16,000, at which point house can break. After several weeks of deplorable grosses this was mildly inspirational. It is hoped that things will be somewhat better from now on as the inward flow of tourists commences.

In composing the augmented program of variety, reliance was largely placed upon old-timers. Thus the show looked like a card that might have been seen in the more halcyon days of vaude. It ran: Don Lee and Trudina, Joe and Jane McKenna, Kitty Doner, Stan Kavanaugh, Lulu McConnell, Aunt Jemima, Ben Blue, Moscow Canine Players.

Approximately 30 minutes in advance of the average time schedule of the house, the eight-act bill got under way suavely and gracefully with the light banter romance of Don Lee and Trudina, which evolves into a dance turn. This is prettily dovetailed, with a possible awkward pause or two, and ends on a sufficiently high note of unction to get over nicely.

Burlesque adagio and hoke aesthetics of the McKennas was probably spotted after the Lee-Trudina turn purposely. Bill was somewhat unorthodox in sequence, but not less entertaining on that account. McKennas socked the audience as hard as they sock each other in obtaining those guffaws.

Experienced, poised, hard-working Kitty Doner presented a light comedy vehicle of a type no longer common and therefore filling the prescription ideally. Certain parts of her turn are capable of more comedy capitalization, notably the undressing bit behind the silhouette screen.

That inarticulate but muscularly eloquent juggler, Stan Kavanaugh, kept all eyes riveted on his astonishingly casual tricks. He provides a change of pace that is needed in the center of a bill, and on sheer capacity to amuse without music or any support except his own verified the booking judgment 100%.

Not in a year, and maybe longer, has the Palace had a sketch. A compliment to Lulu McConnell that this full-stage type of act gets booked. Box set would serve better if brought nearer footlight pan as greater audibility would help. Occasional losses of dialog could thereby be eliminated. Still a very funny act and got abundant giggles.

Some question if Aunt Jemima would not be better advised to work in the mammy attire throughout. That seems more appropriate than cloth of gold gowning. However, that may be unimportant or minor. Audience went for her as is.

Ben Blue's hoke was the natural next-to-closer and an easy-going success. Moscow Canine Players, at the Chicago some months ago, closed the proceedings. *Land.*

LOEW'S MONTREAL

Montreal, June 16.

First week of revived vaude under special booking arrangements at Loew's is very gratifying and if continued will insure maintenance of shows here over the summer. Biggest houses seen here in many months. Eddie Sanborn at last pulls his orch out of pit and gives stage show that gets first of a row of salvoes from the fans. Cubistic effect back drop and snappy green and white color scheme, with Russ Tigus megging a couple of songs and boys soloing sax, clarinet and trumpet deserved call they got.

Bob Hall m. c.'s the whole show and does his rhyming act on topical and audience themes in next-to-closing act. Opener is De Guchis, Japanese tumblers, putting over strong man act with smoothness and speed. Best of its kind seen here for a long while, and crowd, usually listless for this sort of turn, vociferated for call when act built up to a lift on four stools 30 feet into the files for a somersault.

Deucer was Stratford and Mayberry, girl team, both lookers, and with clever patter they got plenty laughs. They do gals left to walk from motor rides, ending by getting home on freight trains, acting well and teaming nicely together. Again, topical allusions to Montreal conditions got the laugh and a big hand.

Jules Bledsoe, third, sang and accompanied himself on piano. Using French, he went over well and had to take couple of encores for 'Ol Man River' and Massenet's 'Elegy,' latter in French. Crowd didn't want to let him go. Three calls.

Closing was Bert Nagel and Girls, seven-girl line that danced and turned the odd somersault. Hit of the act was Nagel, made up as cat, who came out into the audience hopping around the seats, and had all the femmes squeaking. Opening slowly and to a house tired with overmuch applause, he stimulated the crowd to further efforts and won a call at the finish.

Featuro was 'Made in Broadway' (MG), but vaude got most of better than usual business.

ROXY, N. Y.

New York, June 16.

Even tap dancers and buck and wingers are being curtain called four and five times. The new audience in the old Roxy is about the easiest on Broadway to please. It does just what the performer figures the people out front should do. Every wise crack, good, ancient or just indifferent, registers a roar.

An idea of the puppet-like reaction of the audience may be gathered when Dave Schooler resorted to the old program padding practice of introducing, and letting each solo, virtually every man in his band. Each was applauded before and after. There was no need for such padding because the stage show and picture fare extended well into three hours.

Aside from the low admission as a qualification the program currently is fair entertainment. Normally it would honestly rate a fraction of the applause it received. But applause, at least in the way it is being dispensed at the Roxy, serves as no criterion of quality. There were some in the Friday night house who even brought their palms together at the conclusion of a trailer.

Marty May and his partner got away with some raw ones, a couple being just vulgar. They lit into the Fox Brooklyn with the inference they hadn't been paid for playing there a couple of weeks ago.

Armando and Lolita did a freak Apache number in which chairs, guns and a sobby finis were used. The Foster girls are over-worked. When they are not cavorting they are used as background or atmosphere for most of the acts. The Sizzlers, NBC broadcasters, have an easy stage presence and make an excellent fast moving trio.

The Gaudsmiths clown with dogs while Dad is the chief attraction of the Robbins Family which do some fast turns. Tom and Betty Wonder, dance team, have a dummy partner novelty which kills any chance for monotony.

Feature is 'Strange People' (Chesterfield). Mickey Mouse and the Fox newsreel are included. *Waly.*

PARAMOUNT, L. A.

Los Angeles, June 16.

Possibly with a view to whooping up the customers for the screen feature, 'College Humor' (Par), house currently is using a rip-roaring, honest-to-goodness Geo. M. Cohan finish for its stage show. They have the massed colors, the girls all decked up in red, white and blue, manipulating batons while stepping atop of drums, and the band blaring out a lusty patriotic air as the final curtain descends.

The Par college pic has not been touted any too highly in these parts, yet the house is doing a land-office biz. So much so, an extra stage show had to be rung in today (16), starting before noon, which is rare for these parts. It'll also be five Saturday and Sunday, and for as many days next week as the biz warrants.

Maybe it was too early an hour for the performers, but whatever the reason, the start of the opening show today proved somewhat draggy. About midway the tempo speeded up and from then on the proceedings were lively. Barto and Mann top easily with their brand of comedy and eccentric dancing. A colored youth who knows things about hoofing almost ties up the show, with Armida, mimic and comedienne, also finding the going easy from the start.

Customary opening, with the line girls doing a series of steps, half the girls in front of the plush, the other half behind, with only knee-high legs revealed. Stage band, under the Rube Wolf baton, then went into a medley of pop airs, a swell arrangement and deserves what it gets. Ann Roberts, soprano, warbles a chorus with the band, Wolf meantime doing a lot of mugging behind her back which seems out of place.

Raymond Beall, colored boy stepper picked up locally, on next for some snappy work that reveals the lad as a natural. He can dance rings around many a vet.

Armida does a cigaret number, distributing fags to the boys out front, follows with her mimicry, impersonating Dolores Del Rio, Marlene Dietrich and Lupe Velez, and winds up with a fast castanet dance number. Art Jarrett, tenor, in his third and final week, warbles a blue number, and then goes into a ballad, with the girls on for a waltz number and fan routine that is tastily done.

A brief blackout by Wolf, Jarrett and Armida draws a few chuckles, and then Barto and Mann proceed to mop up. Boys were in fine fettle despite the early hour and didn't overlook a bet. Most of their routine is new around here, and it gets over with a bang.

Finale winds up with a tableau, the first one F&M have showed in many months. Biz at the breakfast show, near capacity on the lower floor. *Edwa.*

PALACE, N. Y.

Another session of very undistinguished vaudeville at the Palace. Slowly the sense of astonishment that the house is for rent is passing. Some more bills like this over the summer and it will be curtains for the once topnotcher. Individual acts are standard enough and serviceable for their purpose, but the blending is pretty awful.

Opens with the usual acrobatic number; goes to a mixed song-and-knockabout comedy trio; a ventriloquist for the No. 3 spot and Medley and Duprey for next-to-closing. That's the tipoff for the style they're shooting at. A bill that's all low comedy is almost as wearisome as one that's short on the invaluable comedy element. Under the circumstances appearance of Adelaide Hall, colored prima donna, and a colored band, working straight, was a welcome change of pace, presenting the extraordinary situation of straight material as relief from comedy.

Violet and Ray Norman, two gymnasts and a girl worker, supplied with a neat opener, the extra man working as understander in excellent hand-to-hand feats and essaying timid comedy. Ray Norman, top mounter, has a splendid repertoire of balancing feats, and the giant handler is better in acrobatic work than his comedy.

Then off the deep end for comedy 1 the No. 2 turn, Charles Forsythe and Addie Seamon, wide range voice comedian and fat girl comic officiating at the piano, with a contrasting slender girl filling in with dance routines and feeding gags. Comedy here is of the roughest and boldest kind, and in the early spot left something of a problem for anybody to follow with strongarm laughs. If you start a comedy men'i with slapstick, what do you use to climax it? Best they could do here was more slapstick, and it didn't work out.

Edgar Bergen, novelty ventriloquist, got the following placement. The turn has a lot of points, not the least of which is the framing of gags on a sketchlike structure, creating something of a comedy situation as backgrounding for the chatter with the dummy. Slight thread is excellent and the material dovetails neatly, having to do with a doctor performing a trifling operation on a newsboy dummy, picked up on a park bench and taken to the medico's office for needed treatment. Girl as a nurse helps the action and contributes to the amusing twists of talk.

Medley and Duprey had to follow the earlier Forsythe-Seamon session ahead and that was plenty rough fun to top. Medley went to it with a will, making up in vigor and sock what the fun lacks in freshness. The pair have an ingenious collection of hoke. They're not fastidious in their clowning, but the situation called for heroic measures. The earlier mixed team had gone to considerable lengths in rough fun. Getting the broad-beamed Miss Seamon off a grand piano, stern first, under a spotlight, was a sample. Medley and Duprey didn't go that far in hoke, but they made up the speed of their laugh tricks, getting fair returns from a mere handful at this early Saturday afternoon performance.

The Adelaide Hall number ran 20 minutes and was a welcome pause in the mad riot of fun. Band is an expert Harlem collection of a dozen jazzists; group carries two sizzling steppers in Capt. Baker and Pegleg Bates, and there is the spirited Negro number peddler, Miss Hall, working straight and very much prima donna, but handling her stuff with a good deal of vigor and putting a zippy dance bit in for the finish.

Band mixes its numbers nicely with a dirge-like arrangement of 'Blue Sky' separating hot cornet bits and a capital handling of 'Stormy Weather' to the prima's solo. Hot finale for a twosome of fast stepping by the two men mentioned, Pegleg outdoing himself in intricate stuff despite the wooden gam. *Rush.*

HOLLYWOOD, L. A.

Hollywood, June 16.

It was a hot afternoon opening day, and the Stroud Twins, heading this week's bill, didn't feel like dancing. So they talked. But they didn't feel like talking, either. So they drawled some small-time jokes. Then they wound up by skipping all the hard tricks in their hoof routine. The audience didn't get much bang out of their antics and just sat patiently, waiting for Richard Bartheimess in 'Heroes For Sale.'

Dancing and body-flipping occupy the attention of all the remaining acts, except Niles Marsh, female impersonator, who is tied down by a heavy cold. Marsh gets a bit rowdy in spots. Show cries out for some vocal and comedy acts.

Opener Lois Torres and her Barcelonians, is almost a standard acro-hippodroming turn hereabouts. A little more cohesion, especially toward the end, wouldn't hurt.

The Marion Wilkins dance act is acceptable entertainment, opening with a neat and simple ballroom routine, followed by a trio of solo specialties and an Americanized rhumba. Lucile Iverson's acrobatic work needs a smarter routine to put her into socko classification.

Mulroy, McNeece and Ridge, twoman and girl skating team, close strongly, although they do too much tap dancing on wheels, nullifying its novelty effect. Several whiz twirling tricks and a whirlwind finale have what it takes.

The Max Fisher orchestra wanders through a 'Rose Marie' overture that's not vaudeville and should be forgotten. Opening show musical tempo 'way off. House settings are of the massive gilt type, probably early Balaban & Katz. Business two-thirds capacity downstairs. *Leny.*

MET., B'KLYN

Aided, to some extent at least, by the cooler weather, Loew's downtown house in Brooklyn had them standing up Friday night, and even without the weather break should get better than ordinary take with 'Reunion in Vienna' (Metro) and a strong comedy show on the vaude end. At seven o'clock the house was nearly half full on the lower floor, and when the break came at 8:45 all of the vacancies were promptly filled. Springing the first night vaude around five o'clock probably doesn't help the turnover, but it clears the house for the night take. At 10 o'clock there were some 300 standees.

Show all told runs about three and a half hours, of which 80 minutes are given the stage end, not counting an organlog which runs for eight minutes up ahead of the screen. That's almost too much for those who were not trained in the old school when a continous performance ran about four hours without a repeat.

Only act to dip under 10 minutes is the opener, Winnie and Dolly, who do a strenuous five-minute chore on the traps, much of it iron jaw stuff. Act is a standard, but it has apparently been investing in new costumes and the scenery looks fresh. A smart presentation with one or two outstanding tricks, one of which looks like a pirouette, but is not because both hands are not off the bar at the same time. It draws as much credit and the house was generous in applause for specific tricks, though it was icier than the cooling plant when the act started.

Second entry was Vic Oliver, who owes more than he seems willing to admit to Margot Crangle. Oliver has vague and infantile ideas of humor, and he suffers from an excess of microphones, but he got the laughs, and plenty of them with such antique devices as 'My next selection'— after two or three bars of music. It went over so well he gave it a couple of encores. One piano solo was well played, but the backbone of the act is the dual violin playing. That was what got the pat-a-pats and brought them back. Mikes helped the violin playing, but the amplification made the single piano sound like a battery of grands.

Cherry and June Preisser camped in the middle spot with their inevitable success. The girls are reputed to be going musical comedy in the fall, which is tough on vaude, but a break for the musicals.

Bob Murphy takes next-to-closing, and with Dick and Dorothy helping along and doing most of the work he went over largely. The family stuff hit home in this crowd, and they laughed at the gags, even if a few of them were pretty blue. It isn't necessary to smut up the stuff to get the laughs, and the azure material might properly be removed. Murphy fell dead with what was to have been the hit of the act, a special topical verse about the auto tax. Probably okay when it was written; but a dead issue because of the announcement two days before that the Mayor had dropped the idea. No longer in the news, so it flopped. One thing about Murphy's act that helps is a willingness to change the hymns. Some old faves, but also some newer selections that were not there when the act was last caught not so long ago.

Walter Powell's band was the closer. Oddly enough the rough comedy with the seltzer siphons went over better here than it recently did at the Academy, where the rougher clientele might be expected to be more appreciative of the burlesque stuff.

The new amplifying system seems to need a monitor. There are six mikes along the foots and one for the platform built into the orchestra pit to keep the comics from walking on the grand piano. These shoot through a couple of loudspeakers on either side of the arch. Horns are not faced directly to the rear of the house, but at an angle. There must be some spot near the center of the house where they cross where the din is terrific. It's bad enough on the sidelines. The tone is thickened by the slightly delayed pickup of the more distant mikes blending through the same sound propectors.

In addition to 'eunion' there is only the newsreel, but in spite of the length of the bill there is a five-minute orchestral interlude in addition to eight minutes of the organ. *Chio.*

ACADEMY, N. Y.

Academy is going for magic acts. Lately experimenting with Rajah Raboid down here, with the local populace going for that attraction, house is trying again, this time with Great Lester.

If the 14th street boys and girls liked Raboid, they'll like Great Lester even more. Saturday afternoon the indications were that more than the ordinary draw is manifesting itself. There were many kids in the audience. They appear to be pushovers for magical, illusion or mind-reading acts, though perhaps the women are just as daft when it comes to the mindreading.

In view of the length of Lester's act, 38 minutes, the show is reduced to four attractions. Each of the other three, Bob Ripa, John Fogarty, and Sid Page, is worthwhile, but no stunners among them. Great Lester has it over his recent predecessor down here, Raboid, in that he's a much better showman. Additionally, he is the more baffling of the two and the least obvious in what he performs.

Bob Ripa opens the show, Fogarty gets No. 2, and Sid Page the crack spot. With Ripa and his dexterous juggling getting the show off to a fast and entertaining start, there were no early casualties. Here is a juggler that's tops in his field and as clever as they come. He has added a couple bits to his routine, outstanding of which is a combination juggling-balancing feat taking in seven rubber balls, five juggling sticks and one-foot stance. It's about as far as any juggler-balancer could physically go.

The Irish tenor from the air, John L. Fogarty, did not tarry as long as he might have, offering only two numbers, both Irish, and a medley of three pop songs of the day. Of fine appearance and the possessor of a rich tenor, Fogarty might be stopping shows down here if he wanted to. Or maybe he's saving that for later. Fogarty does not take advantage of the public address system here as in other vaude theatres. He doesn't need it. Air star opened, when caught, with 'She's Plain Molly O,' then did the medley, and closed with 'When Irish Eyes Are Smiling.'

Sid Page, with his two girl stoogea who turn out to be surefire dancers, scored nicely. His act carries pretty good material. It's sold well and aided considerably by the part played by the two girls, who are a picture if any ever were. In shedding the stooging thing, the girls go legit in a dance single each. The acrobatic-contortion specialty rates first.

Feature on current best half of the week is 'International House' (Par). *Char.*

RKO, L. A.

Los Angeles, June 16.

After an on-and-off policy of stage presentations, vaudefilm and straight pictures, RKO returns to vaude this week with the Horace Heidt band featured, backing up five vaude acts. Start off was no great shakes, and policy in this form of presentation and with this grade of talent looks doubtful.

RKO economy permitted only $1,500 to be spent on the opening advertising campaign, not sufficient to do a good job of billing the city. Five acts of vaude have been budgeted at $800. At that figure vaude can't be more than mediocre.

Opening bill went haywire due to several incidents. The orchestra didn't know a change had been made in the running of the acts, consequently the band was in confusion for all acts following the opener. Stage crew was green, failed to pull the close-in at the proper time and caused numerous stage waits. Band doubles from the pit to the stage. All acts use music. This made it necessary for the acrobats who work before Heidt to do their stuff to organ music.

Bill opened with Claude DeCar, tumbler, in a routine of table jumping and tumbles. Finish has a trick dog imitating DeCar in back flips. Act was well received. The Buroffs, man and woman tapping team, followed. Pair have some nifty routines, but lack selling ability. However, they managed to please. Blossom Sisters in the trey spot weak. House didn't go for their clowning of the old school. Girls worked hard, but it didn't help.

Billy House next with his familiar 'New Year's Eve' sketch. Act did well and was the applause hit of the bill. It's all House, who's out here trying to break into pictures. He figures the local date should help, and it undoubtedly will if anyone from the studios catches his act. His fast line of ad libbing for the most part had too much trade stuff injected to mean anything to an audience that craves entertainment. Helen Carlton, picked up locally by House, did a fast buck dance to good returns. Girl has class and ability.

Three Zechos close the vaude portion with a good series of hand stands. Boys have worked out several new leverage pulls that bespeak originality and class.

Heidt and the band close. For his opening week leader had a poor selection of numbers. Heidt himself sang three ditties. This town had its share of hotcha leaders during the past three years. Heidt's band is strictly a novelty outfit, working similar to the Waring combo. Leader would be wiser to concentrate on selling his combination.

Opening has the boys singing a choral number about wanting Horace for a leader. Horace comes on, goes into 'The Queen Was in the Parlor,' which ends up as a novelty, with the band members flashing oversized playing cards through a chorus. 'Stormy Weather,' which has been played to death, follows, with Vic De Lorie vocalizing the chorus. A local boy, Vic De Lorie, has a pip tenor voice, and should become a house fav. Heidt then goes into another vocal offering, singing in German, French and English, with Marie Burton dancing in the background.

Closing is Ravel's 'Bolero,' well orchestrated and well played, getting the band off to a strong finish after a slow buildup.

House made a mistake, as they all do here, by billing the show as the return of big-time vaude. That's every vaude theatre's mistake locally. There is no big-time vaude unless one has big-time bills. Why kid the public? They only come once.

Capacity downstairs at the first show Friday, with the Baer-Schmeling fight pictures getting a share of the credit for the draw. Stag audience which came to see the fight pictures did not remain for the vaude. 'Ann Carver's Profession' (Col) the feature. *Call.*

ORPHEUM, N. Y.

Nicely balanced stage bill that entertains makes this uptown Loew vaudfilmer inviting the long half currency. As a companion on the screen there's 'Working Man' (WB), which should prove of at least fair draft. It's a George Arliss starrer and the type that the Yorkville crowd should go for, even if the average Orph patron may have the feeling that Arliss is usually too snooty a type.

There are no outstanding acts on the five-turn vaude show, yet as a whole the hour's bill plays and pleases better than the average. Headline honors are shared by Keller Sisters and Lynch, in middle of the bill, and Rex Weber, next to last.

Weber is light on talk, but it seemed to strike home safely enough Friday night to get him across nicely. Billing himself alone, Weber has a partner, but the act he's now doing is a considerable distance from being what the Wilton and Weber combination was. While the ventriloquist fool is not as baffling as it was before the Wilton-Weber team split up, the real need is for talk that'll sell stronger. There's one gag in the present frameup around the word 'technocrat' that's liable to get Weber in some trouble. It's pretty raw.

Just ahead of Weber that old favorite of vaude, Keller Sisters and Lynch, more lately favs on the ether waves, harmonized their way into a hit. They never seem to fail accomplishing that, but if looking for even stronger results, it might be that the 'My Pretty Quadroon' number would be more productive as the closer than the other hillbilly song. 'Quadroon' has been done for some time by the act and is outstanding on harmony and otherwise. They use a mike on their first number, but not on the others. It's probably just to spot them as an air attraction, since the vet harmony trio doesn't have to rely on amplification to get their voices across.

Both the No. 2 and the closing acts provide strong support for the headliners.

Bellet and Lamb, comedy dance double, might easily carry the top spot on the average neighborhood bill. Novelty act derives much of its surefire quality from the comical appearance of the tall gawky-type lad and his short but stockily-built partner. They actually look very funny alone in their singles and still funnier when paired for doubles. Besides which the man is there on eccentric dancing and the girl tops on acrobatic work. She's as fast as a flash in cartwheels and other acrobatic stuff. Friday night the team went over unusually big. And deservedly so.

Tailing the show, the Stanley and Harris Twins (New Acts) found the going smooth. This is two sets of twins, one pair boys, the other girls. All open at the two pianos, then double off into precision dance numbers, displaying a flair for foot work and fine timing that gets them what they're after.

Rasso (New Acts) is the opener. A juggling act that is a little different and in its class rates with the best.

Pit has a new conductor in the person of Teddy King, who was with the Skourases for some time. He's the sort that builds up a following quickly, and up here ought to find the folks following him pretty well. On this half he has the orchestra giving an idea of a victrola record that has a crack in it and eventually runs down. It's novel.

House was sparsely populated Friday night, but show will be favored on local comment for probable pickup. *Char.*

STATE, N. Y.

Fred Keating, magician and Park avenue parlor entertainer deluxe, comes back to vaudeville, unspoiled by his adventures as leading man for Tallulah Bankhead in a regular $2 tea-cup comedy. Just to prove he still belongs, he brings with him a stooge, a dancing pickaninny and a grand old assortment of vaudeville hoke.

Acting as m.c. of a five-act layout, he proved the life of the party, selling the show with enthusiasm and aplomb and contributing his own specialty, which is one part smart legerdemain and two parts suave chatter. Keating also gets aboard the cigaret advertisement band wagon, shrewdly tieing up with that publicity. He deprecates the public expose, to prove there's nothing up his sleeve, and then goes on to demonstrate that the bird-cage tip-off is all wrong—the cage and the canary don't snap up his sleeve, and he goes out into the audience to be searched, to prove it. A high light of the performance for audience interest.

Keating opens the show, further evidence he hasn't gone hi-hat, paying the way for William O'Neal, radio tenor, who did one ballad and then a verse of 'Old Man River' in a low-pitched baritone, the latter being a brilliant performance. Crowd's appetite was whetted for more—much more—and the m.c. had to cover O'Neal's getaway with the explanation he had sprinted for a taxi with just enough time to make a broadcasting engagement.

There must have been a dispute about spotting O'Neal practically at the opening, for a turn had been slipped in just ahead, following Keating's prelim session. It was the unbilled Miacahua, woman wire-walker, doing a simple but beautifully flawless bit of balancing on the tight strand. Name wasn't billed and apparently was an eleventh-hour addition to the program, which with this added starter ran to six acts.

Buster Shaver, whose midgets are runners-up to Buck and Bubbles for frequency of appearance at the State, thus took the No. 3 spot for their novelty song-and-dance routines, a smooth, compact specialty that here worked with exemplary speed and departed at the right instant, on the neat straight number of the tiny pair. Capital example of well-judged pace is this turn with its natural comedy that isn't forced, although it's getting pretty familiar at this house.

Keating did the bird-cage bit here and as an incident asked Zarrow, veteran magician of the lemon trick fame, to take a bow from the audience. All leading up trimly to an introduction of Art Landry and his band, who peddle first-rate jazz, different comedy and an agreeable group of specialty men for a melange of entertaining buffoonery. Young musician who does a Will Mahoney dance and knockabout imitation is a heavy asset. The hot jazz finish of the band makes a first-rate getaway, only this Friday night crowd wouldn't call it a day on that bit. Landry took an acknowledgment in 'one' and got himself in a spot, for when he was ready to yield to a genuine encore, they had struck his set and he had to laugh himself out of a dilemma.

Main Keating contribution here, next to closing, was the mystifying reappearance of a picked card in a cigaret donated from the audience, while the cigaret tobacco turns up in an envelope held by an assistant, the magician working in the audience meanwhile.

Samuel Bros., now three in number, have grown to the estate of a revue, by adding two girl acrobatic dancers and a flock of silver cloth drapes which look like a palace setting with the aid of magenta floods. Boys are the last gasp in unison tapping and semi-acrobatic bits, but mix their straight stepping up with a good deal of rather uninspired knockabout. Made a satisfactory closer, however, measuring up to the average of flash turns. Girls are attractive, the dark one of the pair having an impressive assortment of striking feats in front-overs to twisting splits.

'Peg o' My Heart' (MG) the feature, and attendance this cool and threatening evening rather less than fair. *Rush.*

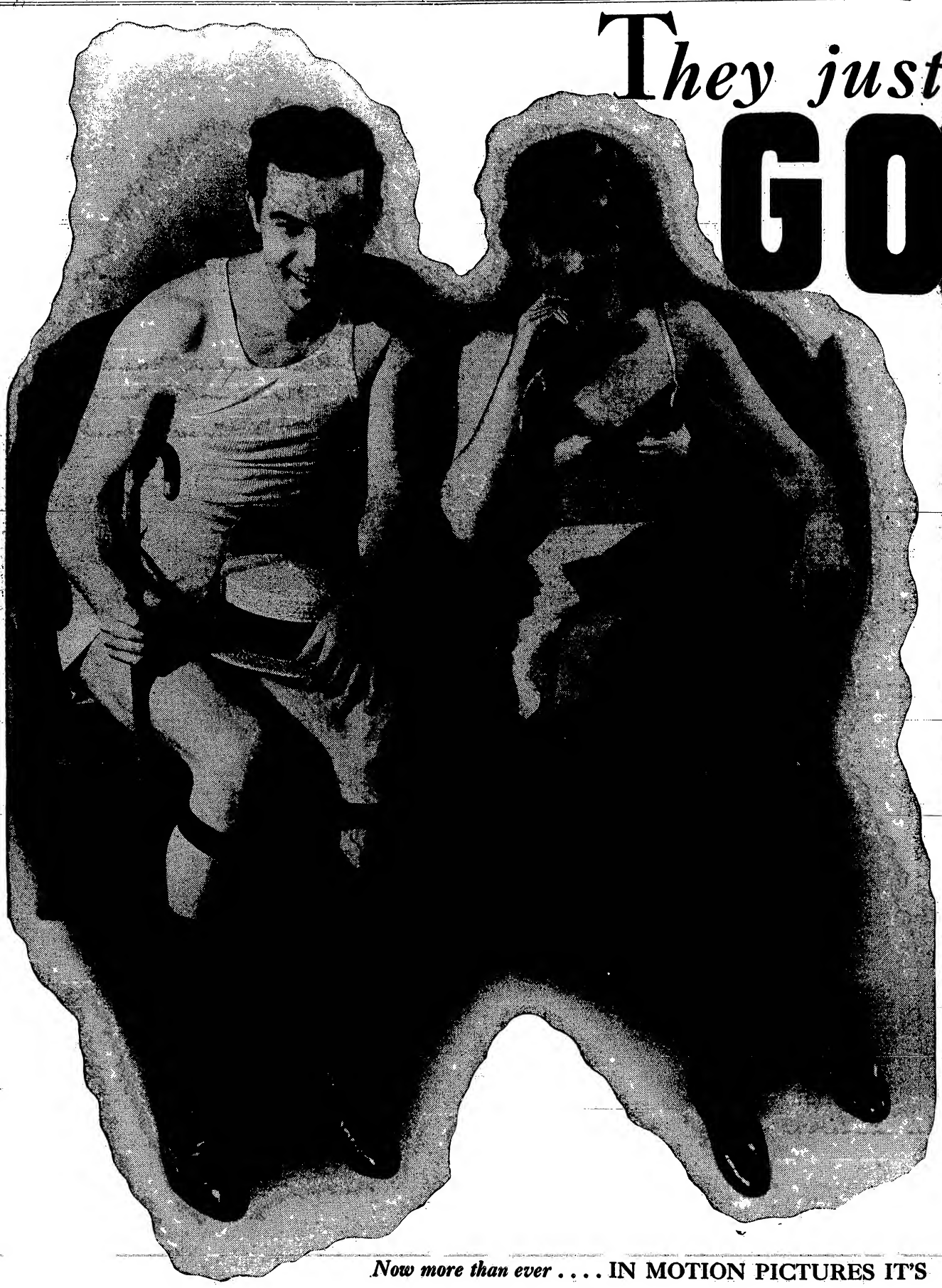
ALBEE, BROOKLYN

Rain hurt the matinee chances of this Brooklyn RKO stand Saturday afternoon, but the lanes were built up in the lobby for the evening show in hopeful anticipation.

Picture is not helping much, and the stage burden is carried by Polly Moran. Looks like she will get them with any break from the weather man. Satisfactory line-up of acts.

For an old trouper, Miss Moran takes to mighty thin ice in a routine which sounds as though it might have been concocted by a studio gag man. It's the same old stuff purporting to give the lowdown on herself and Hollywood in general. But it's a far cry from the good old days when Pauline Moran used to smear brown grease paint on her mug and yodel coon shouts. She had to work hard to get 'em those days. Now she just comes on and they laugh.

(Continued on page 46)



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"Gold Diggers" is bringing them in . . . These shows will bring them back! Examine closely the star and story values, and you'll see why even Warner Bros. would be *proud* to release this summer line-up *in mid-season!*

Ad Agency Unwanted as Custodian

Court Action on Old Roxy's Former Receiver Involves Donahue and Coe

Affidavits have been filed with the Federal Court by bondholders of the old Roxy that the administration of the theatre's affairs by Harry Kosch, former receiver, was generally inefficient and resulted in substantial losses to the receivership estate. They object to handing him any additional fee. Also ask for the chance to examine him and to present evidence on these points in opposition to granting more money.

The bondholders additionally have requested that Kosch be required to file an itemized statement of all expenditures during his administration.

Some kind of similar fight is being put up by Columbia Pictures, as a creditor of the theatre during Kosch's regime as receiver. Attorney Nathan Burkan represents the picture company.

Included among the bondholders' squawks is that Donahue and Coe, advertising agency, has some $10,000 of the theatre's funds turned over to the ad agency by Kosch.

Federal Judge Francis Caffey is to hear of the stuff today (20) at 4:30.

It is the bondholders' contention, as made by affidavit filed through the law firm of White & Case, that the said $10,000 held by Donahue and Coe, is improperly being retained by the agency. They charge that the receivership estate of the old Roxy is being subject at all times to the risk of the solvency of the ad agency, unless such funds are returned, and if not returned, the bondholders believe Kosch should be liable for same.

The Donahue and Coe agency named in the squawk is one partly owned by Loew's. Donahue and Coe are the ad agents for United Artists besides Loew's. They no longer handle the old Roxy account. Loew's bought the former Fox Film interest in the ad agency around a year or so ago.

LABOR WINS IN 'NEW CONTROL' ISSUE

A decision of sweeping importance, in effect saying a theatre cannot avoid a labor contract on change of ownership, has been handed down by the New York Appellate Division in the long-fought action of Local 306 against the Savoy, N. Y., for violation of contract.

By the unanimous decision of the Appellate Court, contracts for union labor cannot be voided by the simple expedient of transferring ownership or control, a means that has been resorted to not only in the amusement business, but in other industries. In staging its victory, the New York operators' union sets an important precedent for all labor.

Goes with Control

Plus the ruling that contracts cannot be ended through change of control, the decision is held to have far-reaching significance with respect to maintaining wage scales. It not only restrains Walter Reade, theatre operator, from employing

(Continued on page 46)

Exploiter-At-Large

Hollywood, June 19.

G. P. Sully, who joined the Darryl Zanuck unit as special exploitation man, has been transferred to the United Artists payroll and will be a special exploiter of all UA units. Sully followed Zanuck from Warner Brothers.

Idea will be an experiment as each of the UA units has its own publicity staff, and each has heretofore worked independently of the other. Sully will concentrate his efforts on the Zanuck pictures.

Exploiter is now getting up stunts to get Zanuck's first announced pic, 'The Bowery,' a lot of notice at the UA convention, opening in Chicago July 17.

COLUMBUS BIZ AHEAD OF JUNE FOR 1932

Columbus, June 19.

First it's hot and then it's cold. But in spite of weather, Columbus is again show conscious with biz slightly ahead of this time last year. Current week looks far above average after several bad ones.

'Gold Diggers' at the Grand is the outstander and a sure holdover for this small house.

Estimates for This Week

Palace (RKO) (3,074; 25-40), 'Diplomaniacs' (Radio). May hit fair enough $5,500. Last week 'International House' (Par) and Schmeling-Baer fight film strong $7,000 and into Majestic for second week.

Ohio (Loew-UA) (3,000; 25-40), 'Eagle and Hawk' (Par). Looks like $5,000, nice enough. Last week 'Devil's Brother' (MG) and Tony Wons radio show on stage good enough at $8,000.

Broad (Loew-UA) (2,500; 15-30), 'Hold Me Tight' (Fox) and 'Black Beauty' (Mono). Best since dual billing, $3,500. Last week 'Terror Aboard' and 'Phantom Broadcast' (Mono) just $2,600, average.

Grand (Neth) (1,100; 25-40), 'Gold Diggers' (WB). Should do $10,500, mighty. Last week 'Little Giant' (WB) just managed to hit $2,900.

Majestic (RKO) (1,100; 15-30), 'International House' (Par) and Baer-Schmeling fight film, after week at Palace, only about $1,500. Last week 'Hell to Heaven' and 'Officer 13,' double bill, $2,100.

LOUISVILLE FAIRISH; 'WATERFRONT' $3,800

Louisville, June 19.

National gave up the ghost last week after what was reported to be labor trouble. Theatre is again dark but Abie Bass, owner, is eager to bring in something else.

Chances for stock look rather slim in spite of Harry Martin's efforts to build up a subscription.

Release of school kids from home work expected to help downtown matinees. Orpheum, damaged by fire some weeks ago, is progressing slowly toward renovation.

Estimates for This Week

Loew's (3,400; 25-40) 'Waterfront' (UA). Fair at $8,800. Last week 'Devil's Brother' (M-G) and with only lukewarm reviews $3,700.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'Lily Turner' (WB) and vaude. Off at $4,200. Last week 'Pitcher Snatcher' (WB) and vaude, $4,800.

Strand (Fourth Ave.) (1,786; 25-40) 'I Love That Man' (Par). Good enough filler, $3,100. Last week 'International House' (Par) got $3,500.

Brown (1,500; 15-25-40) 'Cocktail Hour' (Radio). With help of publicity on Muriel Kirkland, former stock player here, should get fair $1,600. Last week 'Ann Carver's Profession' (Col) dull at $1,300.

Alamo (950; 15-20-25) 'Cohens-Kellys in Trouble' (U). Still getting old time fans for average $1,100. Last week 'King of Jazz' (U). Reissue did well for $1,400.

PORTLAND, ORE.

(Continued from page 10)

25-40) 'Peg o' My Heart' (M-G). Possible $3,300, fair. Last week 'Waterfront' (UA), $3,600 and failed to hold.

Oriental (Hamrick) (2,500; 25-35) 'Be Mine Tonight' (U). Getting attention with strong $6,000. Last week 'Rome Express' (U), on five days poor $2,700.

Liberty (Evergreen) (2,000; 15-25) 'King of Jazz' (U). Reissue answering to exploitation for big $4,000. Last week 'Pleasure Cruise' (Fox), held up okay, $3,300.

Studio Placements

Bela Lugosi, Dewey Robinson, 'The Devil's in Love,' Fox.

Franklin Pangborn, 'Only Yesterday,' U.

Murray Kinnell, 'Red Meat,' FN.

Oscar Apfel, 'Lillies of Broadway,' Universal.

William Orlanmond, 'Rafter Romance,' Radio.

Henry Stephenson, 'Little Women,' Radio.

Eugenia Forde, 'Doctor,' Radio.

Bruce Cabot, Walter Huston, 'Ann Vickers,' Radio.

Evalyn Knapp, 'Car 17,' Col.

Doris Anderson, 'Eight Girls in a Boat,' Charles Rogers, Par.

Arthur Pierson, juve lead 'Way to Love,' Par.

Elizabeth Allen borrowed from Metro for 'Birds of Prey,' Radio.

James Donlan, 'The Avenger,' Monogram.

Nora Cecil, 'Life Worth Living,' Fox.

Helen Mack, 'Aggie Appleby,' RKO.

Akim Tamiroc, 'Devil's in Love,' Fox.

Elizabeth Patterson, Andy Devine, 'Life's Worth Living,' Fox.

Matt McHugh, 'Last Trail,' Fox.

Cora Sue Collins, John Miljan, 'Woman in the Chair,' Goldstone.

Sonda Levien, to script 'As Husbands Go,' Lasky-Fox.

Billy Bevan, 'The Invisible Man,' Universal.

Dorothy Mackaill, Mary Kornman, Vivian Oakland, 'Neighbors' Wives,' Fanchon Royer.

Kay Francis, Warren William, Doris McMahon,' As the Earth Turns,' Warners.

Toby Wing, Verna Hillie, Katherine Burke, Gail Patrick, Lorna Andre, 'Big Executive,' Par.

Lewis Stone, 'Bureau of Missing Persons,' Warners.

Arthur Pierson, Arthur Houseman, Douglas Dumbrille, Billy Bevan, Blanche Friderici, Minna Gombel, 'Guide to Love,' Par.

Going Places

By Cecelia Ager

Not Built to Prance

Elissa Landi, leaping upon the pendulum that is to carry her from the old cerebral restraint to her new field of impulsive abandon, hurled herself aboard with such a burst of young animal spirits for 'I Loved You Wednesday' that she's made herself a little bit dizzy.

Where once she used to walk across the screen with measured tread, she now gallumphs, pirouettes, cavorts and throws herself across beds. She used to bite her lip under great emotional stress; now her whole face is twisting with torment. Her mouth full blown with voluptuously increased lip rouge, her teeth bared in joy and sorrow, she's so suddenly enthusiastic that at times she endangers the studio Parisian bric-a-brac. All at once she's become a pep girl, and while pep girls are very nice in their way, they fare better when not so big and rangy. Miss Landi's lovely face and stalwart figure find a friendlier camera in repose.

Fortunately no matter how much she tears about and flings her head backward with irrepressible young zest, she can not shake off the charm of her personality nor the low melody of her voice.

So long as she's taking on a new manner, Miss Landi obediently takes on a new style in her clothes, with flamboyancy to match. When at last she becomes an internationally successful ballet dancer, her negligee fashioned like an evening cloak, indicates how chilly the heights of the celebrated by its deep shawl collar and wide cuffs of mink. For speakeasy romantic interludes she wears a fitted frock which, with all its shoulder ruffles, glistening beads and Spanish flared train hemline, cries out to be recognized as a 'creation.' She's devised a way of wrapping its long wide ruffled scarf about her—with the aid of two swains, one at each end—that's a good idea, for it's a wholly innocent process that somehow seems seductive.

Miriam Jordan, marble blonde, takes the slender fable more seriously than its lightness warrants.

Roxy's Poor Relations

When everybody else at the Music Hall has finished with the old costumes around the place, comes at last the Choral Ensemble's turn. The step-kiddies of Radio City, those patient singers harmonizing their hearts out in other folks' cast-off finery, striving to be gay with sequins missing, praying with a smile on their faces that their next breath shan't burst their already fraying seams.

Sometimes the Music Hall lets them hide their shame behind the dimly lighted scrim, but this week they're pushed out in broad floodlight, a motley group of romantic Spaniards for the overture 'Potpourri Espana' dressed in fragments of all the Latin numbers since the Music Hall began, commanded to be dashing toreadors, sinuous Senoritas—but how, with what?

Crimson satin sashes that can't and don't stay put around bassos' goodly waists but slip under their

(Continued on page 43)

Inside Stuff—Pictures

Coast studios that have an iron-clad rule restricting newspaper reporters and solicitors to contact with their publicity department and forbid their approaching executives and players around the lot on account of depriving the company of precious time are, however, not adverse to permitting tradesmen having exhibits in the studios.

Not alone are these trades people permitted to come on the lot, but they are given adequate quarters in choice locations to display their wares, which include clothing, sporting goods and other commodities. These tradesmen are given the free run of the lot, permitted to call on people in offices and dressing rooms and inviting them to see their display.

Considerable time is taken up by these tradesmen in explaining what they have to offer before they get their prospect to the display room. Then, more time which the companies are paying for, is taken up in the showing of the merchandise and the sale.

Studios consider it a service, but few realize that executives and actors sometimes spend half a day picking out clothes especially.

Someone at Fox handed Elisabeth Yeaman, film chatterer for the Hollywood 'Citizen-News,' a lemon which she went for heavily. As a result, she had to retract a hot story two days later, printing the real yarn.

First article claimed that some unknown song writers, in their effort to sell Jesse Lasky a musical comedy, had crashed the Fox lot and waylaid him following a studio preview. Aggregation went through the whole script, with music and songs, keeping him out in front of bungalow until 2 a. m., squib stated. Lasky was reported as chilly, only because of the weather, but also on the story idea.

Real story, which was used later, was that L. Wolfe Gilbert, Stuart Anthony and I. B. Kornblum, respectively lyricist, author and composer, had made an appointment with Lasky to hear their new operetta, 'Waiting for the Robert E. Lee,' and brought with them a string orchestra and Clarence Nordstrom to do the singing. Lasky is interested in the yarn, based on the old pop song that Gilbert wrote.

Latter and Kornblum sold 'Her Highness,' another tunefilm, last fall.

Regarded as unintentionally giving the Hays Organization its strongest boast for industry incorporation of its production code in the trade practice formula now demanded by the government is the main body of Representative Patman's measure. The Texan would have Washington make it a Federal law that the picture business be compelled to live up to the letter of the picture making code drafted four years ago by Hays.

Until the Patman measure came out last week Haysites were considerably concerned. Early reports were that it was a follow-up to the Sirovich bill and that it would have the industry probed through the U. S. Attorney General's office and the Department of Justice.

Will Hays so far has succeeded in bottling up fireworks in conjunction with the industry's round tabling for a trade practice formula to submit to President Roosevelt. He has refused to let the press sit in on the theory that spokesmen and representatives would become record conscious and possibly say a lot of things they wouldn't behind closed doors.

At the same time the Hayslan lock slant is that a turned key encourages concentration and better thought. What the boys say when they come out isn't worrying Hays. Discussions are always subject to interpretations and interpretations can be denied, whereas the record is the record.

Mrs. Upton Sinclair objects to a recent statement in VARIETY that the Soviet had lined up four organizations to protest the alleged Fascist ending of Eisenstein's picture, 'Thunder Over Mexico.' She offers in rebuttal a letter from Sidney Howard of the Film Forum, mentioned as one of the objectors, and which she states, had asked for the preview in New York.

Howard states the Forum has made no implied criticism, but adds the reminder that he wrote Upton Sinclair while the picture was being cut offering to act as intermediary 'with the idea of preserving Eisenstein's original conception from the intrusion of any other mind, no matter how capable.' From which it would appear that upholders of the Soviet at least had been more or less worried over the possible injection of Sinclair's own brand of socialism.

Jesse Lasky will hereafter cut his pictures first from silent film, with the sound track muted, to get sounder entertainment values, as he believes. Fox producer will begin this practice with 'Worst Woman in Paris?' which went into work Monday (19).

With no sound distraction during the first assemblies, the action will have to be self-explanatory. This will make for better construction, says Lasky. Instead of letting the dialog dominate, he will let it come in naturally.

Lasky claims to have discovered that 12 persons out of every 100 have at least some slight defect of hearing which makes them miss lines of dialog. With this fact in mind, he is concentrating on action rather than spoken words.

A distinct difference of opinion exists in the 'Letty Lynton' plagiarism suit, between J. Robert Rubin, attorney and executive of Metro, the defendant, and O'Brien, Driscoll & Raferty, representing Mrs. Margaret Ayer Barnes, the plaintiff.

Rubin denies statements made in comment in this department last week on the suit as to his conversations with Mrs. Barnes, while the O'Brien firm states it is their opinion the entire comment as printed is correct.

Decision is pending in the action.

In making 'Wonder Bar', starring Al Jolson, Warners is figuring on international exploitation of the picture, with a personality of the the-

(Continued on page 36)

Extras' Slim Pickin'

Hollywood, June 19.

Placements of studio extras slumped again last week.

Slim sets netted a total of 2,810 spottings.

Berkeley's Split Time

Hollywood, June 19.

Busby Berkeley will do two of the spectacular numbers for WB 'Footlight Parade,' after which he will go over to Goldwyn and do 'Roman Scandals' numbers.

This agreement was reached after numerous conferences between Jack Warner and Sam Goldwyn Sunday.

Larry Ceballos will complete the dance sequences started by Berkeley in 'Parade.'

RACHMAN STARTING ON HIS 15-YEAR SENTENCE

Omaha, June 19.

Jule Rachman has started on his sentence of 15 years in the pen. Convicted of murdering his two partners in the picture theatre business.

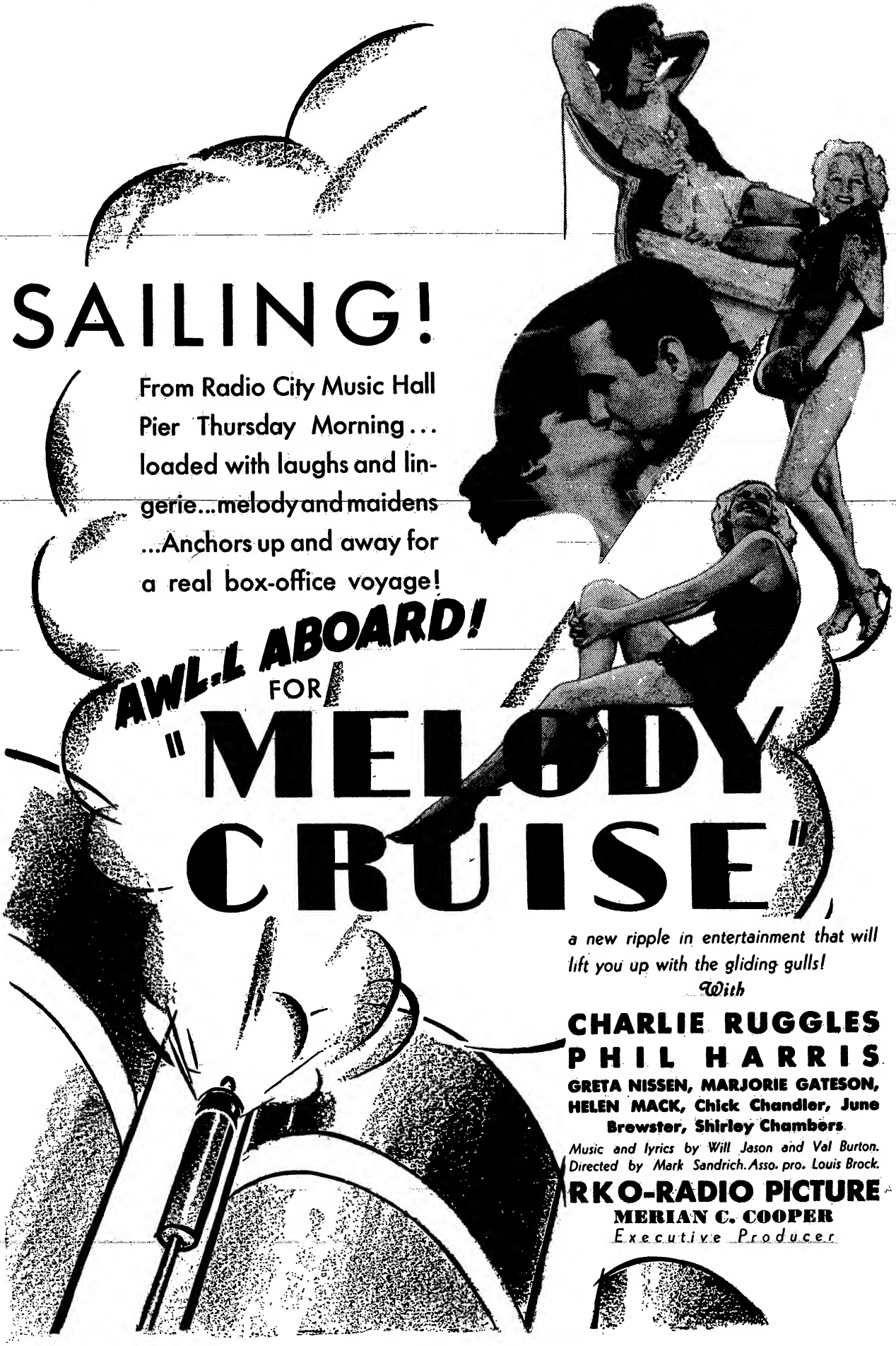
While on his long vacation Rachman will have charge of the picture equipment at the prison.

Gets Break and Option

Hollywood, June 19.

Paramount has taken up its option on Grace Bradley, who was brought here by the studio from New York legit.

She has yet to get on the screen, although cast in her first, Maurice Chevalier's 'Way to Love.'


SAILING!
From Radio City Music Hall Pier Thursday Morning... loaded with laughs and lingerie...melody and maidens ...Anchors up and away for a real box-office voyage!
AWL-L ABOARD!
FOR
"MELODY CRUISE"
a new ripple in entertainment that will lift you up with the gliding gulls!
With
CHARLIE RUGGLES
PHIL HARRIS
GRETA NISSEN, MARJORIE GATESON, HELEN MACK, Chick Chandler, June Brewster, Shirley Chambers
Music and lyrics by Will Jason and Val Burton.
Directed by Mark Sandrich. Asso. pro. Louis Brock.
RKO-RADIO PICTURE
MERIAN C. COOPER
Executive Producer

INDIA SPEAKS

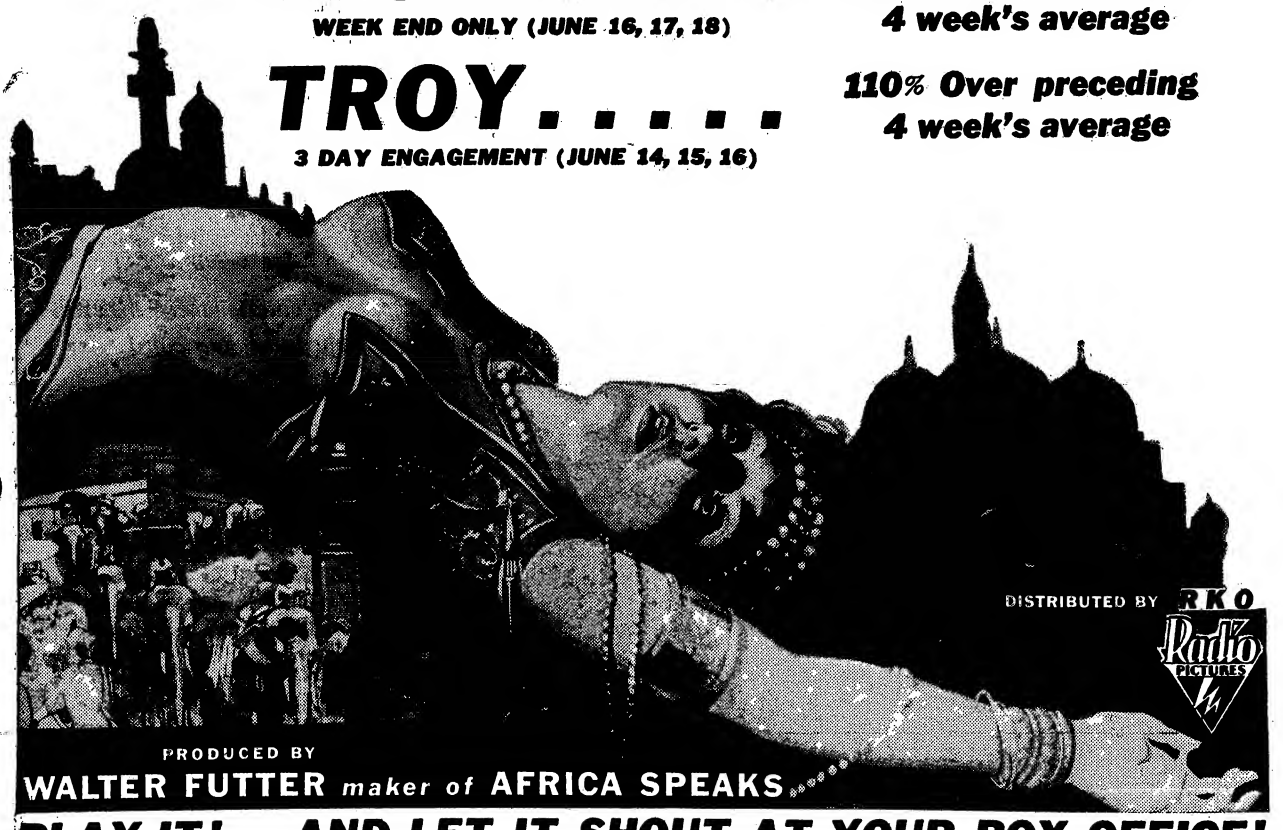
LOUDER AND LOUDER AT THE BOX-OFFICE!

•

PROVIDENCE . . . 45% Over preceding 4 week's average
FULL WEEK'S BUSINESS

WASHINGTON . . 108% Over preceding 4 week's average
WEEK END ONLY (JUNE 16, 17, 18)

TROY . . . . . 110% Over preceding 4 week's average
3 DAY ENGAGEMENT (JUNE 14, 15, 16)



PLAY IT! . . . AND LET IT SHOUT AT YOUR BOX-OFFICE!

WHO'S WHO OF NAZI EXILES

Dept. Commerce Cuts Down Foreign Offices and Staffs—Canty Remains

Washington, June 19.

A handicap to the picture industry is seen in reduction of Department of Commerce foreign offices announced last week. Plan will completely cut off 21 out of the 53 bureaus and slice personnel of remainder.

Most Department commissioners heretofore covering particular industries are expected to be put on general assignment. Judging from comparative reductions in staff the information now gathered by the Motion Picture Division will be reduced 50 to 85%.

No list of representatives to be recalled has been made public, but it is understood George R. Canty, Berlin pic commissioner, will be retained. That he will also undertake other duties is considered likely.

Reduction order takes effect June 30. Approximately 100 representatives will be recalled. Bureaus to be abolished are Belgrade, Berne, Bucharest, Budapest, Helsingfors, Lisbon, Oslo and Riga in Europe; Caracas, Guatemala, Montevideo, San Juan and San Paulo in Latin America; Bangkok, Hongkong, Mukden and Wellington in Far East; Acra in Africa.

Consular offices will take over duties of Commerce Department attaches in these spots.

Idle Berlin Studios Tell of Trade Slump

Berlin, June 9.

The following little list illustrates how, in the first months of this year, the film production slump went from bad to worse.

1933	STUDIO DAYS Used	Vacant
January	581	173
February	307	418
March	318	465
April	107	560

In May production probably came to an almost complete standstill until the end of the month, when, with the 10,000,000 R. M. credit advanced by the government, production activity got a fillip.

At the moment, at least a dozen pictures are in different stages of preparation, with production tendency on the increase.

Cohn in High Company

Rome, June 8.

Harry Cohn, president of Columbia Pictures has been here for three or four days. Landed in Genoa from the Conte di Savoia and flew down to Rome. Cohn saw Il Duce the day after his arrival and the Italian dictator complimented him on the 'Mussolini Speaks' picture.

The Italian premier gave Harry Cohn an autographed photograph 'with cordial greetings.' The conversation took place in the vast salon of the Duce's office in Venice Palace, Rome, and was in English.

DUTCH BIO. PAYS

The Hague, June 10.

Balance sheet of Netherlands Bioscope Trust, operating a chain of cinemas in this country, shows a profit during 1932 of $52,000 (1931, $42,000).

It is paying a dividend of 10% on the ordinary and 7% on the preferred shares, same as last year. Board made known that negotiations are on their way to gather in more cinemas.

Twin Bills at 14c

Mexico City, June 16.

New low top of 14 cents for first run house, tariff including Sunday shows, has been established by Cine Palacio, second largest front line local cinema.

Shows at this price feature one Mexican and one foreign full length picture and two shorts. Standing room only most of the time.

KOERPEL FOR UA

Going Abroad for Survey—In Charge at Pari

Jack Koerpel sails for Europe next week to make a special continental survey for United Artists. Trip will end in Koerpel being appointed U. A. chief in Paris, with possibly special authority on most of the continent.

Guy Crosswell Smith, United Artists' incumbent in Paris, may be switched to another post, though no announcement about his future yet. He's been with the company a long time.

Koerpel was once in Paris for First National and has been with Paramount in an executive capacity for a long time. About eight months ago he organized his own company in New York, General Foreign Sales Corp., for distribution and exhibition of foreign language talkers on this side and agenting U. S. product abroad. The company will continue, with Koerpel taking no further active interest.

Fox London Execs Snip Queen, Flag From 'Cavalcade'

Hollywood, June 19.

Even before submitting 'Cavalcade' to the English censors, Fox officials in London cut 135 feet out of the prints intended for showing in Ireland.

Cuts were:

Reel one: Opening plaque of Queen Victoria.

Reel two: Mundin commencing to sing 'Soldiers of the Queen.' Union Jacks in crowd as far as possible.

Reel four: Death of Queen Victoria. Leaving in human dialog only and delete as far as possible remarks concerning Queen Victoria.

Reel 10: Odd Union Jacks.

Reel 12: End picture on balcony, Robert and Jane kissing and delete National Anthem and plaque of King George.

German Film, Banned At Home, Prague Hit

Prague, June 6.

A film which is taboo in Germany and never given there, although containing several leading German actors, 'No One's Land,' by the German author Leonhardt Frank, now having a great run at the Fenix theatre here. Film deals with a group of soldiers, all wounded, meeting in a war dugout.

Especially good is Sokoloff, the Russian actor, once a member of Reinhardt's Deutche theatre of Berlin, who several years ago appeared in Prague in 'The Miracle.'

In 'No One's Land' he admirably portrays a deafmute soldier. Louis Douglas, a negro comedian and dancer, is a lively entertainer of the soldiers brought together in the trenches.

Hunt Lost Stills

Hollywood, June 19.

A lost package of stills shipped to Fox from England is holding up the making of certain sets for 'Paddy, the Next Best Thing.'

Photos were snapped of typical apothecary shops around London, and the sets were to be constructed along the same lines.

'Back Street' in French

Brussels, June 5.

'Back Street,' which has proved a four weeks' smash at the Scala, Brussels Osso spot, in its English dialog version, is now being shown dubbed in French at the same theatre and is still a money-getter.

EMINENT SHOW FOLK COUNTED

Paris, Vienna, London Get German Refugees in That Order—Many Must Return to Families and Fortunes Left Behind—Some Just Left Land on Spec During Disturbances

OTHERS SOON TO GO

Berlin, June 16.

Here's a list of those who have left Germany, most of them for good, even if they don't say so. The list is far from being complete. It contains some people who are still here, at the moment of writing, but who are on the point of leaving and who will surely be gone within a short time.

A few of those in the list will probably return, for some of them have still their families and houses here and their money, if any.

Some of them just went on spec., some have jobs or contacts waiting abroad, some are just going to look round a little and wait for developments back home.

Destinations of the people listed are provisional, although some of them, before settling down, are freely commuting between Paris, London and other places favored by the refugies.

Executives—S. Nebenzahl, Paris; Dr. Willy Wolff, Paris; Herman Fellner, London; Dr. Levy, Paris; H. Milakowsky, Paris; J. Somlo, Paris; Armin Robinson (music pub.), Vienna; Otto Hein (mus. pub.), Vienna; J. Goldschmidt, London; Lothar Stark, Copenhagen; Julius Hayman, London; Martin Wronker, Paris; Herman Rosenfeld, Amsterdam; Leo Meyer, Amsterdam; Ludwig Gottschalk, Barcelona.

Picture Makers

Film directors—G. W. Pabst, Paris; P. Czinner, London; Max Neufeld, Paris; Kurt Gerron, Paris; W. Wolff, Paris; M. Ophuels, Paris; Joe May; Paris; Paul Stein, London; H. Kosterlitz, Paris; F. Zelnik, London; Hans Schwarz, Paris; F. Feher, Prague; K. Siodmak, Paris; James Bauer, Barcelona.

Stage Producers—Max Reinhardt, touring; K. H. Martin, Vienna; R. Barnowsky, Zuerich; R. Klein, Zuerich; Paul Barnay, Prague; H. Saltenburg, Vienna; F. Hartung, Vienna; Eugen Robert, Budapest; P. Robitschek, Prague.

Literati—Gerhart Hauptmann, Rapallo; Thomas Mann, South of France; Heinrich Mann, South of France; B. Feuchtwanger, travelling; Arnold Zweig, Vienna; Stephan Zweig, Salzburg; Remarque, Switzerland; Bert Brecht, Switzerland; K. Tucholski, Paris; Alfred Kerr, Paris; Theodor Wolff, Zuerich; E. Kaestner, Vienna; E. E. Kisch, Prague; Anton Kuh, Prague; Willi Haas, Prague; Walter Mehring, Paris.

Musicians, Composers—K. Weill, Moscow; A. Schonberg, Moscow; Werner R. Heyman, Paris; Fritz Hollaender, Hollywood; Ralph Erwin, Paris; Hans May, Paris; Allan Gray, Paris; Spoliansky, London; B. Kaper, Vienna; W. Jurmann, Vienna; Fr. Wachsmann, Paris; Harry Ralton, London.

Conductors—Klemperer, touring; Bruno Walter, touring; Scherchen, touring.

Lyric writers — Fritz Rotter, Vienna; Robert Gilbert, Cannes; Hans Lengsfelder, Paris; Kurt Schwabach, London.

Leading Players

Actors—Werner Krauss, Vienna; Elisabeth Bergner, London and Vienna; Max Hansen, Vienna; Lizzy Waldmueller, Vienna; Kurt Bois, London; Ilse Boise, Prague; Ernst Verebes, London; Fritz Kortner, touring; Paul Morgan, Zuerich, Siegfried Arno, Prague; Trude Hesterberg, Prague; Gustav Froehlich, Vienna.

Gitta Alpar, touring; Willy Forst, Vienna; Maria Ney, Zuerich; L. Seidl, London; Lucie Mannheim, Zuerich; Hella Kuerthy, London; Grete Natzler, London; Camilla Horn, London; Irene Eisinger, Paris; Richard Tauber, Paris; Julius Falkenstein, Zuerich.

Screen writers—W. Reisch, Paris-Hollywood; H. Kosterlitz, Paris; Wolfgang Wilhelm, London; Hans Wilhelm, Paris-London; Herbert Juttke, Paris; J. V. Cube, Paris; Curt Alexander, Paris; M. Kolpe, Paris; B. Wilder, Paris; P. Merzbach, London-Paris; Eug. Szatmary, Prague-Vienna; Walther Mehring, Paris; Robert Liebmann, Paris; Richard Arvay, Vienna.

New German Kontingent Law Ready, Reported Still Tougher for U. S.

5c Govt. Pamphlet

Department of Commerce in Washington has completed a special bulletin on 'The European Motion Picture Industry in 1932'. It's the sixth in the series, having started in 1926 and is a complete reference volume on the past year abroad.

Pamphlet is on sale to anyone at 5c. per copy, purchasable through Government Printing Office in Washington, or 734 Custom House, New York.

German government has, to all practical purposes, finished framing of the new Kontingent law for 1933. No announcement of the provisions yet, law not being due until July 1, and no hint to the trade yet as to the contents of the document, though general feeling of American observers on the Continent is inclined to be pessimistic.

Understood from quarters close to the government that while the provisos of the new law are framed along similar lines to last year's law, they are even a bit tougher in several instances. Most difficulty, it is believed, lies in an anti-blind booking paragraph for foreign films.

This would mean that German pictures can be booked blind in block and in advance, while American and other foreign films must be shown singly and seen by exhibs before booking deals can be entered into.

inancing Advantage

It's a practical manner of making it possible for German producers to finance pictures before production without recourse to the governmental film bank, while foreigners are handicapped that much farther.

The dubbing and kontingent angles are believed to have been left as is, making it just as difficult as ever to do any distribution of foreign produced films in Germany. It is these angles that have kept Metro out of Germany in the past year and that Metro had figured would be done away with this year. Now, however, it looks as though there had been false hope and even more Americans may be scared out of the country.

Pointed out by observers, however, that there are still a few weeks before proclamation of the law during which time changes may still be introduced, making it more acceptable all around.

DUBBING ONLY FOR FOREIGNS

England looks to be the only country abroad where American film companies will continue with direct shot subjects for 1933-34. Reasons are partly financial, partly conditions abroad. Only the British market is stated to be sufficiently sizeable for American film companies to hazard the investment cost of native mades.

France, which has been a sizeable market for American local mades, has been observed by American experts to be changing in its film tastes. The original enthusiasm likened only to the original reception with which talkers were first received in America is on the wane in France, just as it started to wane in the states about two years ago.

With the novelty of sound decreasing, Frenchmen are beginning to shop for films, after the American custom that began in 1930.

This is taken by company experts to indicate the best course for Americans to follow is to serve only dubbed versions in 1933-34, outside the British field, because that method costs and makes possible a return on distribution.

Central European markets have been in and out during the past year. Political conditions, quota requirements and embargoes or other restrictions have narrowed the Central European market for Americans. The American film boycott on the Czecho-Slovakian field, now almost a year old, continues with no sign of relaxing.

Political conditions dispose all hope of American film makers for any future in the Nazi country. Small expectation that the new kontingent due July 1 will show any material concessions to American film makers.

Both the Austrian and the Hungarian markets being German speaking present hazards because of political conditions which may change the outlook.

There are quota requirements angles to the British field, but this restriction isn't considered vital because of the big exhibition field offered in Britain.

SAYS GERMAN FILMING ABROAD WORRIES NAZIS

Prague, June 8.

German film regisseurs, authors, composers and cutters, driven from Germany, have found refuge in Czechoslovakia, among whom are Wilhelm Thiele, of 'Liebeswalzer' fame, two noted comedians, Siegfried Arno and Felix Bressart; Dr. Saal, film critic and author; Carl Weishaupt, film producer; Carl Meinhardt, a native of Prague, once head of the Meinhardt-Bernauer Berlin theatres.

The film critic of the Prague German newspaper 'Bohemia' declares that the film interests in Germany are concerned about the plan to establish studios to produce German language films in Zuerich, Strassburg and in other cities of Europe, especially as the films to be produced in the future in Germany, owing to their national-socialistic tendencies will hardly be suitable for showing in foreign countries.

Studio Workers Aim At Closed Shop Goal

London, June 10.

Campaign is on to start a technicians' society, which will seek to protect the workers' interest in the film studios.

Technicians have lately complained about the importation of unskilled and youthful labor, and its subsequent elevation at cut wages.

The new move, which aims at a closed shop, is opposed by the leading studios.

The new organization is named the Association of Cinematograph Technicians and its secretary is Matthew Cope. Dues will range from 40 cents to $1.50 a week, based on earnings.

S.R.O.
it's a HIT!
paramount's
"COLLEGE HUMOR"
with
★ BING CROSBY RICHARD ARLEN ★
★ GEORGE BURNS and GRACIE ALLEN ★
★ MARY CARLISLE and JACK OAKIE ★
directed by WESLEY RUGGLES
Special pre-release campaigns go over big!
✓LOS ANGELES—PARAMOUNT THEATRE
Breaks all attendance records in history of the house (11 years).
✓BOSTON—METROPOLITAN THEATRE
Opens to 13% bigger business than "42nd Street". "Droves of young people attend."
✓WASHINGTON—LOEW'S PALACE THEATRE
Opening surpasses all previous grosses this year.
✓CINCINNATI—R. K. O. PALACE THEATRE
Business double average. Hundreds of people in line to see picture.
EXCELLENT
GOOD
FAIR
BAD
Paramount Pictures
if it's a PARAMOUNT PICTURE, it's the best show in town!

EXPLOITATION

By Epes W. Sargent

Getting Them Down

Head chauffeur of a nabe theatre has a new gag based on the control card idea that involves a little trouble but brings good results around the box office.

Monday to Thursday each patron gets a card along with the ticket. Each card has a letter of the alphabet and is dated. Each evening from Tuesday to Friday inclusive a four letter word is posted at the box office. If four persons can present cards spelling the word, they all get in free. One letter in each series is held down to a minimum, but since no one knows what the word will be until it is posted, no one knows which are the controls, so they all come down to the theatre to see what luck they have. House is a daily change. With two or three day runs cards can be good for three days, with the word being posted only Monday and Thursday for a two change week, the cards from the previous feature working for the opening of the new bill.

Allowance of control letters is more generous than when they have all day in which to hunt up matching letters. Only about 25% come in. Big feature is the life it gives the front of the house at show time with often two or three hundred milling around.

Painted Mirrors

Possibly the return of beer will bring back the mirror painters who 10 other years used to go around and paint up the large glasses back of the bars to prevent fly specks.

When beer dropped out painted soda bars for soft drink ads and pictures gave the artists work for a time, but it has been three or four years since much of this work has been reported, and the art seems to have languished.

Seems to be a chance of reviving, and the work is not difficult to anyone who can paint signs. Pigments are whiting dyed with package dyes and stiffened with a little glue in the water. Not enough glue should be used to make it difficult to remove the sign when it is desired.

House artists, where these are employed, can put in their spare time, and really artistic results can be achieved with very little care. Best used for coming big features where the painting can be made to work for a week or two.

Weil's Suggestion

Joe Weil, in his Universal house organ, makes the excellent suggestion that campaigns be talked over with members of the staff to obtain their reactions. He particularly stresses the suggestion that the manager's wife or his cashier can spot ideas which may sound all right to the masculine mind and yet be poison to the all-important femme patronage.

To get reactions in the home office the stenogs and even the porters are called in to look over the stuff and he admits that the man who pushes the broom over the floor can frequently better his own carefully thought out ideas.

It's a point well taken. The manager is not trying to sell tickets to himself. He's offering them to the rank and file and it is often more intelligent to obtain a reaction before the copy is sent to the printer than to find out through a neglected box office that the idea did not click.

Rural Coupons

Small towner is trying out a new gag to corral the rural patrons. Has a couple of agents out selling coupons for $5 which entitle the purchaser to the face value in goods at any of the local stores named on the coupon, with the usual punch holes for various sums. One stub is good for a chicken dinner at the local restaurant and another for a visit to the theatre.

Theatre prepares the tickets and disposes of them, getting 20%, or $1 of which 60c goes for the dinner. Stores endorse purchases on the back and the last store holds the ticket. Theatre is to pay off on these vouchers. Figured there will be a profit on extra sales and since few will come to town alone, it means extra tickets and dinners. The only question as to the success of the scheme is the matter of how many farmers have $5 in cash.

Valedictory

Cincinnati.

Bill Danziger, who exploited 'College Humor,' is motoring to Hollywood to start July 1 as adv. mgr. for Charles R. Rogers.

The darb campaign put on locally by Danziger included about every possible plug. In the 'Times-Star' he had a limerick contest and the 'Enquirer' featured a screen star medallion coupon and sale idea. He got yards of space in these papers and also in the 'Post.' Other splurges were a 50-foot banner spread on the Fountain Square side of the Gibson Hotel, ace downtown spot; bulletins in street cars and busses, sign aprons for newsboys and concessionaires at the Reds' ball park, 10 gals rubing the main stems clad in slickers with appropriate notices, and a 'College Humor' night in the 3.2 palace of the Hotel Sinton.

The pic was world-premiered Thursday night (15) in Hollywood style at the Palace. For this event Danziger added to the bally by the presence of the bugle and drum corps of the disabled vets.

Put on Skates

With roller skating such a fad in New York that they have to establish special walks in the parks to use as rinks and at the same time keep traveled pavements wet down to discourage the skaters, it's time to do something about it.

Might be of questionable value to introduce the outdoor sport at a time when it's tough to get them indoors at best, but if they are awheel anyhow, draw them to the house with lessons by some fancy figure skater, if you pick one up locally. Put on a skatemarathon for the kids and promote skates to use as prizes.

Star stunt to date comes from a small town where about the only good skating service was in the city hall park. Permission was gained to erect a large sign reading:

'When you get tired sitting down here, come over to the Gem. Seats are softer and there's no bump. Besides you can see —' the title being changed as required.

New Appeal

Still a few new ideas. One of them hails from Norfolk, where a special advertisement for 'Be Mine Tonight' told the reader that the picture was so unusual the house staff had clubbed together to pay for a special advertisement to make sure that the regular patrons would not miss the treat.

Space packed a bigger punch than the old personal guarantee from the manager. People argued that if the house staff thought so well of the preview it must be good.

Almost any stuff off the regulation will help, but the more convincing the argument, the better the sales are apt to be. This gag builds up on the personal chat from the cashier which several b.o. girls have been slipping out lately.

It's too good to waste bolstering up a dud. Save it until something good comes along. Argument in this case was that a picture without known cast names might be overlooked by the shoppers.

Trick Cards

Earle theatre, Philadelphia, got special advertising when it handed out some cheap cards illustrated with directions for two manual gags. Both look easier than they are, so the man who gets one will not rest until he has tried the stunts on all of his friends, and all the time they study directions they are reminded of 'The Devil's Brother' at the theatre.

It has been some time since one of these cards has turned up and yet for the smallest printing cost it is possible to get out a card that will have a circulation of from 10 to 25 persons each. That's more than most throwouts can possibly yield.

Sometimes a newspaper office will yield the necessary cuts. And if the cost of cuts is prohibitive, it is possible to get stunts that can be explained wholly in type, though the cut helps the appeal strongly.

May Be a Bloomer

Ottawa.

Manager Ray Tubman of the RKO Capitol theatre, Ottawa, is staging a popularity contest for athletes only, the prizes being trips to Bermuda and the West Indies. The contest is confined to local residents, male and female, but there is no restriction as to the amateur or professional status of the athlete. Ballots are distributed at the theatre. The stunt has attracted the attention of the Amateur Athletic Union of Canada because they do not know whether it is quite proper or not and there may be some fun.

Selette Stunts

Edward Selette, of the Colonial, Utica, this time has a radio audition contest worked in connection with WIBX. Application for a test is made at the box office and Selette handles all the details, getting enough to give him a good stage attraction with the always desirable local pull.

In return the station gives him the time signal over three broadcasts daily and adds the theatre program and announcements. This makes it nice for Sellette and still the stations seems to feel it's on the long end, too.

It is not merely getting something for nothing which counts, but getting something free that will sell tickets. This is Selette's specialty. He makes it count.

Only Water

Indianapolis.

Hot running water in all the drinking fountains. What to do? So pondered Ken Collins, manager of the Apollo. The heat was driving the customers to the water, but it couldn't make them drink the lukewarm beverage. The home office was beseeched for aid. Millions for defense, it replied, but not one cent for a water cooler.

So Collins went into a session with Mother Necessity. Soon Baby Invention was gurgling its greeting to paying patrons. The child was a large whiskey keg, lined with a spiral length of lead pipe. It will hold fifty pounds of cracked ice. Now the water is cool. Total cost less than $3.

Austin Pulled

Christy Wilbert put on novel ballyhoo on 'The Little Giant' that got a laugh from St. Louis viewers. Had a baby Austin apparently towing a huge truck. Austin had a sign reading: 'The Little Giant,' while signs on the truck told of the attraction. Austin didn't really pull truck, but proceeded under its own power.

Ran Excursions

Loew's Midland, Kansas City, got the local passenger agents to announce excursions on all railroads for a radius of 75 miles for a special rate to see Joan Crawford in 'Today We Live.' Roads took half the cost of 15,000 circus heralds, which were distributed to all stations within the radius.

No particular reason for the excursion, but no reason why not, so it helped the railroad and the theatre alike.

Striking, if Gruesome

Embassy, New York, newsreel theatre, had an outside ballyhoo for the Indianapolis auto races in which three men were killed. It's morbid, but it got them in, and may perhaps be worked on the next big race.

The display was a vertical drum around which revolved five hands. Two of these carried miniature cars with the other arms carrying cutout skulls with auto goggles. It went around at slow speed, and because it was in motion, got plenty of attention.

Not often that it pays to stress the gruesome, but it can be done, now and then. If space permits an even better stunt might be a black lined shadow box with miniature cars circling around with papier mache skeletons at the wheels. Probably both could be had at the novelty shops in the cities, and at trifling cost. The turntable of an old phonograph could be used for the track.

Real Swank

Most theatres which use weighing machines or other coin operated devices for a lobby attractor are in the habit of throwing off the coin control so that the machine will operate without the usual preliminary.

Loew's State theatre, New York, was using a weight machine for 'Working Man,' the machine issuing a card on which was stamped the proper weight and a non-committal fortune which ended with the prophecy that the holder would see the Arliss picture.

Instead of tricking the scale, uniformed attendant stood beside the machine and inserted a coin as each person stepped on the scale platform.

Trip for Cricks

Albany.

In conjunction with current showing of 'Melody Cruise,' closing tomorrow, at RKO Palace, a contest is being conducted, from which four winners will be picked and taken on a two days' week-end vacation to New York City. The awards are made to the best four reviews written of the picture. The trip includes hotel accommodations, Radio City theatres and an evening at a supper club.

Dancing Publicity

Los Angeles.

Hillstreet (RKO) has a tango contest tieup with a local ballroom, whereby the winner is promised a week's engagement at the theatre. Stunt is getting the house considerable publicity among the dance addicts and over the air, with its only expense the week's stage salary for the successful contestant.

Plenty on 'Eagle'

Omaha.

Paramount about went the limit in exploiting 'The Eagle and the Hawk.' Publicity man's idea was to turn opposition of air races into biz for picture. This he did by some eight or nine local tieups.

Movie house cooperated with air race sponsors by setting aside Thursday (15) as 'Air Festival Night,' at which time all pilots entered in races were introduced from stage at 9 p.m. show along with 'Queen of the Air' and winners in kids' model airplane building contest. 'Queen' contest was to select local miss to preside at air meet and receive instructions from Betty Lund, stunt aviatrix, as prize. Model building contest was sponsored jointly by theatre, local department store and C. of C. Gag was to give each entrant ducats to show and to air races besides awarding grand prizes donated by department store. Showhouse got tied-in with advertising of both C. of C. and of store.

Plane was hired to cruise over city alternately towing huge banners, easily readable from 1,000 feet, one plugging air races and other boosting picture. Added stunt was to drop tiny parachutes containing ducats to both races and movie from the plane. This stunt pulled at noon hour three successive days proved its worth and had downtown yokels gazing skyward.

Street railway company was also enlisted to plaster sides of one of its old cars with advertising and route it over every line in city.

Final tieup was to give ducats to all last round contestants in bridge tourney sponsored by local daily.

Doubled Up

Two years ago the idea of laying off the bathing suit review to the local merchants by permitting each one to enter a contestant took a load of trouble off the managerial mind.

A new refinement is to get them to club their pull with the local radio station, if there is one, to have the proceedings broadcast, not only at the time of the show, but to talk it up in advance when a gap permitted.

It puts one more kick into the stunt.

In passing, the merchants' contest is a lifesaver in those towns where local opinion is a bit narrow. Many patrons who would froth over the idea of the local girls competing on their own will be content if the entrants represent each some local butcher or baker. That's entirely apart from the advertising advantages.

Stressing Newness

One exhibitor whose patrons were averse to reissues and yet who felt that he could please them again with 'King of Jazz' if he only could get them to come, put it over with a memory contest. Idea was stressed that it was not precisely the same picture last shown; that much new film had been used to replace older material, while retaining the best of the hits.

Small prizes were offered for the most exact list of the new sequences and those which they replaced. It got the bunch all stewed up, and a number came twice to check up first impressions.

Some sort of explanation is needed to get over the idea that there is an element of newness to the film as at present released.

Trailer Reciprocation

Los Angeles.

In reciprocation for extremely low display advertising rates for calendar advertising of their various attractions, all Fox West Coast houses locally are running a different trailer each week, boosting by-line writers of the L. A. 'Herald and Express.' First two trailers related to Harrison Carroll and Jimmy Starr, both picture chatter scribblers. Rates for the display vary, according to theatre and localities.

Magic Goes Up

Minneapolis.

As an exploitation stunt and ballyhoo for Thurston, the magician, Don Alexander, State theatre press agent, had the magician present his illusion of floating a woman through space atop the narrow 34th floor of the Foshay Tower office building here. The 'Journal' photographed the stunt and ran the art on its front page.

Fox Succumbs

Hollywood.

Fox studio, which has ruled against commercial tie-ups for the last year and a half, is relaxing on 'Worst Woman in Paris,' and will put over a series of tie-ups around Adolphe Menjou, mostly on the plug that he's the best dressed man in pictures. Exploitation schemes will be with clothing manufacturers, an auto radio concern, and a golf supply house.

BEHIND *the* KEYS

Another summer closing in the RKO fold is the Orpheum, Champaign, Ill., June 11.

Creston, O.

When the town's only film theatre closed for the summer recently, local Business Men's Association contributed to a fund which will insure free open air talkers over the summer.

Mansfield, O.

William Dwarski is manager of Madison, Warner operated house, succeeding the late Tim Roberts.

Marysville, O.

Leo Jones and Carl Moore, who owns and operates the Star at Upper Sandusky and the Odeon at Ada, have added the Rex theatre here.

Tacoma.

Shutters on Hamrick's Blue Mouse.

Reading, Pa.

Alto theatre, picture house in Columbia, near here, was partially destroyed by fire this week when the John J. Hardy building, including the theatre and a number of apartments, were burned.

Hardy estimates loss at $75,000. Joseph Szerha, owner and manager of the State theatre, Columbia, was also the lessee and manager of the Alto.

Pittsfield, Mass.

Several changes have been made in Publix personnel in western Massachusetts. James McNamara, manager of Broadway, Springfield, transferred to Capitol, Pittsfield. Succeeds Norman Pareger, shifted to Palace.

Milton Schlossberg, from Palace, Pittsfield, to Capitol, Athol. Succeeds Claude Frederick, who goes to Strand, Greenfield. David Walsh remains manager of Strand, Pittsfield.

Los Angeles.

Relative standing of the seven districts in the Fox-West Coast 'Dollars and Sense' drive remained virtually unchanged at the close of the sixth week. Dick Spier, San Francisco metropolitan district, continued in top place, with George Bowser, Los Angeles beach district, in second. Special district, reporting to Charles Skouras, and Dick Dickson's southern California inland territory, each moved up a peg, displacing Al Hanson's L. A. city district, which dropped from third to fifth spot.

No other changes were shown over the previous week.

Des Moines, June 12.

Harry Weinberg, gen mgr. and J. W. Denman, secretary-treasurer, Central States Theatres Corp., have formed the States Theatres Corp. in Omaha with Weinberg president and Denman secretary-treasurer, to lease the Orpheum, Omaha.

Both men will continue offices with Central States here.

Birmingham.

Bankhead Film Line Company has started service between Atlanta and Birmingham carrying film for exchanges of the two cities. Don Daniel is manager.

Los Angeles.

Jack Stebbins resigned as manager of the Fox-West Coast Granada, at Inglewood, Cal. Succeeded by L. M. Harris.

Other F-WC managerial changes include: Frank Newman replacing George Roesch at the Grand Lake, Oakland; E. J. Sullivan to Orpheum, Oakland, replacing Frank Burhans, transferred to Paramount.

Roesch is temporarily unassigned.

Bronx, N. Y.

Paul Garns has resigned as manager of the Windsor theatre, to take charge of a legit stock policy at the Long Beach theatre, Long Beach. Successor at the Windsor is A. Vorzimer.

Albany.

Headquarters for the RKO upstate and New England divisions have been removed from New York City to the Palace, Albany, with C. W. Koerner heading. Joseph Shure is his assistant, handling real estate.

Change does not affect the personnel of the two houses.

Pittsburgh.

George Roberts, manager of WB's Butler theatre, Butler, Pa., succeeding Al Grasgrin, transferred east. H. Decker from Manos, Greensburg, Pa., to Harris, Donora, replacing Mike Shontz, resigned.

Denver.

R. E. Griffith Theatres have bought Princess at Roswell, N. M., from Mrs. L. H. Calhoun.

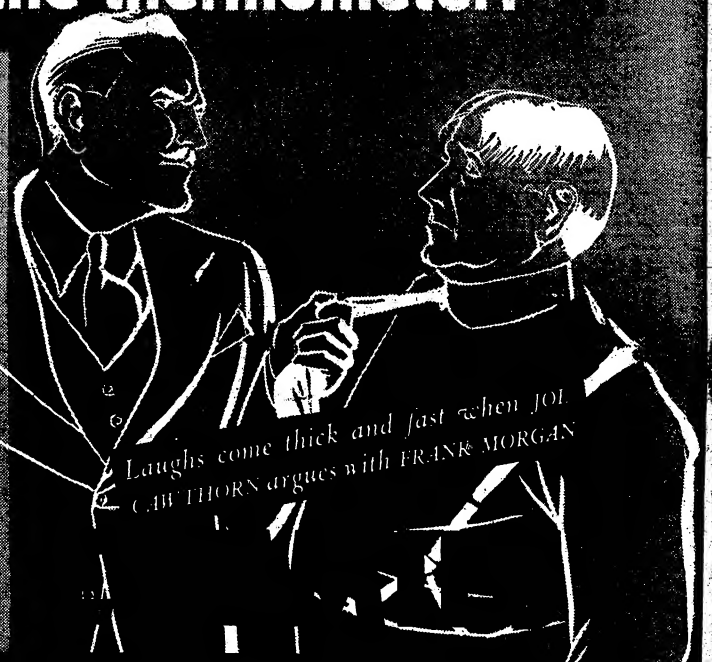
Westlane Theatres will open its new 500-seat Kiva theatre at Greeley by July 10.

Whether the weather is HOT or COOL...

Bellylaughs

make 'em forget the thermometer!

Deep-down, hearty, wholesome, rib-rattling guffaws. Just a lot of good, clean fun . . . as these irate fathers start cussing, when they learn their youngsters have been kissing. It's the kind of entertainment you recommend to your friends.



EST OF

BUDDY ROGERS
MARIAN NIXON
FRANK MORGAN
JOE CAWTHORN
GRETA NISSEN

Directed by Rian James

Other Summer Hits: **I Loved You Wednesday** *with* Warner Baxter, Elissa Landi, Victor Jory, Miriam Jordan; **Arizona to Broadway** *with* James Dunn, Joan Bennett, Herbert Mundin; **Life In The Raw,** Zane Grey story *with* George O'Brien; **The Man Who Dared** *with* Preston Foster, Zita Johann; **The Devil's In Love** *with* Loretta Young, Victor Jory, Herbert Mundin.

A **FOX** PICTURE

Hollywood Productions

Week of June 19

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

COLUMBIA

'Car Seventeen'
(2nd week)
D—Lambert Hillyer
A—Lambert Hillyer
C—Benjaimin Kline
Cast:
Tim McCoy
Evalyn Knapp
Douglas Cosgrave
Ward Bond
Wally Albright
Jack Long
Charlie West

'Goin' To Town'
(1st week)
D—Victor Schertzinger
A—Brian Marlow
C—Joe Walker
Cast:
Helen Twelvetrees

'Brief Moment'
(3rd week)
D—David Burton
A—S. N. Berhman
Brian Marlow
C—Teddy Tetzlaff
Cast:
Carole Lombard
Gene Raymond
Monroe Oweley
Donald Cook
Reginald Mason
Theresa M. Conover
Florence Britton
Jameson Thomas
Herbert Evane

FOX

'The Devil's In Love'
(5th week)
D—Wilhelm Dieterle
A—Harry Hervey
Howard Estabrook
Cast:
Victor Jory
Loretta Young
Vivienne Osborne
David Manners
C. Henry Gordon
Herbert Mundin

'Paddy, the Next Best Thing'
(4th week)
D—Harry Lachman
A—Gertrude Page
Edwin Burke
C—John Seitz
Cast:
Janet Gaynor
Warner Baxter
Harvey Stephens
Margaret Lindsay
Fiske O'Hara
Una O'Connor
Merle Tottenham
Walter Connolly

'Shanghai Madness'
(3rd week)
D—John Blystone
A—Frederick H. Brennan
Austin Parker
C—Lee Garmes
Cast:
Spencer Tracy
Elizabeth Allen
Ralph Morgan

'Life's Worth Living'
(3rd week)
D—John Ford
A—James Gould Cozzens
Paul Green
Jane Storm
C—Geo. Schelderman
Cast:
Will Rogers
Vera Allen
Louise Dresser
Marian Nixon
Ralph Morgan
Boots Mallory
Howard Lally
Andy Devine
Roger Imhof

'The Last Trail'
(2nd week)
D—James Tinling
A—Zane Grey
Stuart Anthony
Cast:
George O'Brien
Claire Trevor
El Brendel

'The Worst Woman in Paris'
(1st week)
D—Monta Bell
A—Monta Bell
Samuel Behrman
Sonya Levien
Cast:
Adolphe Menjou
Harvey Stephens

METRO

'Another Language'
(4th week)
D—E. H. Griffith
A—Rose Franken
C—Ray June
Cast:
Helen Hayes
Robert Montgomery
Louise Closser Hale
Henry Travers
Irene Cattell
Margaret Hamilton
Hal K. Dawson
Minor Watson
John Beal
Maidel Turner

'Eskimo'
(12th week)
D—W. S. Van Dyke
A—Peter Freuchen
C—Clyde De Vinna
Cast:
All Native

'March of Time'
(2nd week)
D—Willard Mack
A—Moss Hart
Edgar Allen Woolf
C—Bill Daniels
Cast:
Alice Brady
Frank Morgan
Russell Hardie
Madge Evans
Eddie Quillan

'Dancing Lady'
(1st week)
D—Robt. Z. Leonard
A—James Warner Bellah
P. J. Wolfson
Allen Rivkin
Cast:
Joan Crawford
Franchot Tone
Grant Mitchell
Frank Morgan
Jean Malin
Ted Healy

'Turn Back the Clock'
(1st week)
D—Edgar Selwyn
A—Edgar Selwyn
echt
Cast:
Lee Tracy
Colleen Moore
Mae Clarke
John Halliday

METROPOLITAN
(Monogram)

'Galloping Romeo'
(1st week)
D—Robt. N. Bradbury
A—Robt. N. Bradbury
Cast:
Bob Steele
Doris Hill
Geo. Nash
Gordon De Maine
Dick Dickenson

'Devil's Mate'
(1st week)
D—Phil Rosen
A—Leonard Fields
David Silverstein
C—Archie Stout
Cast:
Peggy Shannon
Preston Foster
Hobart Cavanaugh
Ray Walker
Barbara Barondess
Paul Porcasi
Jason Robards
Bryant Washburn
Geo. Hayes
Harry Holman

PARAMOUNT

'One Sunday Afternoon'
(6th week)
D—Stephen Roberts
A—James Hagan
Grover Jones
Wm. Slavens McNutt
C—Victor Milner
Cast:
Gary Cooper
Frances Fuller
Fay Wray
Neil Hamilton
Roscoe Karns
Jane Darwell
Claire Blandick
James Bartis
Harry Schultz
Sam Hardy
Frank Sheridan
Robt. Homes

'The Way to Love'
(3rd week)
D—Norman Taurog
A—Gene Fowler
Benj. Glazer
Claude Binyon
Frank Butler
C—Chas. Lang
Cast:
Maurice Chevalier
Ed. Everett Horton
Sylvia Sidney
Arthur Pierson
Douglas Dumbrille
Nydia Westman
Grace Bradley
Arthur Housman
Blanche Frederici

'Midnight Club'
(6th week)
D—Alex. Hall
Geo. Somnes
A—E. Phillips Oppenheim
Seton I. Miller
Leslie Charteris
C—Theodor Sparkuhl
Cast:
Clive Brook
George Raft
Allison Skipworth
Helen Vinson
Sir Guy Standing
Alan Mowbray
Ferdinand Gottschal
Forrester Harvey
Ethel Griffies
Teru Shimada

'Big Executive'
(3rd week)
D—Eric C. Kenton
A—Alice D. G. Miller
Laurence Stallings
C—Harry Fischbeck
Cast:
Ricardo Cortez
Elizabeth Young
Richard Bennett
Sharon Lynne
Dorothy Peterson
Barton MacLane

'This Day and Age'
(6th week)
D—Cecil B. DeMille
A—Bartlett Cormack
C—Peverell Marley
Cast:
Chas. Bickford
Richard Cromwell
Mari Colman
Eddie Nugent
Ben Alexander
Lester Arnold
Bradley Page
Michael Stuart
Geo. Barbier
Oscar Rudolph

'Three Cornered Moon'
(3rd week)
D—Elliott Nugent
Nathaniel Frank
A—Gertrude Tonkonogy
S. K. Lauren
Ray Harris
C—Leon Shamroy
Cast:
Claudett Colbert
Richard Arlen
Mary Boland
Wallace Ford
Lyda Roberti
Joan Marsh
Tom Brown
Hardie Albright
Wm. Bakewell
Claire Blandick
Edward Gargan
John Kelly

RADIO

'In the Fog'
(4th week)
D—Ernest Schoedsack
A—Ruth Rose
C—Henry Gerrard
Cast:
Robert Armstrong
Helen Mack
John Warburton
Phyllis Barry
Edgar Norton

'The Doctor'
(3rd week)
D—John Robertson
A—Katherine H. Taylor
Lester Cohen
C—Jack Mackenzie
Cast:
Lionel Barrymore
Joel McCrea
Dorothy Jordan
Frances Dee
May Robson
David Landau
Buster Phelps

'Glory Command'
(4th week)
D—Christy Cabanne
A—Christy Cabanne
F. McGrew Willis
Comm. Frank Wead
C—Al Gilks
Cast:
Bruce Cabot
Betty Furness
Eric Linden
Florence Lake
Arthur Lake
John Darrow
Frank Albertson
Margaret Seddon

'Rafter Romance'
(3rd week)
D—Wm. Seiter
A—John Wells
H. W. Hanemann
Glenn Tryon
Sam Mintz
C—David Abel
Cast:
Ginger Rogers
Norman Foster
Laura Hope Crews
George Sidney
Robert Benchley
'Big Boy' Williams
June Brewster

RKO-PATHE
(Allied)

'One Year Later'
(1st week)
D—E. Mason Hopper
A—F. Hugh Herbert
Paul Perez
Cast:
Will Ahearn
Gladys Ahearn

ROYER

'Neighbor's Wives'
(1st week)
D—Breezy Eason
A—Jack Natteford
C—Ernest Miller
Cast:
Dorothy Mackaill
Mary Kornman
Vivien Oakland

SENNETT
(Masco)

'Fighting with Kit Carson'
(3rd week)
D—Mandy Schaeffer
Colbert Clark
A—Wydham Gittens
Barney Sarecky
Colbert Clark
Victor Zobel
Mandy Schaeffer
C—Ernie Miller
Cast:
Johnny Mack Brown
Noah Beery
Noah Beery, Jr.
Betty Rose
Wm. Farnum
Tully Marshall
Jack Mower
Lane Chandler
Lafe McKee
Al Bridge
DeWitt Jennings
Tracy Layne
Chas. Whitaker
Jack Williams

UNIVERSAL

'Gordon of Ghost City'
(1st week)
(Serial)
D—Ray Taylor
A—Peter B. Kyne
Ella O'Neill
Geo. Clympton
Basil Dickey
Harry Hoyt
Ralph Adair
Het Manheim
C—John Hickson
Cast:
Buck Jones
Madge Bellamy
Walter Miller
Tom Ricketts
Wm. Desmond
Frances Ford

'Ladies of Broadway'
(1st week)
D—E. A. duPont
A—Wm. Hurlbut
John Francis Larkin
Cast:
June Knight
Neil Hamilton
George E. Stone
Mary Carlisle
Sally O'Neil
Dorothy Burgess

'Only Yesterday'
(3rd week)
D—John M. Stahl
A—John M. Stahl
Wm. Hurlbut
C—Merritt Gerstad
Cast:
Margaret Sullavan
John Boles
Benita Hume
Edna May Olive
Onslow Stevens
Franklin Pangborn
Betty Blythe
Natalie Moorhead
Gay Seabrook
Barry Norton
Lucille Powers
Ruth Clifford
Sidney Bracey
Horton Churchill
Edgar Norton
Dorothy Christy
Hugh Enfield
Mabel Marden
Dorothy Grainger
Walter Catlett

WARNER

'Footlight Parade'
(1st week)
D—Lloyd Bacon
A—Mark Canfield
Manuel Seff
James Seymour
C—Sol Polito
Geo. Barnes
Cast:
James Cagney
Joan Blondell
Ruby Keeler

'Wild Boys of the Road'
(1st week)
D—Wm. Wellman
A—Daniel Ahearn
Earl Baldwin
C—Arthur Todd
Cast:
Frankie Darro

'Bureau of Missing Persons'
(1st week)
D—Roy Del Ruth
A—Robert Presnell
C—Barney McGill
Cast:
Betty Davis
Pat O'Brien

'Red Meat'
(1st week)
D—Al Green
A—David Karsner
Chas. Kenyon
Sidney Sutherland
C—James Van Trees
Cast:
Edward G. Robinson
Genevieve Tobin

WEST COAST
(Hollywood Productions)

'They'
(1st week)
D—Voyal Sodart
Bob Farfan
A—A. J. Karnopp
Cast:
Harry Cordi
Joan Dix
Patricia Farley
Jean Lacy
Miama Alvarez
Charles Maurice
Paul Panzer
Ruth Pierce
Chas. Bennett
Joseph Swickar
Hall Taggart
Lynn Ardan
Robert Wayne
Philip Sleeman
Blackie Whiteford

Look, Pop! Gimmie!

Los Angeles, June 19.

J. J. Sullivan's son rushed breathlessly up to his dad's office at F-WC and gave the information that he had been awarded letters in both football and baseball from his high school.

'Now you'll have to give me 10 bucks to buy a sweater to sew them on', son soberly marked.

Feld, Chatkin, Katz House Operators For the Landlords

Trio of Milt Feld, Dave Chatkin and Harry Katz, together in Publix until six months ago as divisional directors, expect to start theatre operation on their own Aug. 15. With four houses virtually closed for as a starter, the number may be more than doubled by that date.

Quartet practically set for with independent owners include two RKO formerly operated Palace in Akron; Palace, Youngstown, and a doubleton Publix, Paramount, Steubenville, O., and Capitol, Wheeling, W. Va.

Theatres were turned back some time ago by Publix and RKO to former owners.

Feld-Chatkin-Katz triumvirate is assuming operation of the theatres for the landlords. Feld is now in the Ohio territory clearing up details on theatres and looking into prospects of closing additional operating agreements in that territory.

BONUS PAYMENTS

Calif. Exhibs Extend Appreciation to Trade's Lobbyists

San Francisco, June 19.

owners, operators and managers who are members of the California Theatre Association, staged a testimonial luncheon last week for the body's executive secretary, Thomas D. Van Osten, and his assistant Hulda McGinn.

Van Osten was presented with a check for $1,000 while Mrs. McGinn got $250, as tokens of appreciation for their efforts in behalf of the industry.

Both were active in Sacramento during the legislature's last session where they succeeded in quashing several proposed tough bills. Mrs. McGinn is also unofficial representative of the theatres in clubwomen affairs of the town.

Code on B. O. Reclassifications And Picture Service to Theatres

'TRUST' SUIT IN OSSINING

Closed Cameo's Owner Alleges Oppression by Skouras and Exchange

Ossining, N. Y., June 19.

Cameo theatre here, owned by Willard Burrows and operated by Rosenbloom Fagin, has closed, alleging discrimination by the exchanges in favor of Skouras Bros., who operate an opposition house here.

William Rosenbloom, who resides in Mt. Vernon, says he will sue all film exchanges, as well as Skouras Bros., alleging restraint of trade. Cameo opened Jan. 12. It is Rosenbloom's claim that exchanges have refused proper service, putting a 30 to 60-day protection against the house and charging first-run price for second-runs. Alleges that the opposition told him he ought not to be in Ossining.

ONE CONTRACT UNDER GOVERNMENT CODE

There will be no alternative contract, such as has existed since the Thatcher decree, according to major distribution's part of the Roosevelt code which is in the last stages of formulation. Distribs want only the standard exhibition contract.

In conferences which they have held todate, distribs have signified no radical departures under the new policy than existed before the Federal throwout of uniformity. They approve the return of the arbitration system.

In the matters of zoning and protection, the distribs are reported agreed these are phases which will have to be decided by local option, or majority rule in the various territories throughout the country after the key code has been assembled and approved by the industry and government.

2 Week Closing Posted In Gt. States Houses

Peoria, Ill., June 19.

Closing notice for all Great States-Publix houses in downstate Illinois has gone out from Jules Rubin, general managar. Two-week notice has been delivered to the various theatrical crafts following failure to get together on a new wage scale.

What theatres, if any, will actually close in protest against the unions is not known. Locally it is thought Great States may shut some houses over the summer.

It fair practice at the box-office, involving a partial re-classification of admissions or sharp divisions of film service to theatres, can be effected, then industry leaders are certain they have a better plan than that of President Roosevelt's minimum wage scale an maximum hour week. They point out that instead of slightly under 10,000 men, between 40,000 and 50,000 will be put immediately to work in the theatre end of pictures.

Of the 10,000 theatres currently lighted, fully two-thirds would not be affected by this part of the Roosevelt enactment. But the other one-third which is estimated not to be on such an efficient basis, is reported to be of the comparatively small seater class which would not average over an additional man per theatre.

Of the 4,000 closed houses the opening of 2,000, all of which possess 1,500 seats and over, would, it is held put full staffs to work.

Scale and hour clauses, for pictures, at least, hook up with another Roosevelt provision, price cutting. This will have to be coded once and for all before not only big dark houses can be re-lighted but to prevent further closings in the upper box-office bracket. This, as well as other details of trade practice, can be solved only regionally and by majority rule in each such territory, it is claimed.

Home Rule

Local option, or home rule, is virtually agreed upon by all representative branches of the industry as the most logical manner in which to arrive at national details of a working code. From the outcome of conferences during the past week, it now seems that within the next six weeks the generalities of the code will have been reached, sufficiently so that the document may be delivered to Washington as the industry guide.

Distribution

Instead of distributors fixing the box-office price, as was touched upon in the S. R. Kent plan a year ago, the present attitude of the major industry is that scales are up to exhibitors and the matter of local option. The indie with a fair-sized house is held up as suffering as much from the cut-throat competition afforded by the shooting gallery in congested areas as the circuit property.

Admission wars, in which the little fellow with comparatively small overhead can engage, are now held to have abetted the depression in closing the larger theatres. As an illustration an exhibitor leader from the middle west cited conditions in Chicago, telling conferees that while five of the largest theatres in that city have been forced to go dark, just 37 small joints, many of which haven't had the b.o. window open in eight years, relighted during the past month.

Means of solving this issue, again conceded to be largely a matter of local referendum, is forcing the gallery either to put up its price within reasonable latitude of the next theatre in order of classification, or else be unable to secure the same product screened by theatres with larger overhead.

More Flat Rentals

Preferred to Annoyances of Percentage Playing by Exhibs

Proposal of some major distributors to make guarantees on all percentage engagements so high that the cost of checking could be eliminated by distribs falling back on the guarantee if in doubt on gross business reported, has been abandoned in favor of reducing the number of sales on the percentage basis. It is estimated that of business for the 33-34 product, only about 25% will be on percentage.

Flats go on the increase. This manner of writing business with theatres looked as though it was going to be almost entirely wiped out three years back, but since has been chopping down the 75% high on percentage contracts to the new low of 25% for this year.

Distribs fear that the high guarantee stopgap would not work out if extended everywhere. If distribs were to rely to any great extent on the high guarantee, with no checking of dates where percentage returns might be over expectations, exhibs would probably be that much tougher selling.

Flat rental is less preferred because of instances where the percentage returns are greater for the distrib than he could possibly exact under a flat deal.

The high guarantee, no-checking of theatres, wavering exhibs might plan would take into consideration the many chain and reliable independent accounts which do no gyping and would turn in proper percentages even if distrib bit ran over the stiff guarantee set.

The honor system element for the exhibitor who hates to divvy up right was favored as a psychological factor in the high guarantee proposal, since with checkers taken out prefer to be non-chiselers henceforth rather than have the checkers around all the time.

Monroe's New Circuit

Lincoln, Neb., June 19.

Organization of an interstate theatre chai was announced by George Monroe, jr., here, with four houses in Lincoln, two in Columbus, two in Hastings and one in Kearney. Biz done under the name of Independent Theatres, headed by G. L. Hooper of Topeka, Kans., and viced by Cal Bard, of Omaha. Others in the group include George Monroe, sr., and H. M. Garvin of Hastings.

Present idea calls for vaude in at least one house in each town, to play full weeks in Lincoln, and splits in the smaller towns.

Criterion, L.A., Reopens

Los Angeles, June 19.

Criterion, Los Angeles, turned back to T. L. Tally by Fox West Coast, reopens July 3 with Metro's 'The Barbarian.'

Regular season of extended runs at this house begins Aug. 17 with 'Masquerader,' United Artists picture.

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Fight Against New York's Added Local Taxes Proposed for All Theatres

Circuits supported by the indies are organizing for a united front against any additional taxes on theatre properties than now exist. Meeting was held Wednesday (14), whereat it was counted that the new taxes which Mayor John P. O'Brien is sponsoring will throw additional annual imposts amounting to around $2,000,000 on the New Yory City houses, and which the theatres can't stand under existing conditions. Another session is expected this week to formulate plans for attacking the new tax plan.

None of the additional taxes rated any comment from the dailies. It might have gone unsounded but for certain theatre men who noticed that in addition to present taxable items Mayor O'Brien would include the following:

Vaults and all space under sidewalk.

Electric sign permits increases—approximately 10 times the present cost.

Fire prevention inspections.

At $1 per square foot all the marquees as presently used by theatres might jump their tax costs anywhere up to 300 percent from what it may be presently.

Taxable items already on the theatre list include besides land and building taxes, show licenses, sign permits, combustible or refrigeration permits, electric wiring, boiler inspection and others.

Attendance

Meeting on the thing was held Wednesday (14) with a decision for all parties to circularize all theatres in order to attain a united front of exhibitors throughout the city against the increased taxation. The meeting was attended by representatives of the Hays office besides circuit bosses from RKO, Loew's, Paramount, Skouras and the Theatre Owners Chamber of Commerce.

Representatives included Sam Dembow, Charles Moskowitz, Major Bowes, Charles O'Reilly, Harold Franklin, ex-Sen. Walters, Skouras, and also Dickinson of the Hays office.

It is estimated that the increase in marquee taxes alone would cost the New York theatres something like $500,000 annually. Fire prevention inspections would add another $500,000. This refers to inspections made by firemen of the city. Additionally any request for specific indication of an ordinance violation would be taxed. This is a service tax, more or less, for providing the violation info.

City also would increse the motion picture operators' examination fee from $5 to $10.

BEAUT CONTEST OUT

Par Sidesteps in St. Louis—Only Chicago Fair on Tri

St. Louis, June 19.

Paramount's refusal to grant St. Louis a winner in the 'Search for Beauty' contest has resulted in contest being thrown out of the Ambassador, where it was to have been staged.

George Tyson, manager, had tie-up with an afternoon newspaper to select the winner, with plenty of news breaks guaranteed. Hitch developed when it was discovered local winner would only be sent to Chicago for semi-finals, with no promise of a Hollywood trip.

F-WC EXAMINATION SET FOR SPYROS SKOURAS

Los Angeles, June 19.

Following a four-day conference with Charles Skouras and other F-WC execs, Spyros Skouras returned to New York last Friday (16) by plane. He expects to come to the coast again within three weeks, at which time he will submit to an examination before Samuel W. McNabb, referee, in connection with the F-WC bankruptcy proceedings.

No reorganization of the circuit has yet been set in motion because, under court instructions, the three F-WC trustees must first function for six months, during which time claims may be filed against the bankrupt. But numerous conferences are being held here, and the trustees as well as the Skouras brothers are said to be satisfied at the headway so far made.

Daily meetings of trustees have been dropped for next 10 days, pending return of Charles C. Irwin from New York, and William H. Moore, Jr., from Milwaukee.

L. A.'S BROADWAY NOW CLEANING UP DUALS

Los Angeles, June 19.

Resumption of single feature programs by four of the Principal's Broadway houses over the week-end, after a seven days' go of dual pix, leaves only two theatres on the downtown main stem remaining in the double picture class. Houses that continue to show two pix to a program are the Los Angeles (Wm. Fox) and the Central, indie, directly across the street from the Million Dollar. Latter serves six acts of vaude with a pic for 15c as compared to the dual bills for a dime at the Central.

Policy of the downtown subsequent runs for the remainder of the summer is expected to be straight single bills, excepting in rare instances where a feature is not deemed sufficiently strong to hold up on its own, when the exhibs say they will be forced to double up.

Skouras' May Take All St. L. 1st Runs but State

St. Louis, June 19.

Reported here last week that Spyros Skouras and Eddie Alperson were in town for purpose of completing deals whereby Central Theatres Corporation, now operating the Missouri, Ambassador and Grand Central, would take over the Fox and St. Louis also.

Both left town without committing themselves. Cullen Espy and George Tyson, Central Theatre execs, denied the deal had gone through. It is known negotiations for the St. Louis are complete with the exception of a few details. Court must approve deal for Fox, as house is in receivership.

Harry Koplar is owner of the St. Louis, dark at present. Fox is independently controlled, although playing Fox features and F. & M. booked stage shows.

If and when deal goes through, it will give Skouras brothers complete control of the first-run situation here with exception of Loew's State.

Tower, St. P., Goes Back

Minneapolis,

Minnesota Amusement company, Publix Northwest corporation in receivership, once more is without St. Paul first-run independent opposition as a result of a deal made with Joseph Friedman to take over his Tower theatre, second largest St. Paul loop house, on a 10-year lease.

Development ends a fight which Friedman had been waging against Publix since he took back the house from it several months ago and started operating himself.

Last week Ben Friedman, a brother of Joseph and former F. & R. and Publix partner, stepped into the breach and brought the parties together again, putting over the deal which brings the house back to Publix. Theatre is closed temporarily.

Friedman is remodeling his Strand theatre, another 700-seat loop house, and will reopen it shortly as a sure-seater for foreign talkers or second runs.

Ups Scale for 'Diggers'

Pittsburgh, June 19.

Four WB houses in the Pittsburgh territory, Erie, Johnstown, Wheeling and Charleston, W. Va., are tipping their prices from 35 to 50 cents for the run of 'Gold-Diggers', spotted for dates this week.

Picture is running here at the Stanley at the regular tariff, 50c.

U's Vaude Short

Hollywood, June 19.

Universal will wait for an exhibitor reaction on its first vaudeville short, just completed, before going ahead with the others of that two reel series.

A Sterling Holloway comedy starts at U next week. James Horne, who directs, Bill Hackney and Al Austin are on the story.

PENN UNION SUING FOR UNEXPIRED WAGE TERM

Altoona, Pa., June 20.

Altoona local, No. 130, I. A. T. S. E. and M. P. M O., has entered suit against the Altoona Publix theatres, A. N. Notopoulos of this city, president, for the sum of $11,475, covering the amount due for the remainder of the contract period, interrupted on April 7, but scheduled to run to Sept. 5.

Local theatres refused to accept the services of the operators on April 7, and have been continuously picketed without trouble. The Altoona Publix operates three theatres. No suit has been filed against other theatres.

The contract, theatre operators state, had a two weeks' cancellation clause, which was used by the Warner and State managements.

Lynch Committee Working Quietly But Constructively on Publix Theatre

The S. A. Lynch reorganization committee on theatres, under Lynch's wish, is working pretty much under cover until it is clear just what the situation will be. It is proceeding in the direction of 'very constructive measures.' Whole purpose is to save, sustain and preserve.

So far the Paramount Publix organization and other subsidiaries naturally interested in the theatre tangle are optimistic of the outcome, based on the manner in which the Lynch committee is lining up the situation, getting properties segregated, and making adjustments on rents.

The committee has brought in legal advice in the person of James B. Field, formerly with the downtown law firm of Simpson, Thatcher & Bartlett. He was engaged during the past week in a legal capacity to assist Lynch and co-members of the committee.

When Lynch took the chairmanship of the theatre reorganization group, he hoped to be able to have a clear-enough picture of the situation to make a statement a week later. That hasn't come forward yet. Lynch is quoted as not exactly knowing what he'll run into, but that the committee is making nice progress.

Involved

It is expected that a more complete itinerary of the steps to be taken by the reorganization men in their march through the tangled theatre swamp will be available shortly. The Publix Enterprise set-up alone baffled expert bankruptcy lawyers for months due to its complexities and involved nature.

While talk of separate theatre direction in Paramount pursuant to Lynch's official entrance as head of the theatre group was rife, it has died down now, with indications that the only new powers brought in are through the reorganization committee itself. With its own own members and the executives whom it contacts, the committee is virtually running the theatre interests of Par right now.

Lynch is mentioned as not in Paramount permanently, but, following his present reorganizational program, is likely to become an operating partner over houses, formerly his own, that are in the P. E. combination. He is chairman of the general creditors' committee of P. E.

CLEAR STAGE SHOW FIELD

Hip, Cleveland, Without Local Opposition on Vaude

Cleveland, June 19.

With all chain theatres vaud-less, due to union musicians' strike on wage slashes, Hip's operator has a clear field and is going after all stage shows that look like moneymakers.

House seats 3,500.

MOVE TO ASK UNIONS TO CUT 25% FOR YEAR

RKO may try to head a movement to get the unions to take a straight 25% cut for the coming season. This has been unofficially intimated around.

Negotiations will get under way soon for that purpose and apparently union matters at RKO hereafter will be handled by Harold Franklin. Hitherto Charles Koerner was in charge. Before it was Frank Thompson.

Stock Market

(Continued from page 6)

in taking the initiative at this time suggested confidence in its position. At least it had reached a decision on a new deal and that was regarded as constructive as compared with other picture concerns balked from undertaking reforms by receiverships and internal wrangles.

WB Supporter

The ticker set-back was especially severe upon Radio which was in the midst of a mark-up when the blow fell. It had reached a high of 11¼ which tops a year's time, but promptly sank back to 8, its previous 1933 best, where it mustered support, rebounding to 9 at the end of the final session. RKO slipped from above 5 to 3⅝ and recovered to 4⅛. Warners did well. Selling carried it down from 6 to below 5, at which level there was heavy dealings, price closing Saturday at 5. It was worth noting that at its bottom of the anti-inflation scare it still held above the level of 4⅝, which it touched a week before on a wave of selling of mystery origin. Apparently the earlier attack had cleared up some situation for the secondary defense was better than the first. Warners, by the way, figured with Loew's during the week in a flock of downtown bull tips that didn't get much response.

Keith-Albee-Orpheum stockholders (comprising holders of the old preferred), held their annual meeting yesterday and studied figures for 1932. Feature of the report was that while the circuit—really the bulk of the RKO operations—reduced expenses by 20.4%, the decline in receipts amounted to 26.8% from the year before (1931). Figures were $35,923,756 for 1931 and $26,296,245 for 1932, a difference of $9,627,510. RKO houses were made to show a profit of $250,000 on the year, the Orpheum net loss of $2,723,943 representing more than the consolidated deficit which is written down at $2,477,347.

Same company reported last week for the quarter to March 31, 1933 showing an operating profit of $274,280 before depreciation and amortization. After depreciation and amortization of $351,022, net loss was $76,742, including $124,836 net deficit of Orpheum Circuit, Inc., and subsids from Jan. 1 to Jan. 27, 1933, at which time the company was adjudged a bankrupt.

A puzzling feature of last week's dealings was the erratic behavior of theatre company bonds. Loew's, in the face of relative stability in its stock and in view of presumptive benefit of non-inflation to liens, slumped more than 5 points and on only moderate dealings, while the Pathe bonds advanced 2 points. The old Keith bonds remained steady near their best of the year, around 45.

Both the Paramount bonds were off a full point, the older description re-establishing its premium over the newer. Warners' debentures had a sinking spell, together with most of the speculative issues in the bond department, dropping more than 5 points at one time to 31, then steadying to 33¾. Speculative play in this low priced loans appears to be on the increase.

Both the Paramount bonds, of course, are in default. Bondholders were urged by Referee in Bankruptcy Henry K. Davis last week to present their claims which will be outlawed after Sept. 14. Of the $26,000,000 outstanding, less than $6,000,000 in claims has been filed, the official said.

Summary for week ending Saturday, June 17:

STOCK EXCHANGE

1933 High.	1933 Low.	Sales.	Issue and rate.	High.	Low.	Last for wk.	Net chg.
5⅛	⅜	900	American Seat.	3⅜	3	3	−1
5¾	1¾	2,900	Consol. Film	4⅞	3½	3⅝	− ⅞
20	6⅝	3,700	Columbia P. vtc	20	16½	17⅞	− ¼
14¾	5⅞	13,900	Consol. Film pfd	18½	10¼	10¾	−2⅝
86	46	16,000	Eastman-Kodak (8)	85	77	79	−2½
4⅞	¾	37,000	Fox, Class A	4¾	3⅛	4	+ ⅞
25	10½	322,500	Gen. Elec. (40c.)	26	20¼	22	−2
26	8	.....	Keith pfd	...	...	20 bid	
24	6½	54,400	Loew (1) ex-div	24	19¾	21	− ¾
72	35	400	Do pref. (6½)	68	65	65	− 5
4½	1⅜	2,300	Madison Sq. Garden	4½	4	4⅛	+ ⅛
26¾	13½	200	Met-G-M pref. (1.89)	20	19½	20	− ¼
7	1⅝	50	Orpheum pfd	6	6	6	−1
2½	⅛	16,600	Paramount cfs.	1⅞	1	1⅜	
2	¾	16,700	Pathe Exchange	1⅞	1⅛	1⅜	− ⅛
5⅝	1⅛	9,200	Pathe, Class A	5	3¾	4	− ⅛
11¼	3	646,900	Radio Corp.	11¼	8	9	−1⅛
5¾	1	19,600	RKO	5⅛	3⅝	4⅛	− ⅝
20	10	150	Universal pref.	85	20	82	+4
6⅛	1	140,600	Warner Bros.	6	4⅝	6	− ¼
18	4¼	1,200	Do pfd	18	15	17¼	+ ½
49¼	10⅝	134,100	Westinghouse	49¼	41	42⅝	−4⅝

CURB

19½	7	200	Columbia Pic	10½		10	+ ⅝
⅞	⅛	2,200	Gen. Thea.	⅛		⅛	− ⅛
10½	2⅝	2,000	Technicolor	9⅛		7½	−1½
3⅝	1⅛	3,400	Trans Lux	3½		2⅝	−1
7	1	$98,000	Gen. Thea. Eq.	6	4	5	− ⅛
46	29⅛	13,000	Keith 6's, '46	45⅝	43	45	+ ⅛
84½	28	36,000	Loew 6's, '41	82½	75	75	−5⅝
78	47½	20,000	Pathe 7's, '37	76	73	76	+2
17	6	44,000	Par-Fam-Lasky 6's	15⅛	12¼	14	−1
17	6	77,000	Par-Pub 5½'s, '50	15	13	13½	−1
23½	8½	2,000	RKO debs 6's	17½	17	17½	−5⅛
38	12	367,000	Warner Bros. 6's	36½	31	33¾	− ¼

Produce Exchange

2¼	.17	26,600	Par-Pub				

Over the Counter,

Bid.	Asked.		
⅛	1	.....	Roxy, Class A

Gen Thc. cfs. sold $30,000, 4½, 3, 4, off 2.
Par-Fam. cfs. sold $4,000, 12¾ all, off 1¼.
Par-Pub cfs. sold $7,000, 15⅝, 11⅝, 11¾.

Incorporations

New York

Albany, June 19.

Norstate Theatre Corp., Manhattan; theatrical; 10 shares, no par.

Take a Chance Picture Co., Inc., Manhattan; theatrical; 10 shares, no par.

Comet Pictures Corp., Manhattan; picture business; 200 shares, no par.

The Play League, Inc., Manhattan; theatrical; 20 shares, no par.

Decatur Pictures, Inc., Kings; picture business; $10,000.

Reilly & Rule, Inc., ings; $5,000.

The Mashowart Corp., Millbrook; theatrical; 200 shares, no par.

Interstitial Broadcasting, Inc., Manhattan; broadcasting; 200 shares, no par.

National Film Library, Inc., of New York, New York; pictures; 100 shares, no par.

Barbet Amusement Corp., Manhattan; theatrical; 10 shares, no par.

Music Copyright Research Bureau, Inc., New York; theatrical; $5,000.

Rollwill Amusement Corp., Manhattan; theatrical; 10 shares, no par.

Benan Amusement Corp., pictures, theatricals; $20,000.

Inter-American Film Corp., Manhattan; picture business; 200 shares, no par.

Sporting Events, Inc., Manhattan; picture business; 200 shares, no par.

Roman Theatre Operating Corp., Kings; picture theatre business; 200 shares, no par.

Gray's Cut Rate Ticket Office, Inc., Manhattan; theatre tickets; 100 shares, no par.

The S. & W. Producing Corp., York; theatrical; 20 shares, no par.

Faith Pictures Corp., Manhattan; picture business; 200 shares, no par.

D. & S. Amusement Corp., Queens; picture business; $20,000.

ictune Co., Inc., Manhattan; atrical; 100 shares, no par.

California

Sacramento, June 19.

Symphonies Under the Stars Foundation., No capital stock: R. E. White, M. G. Broadwerd, N. A. Willis, L. B. Martin, Vernon Kenyon.

Short Track Speedways, Inc. Capital stock, $25,000; none subscribed. J. A. Negley, V. Connors, . D. Laven, Bernard B. Laven.

Certificate changing name of **Dance Enterprises, Incorporated**, to Famous Moglin Kiddies Studios.

Permits to sell stock issued to:

Oxnard Amusements, Inc. Theatre operating. To issue 50 out of 250 shares, par $100.

Observing Jackie

Hollywood, June 19.

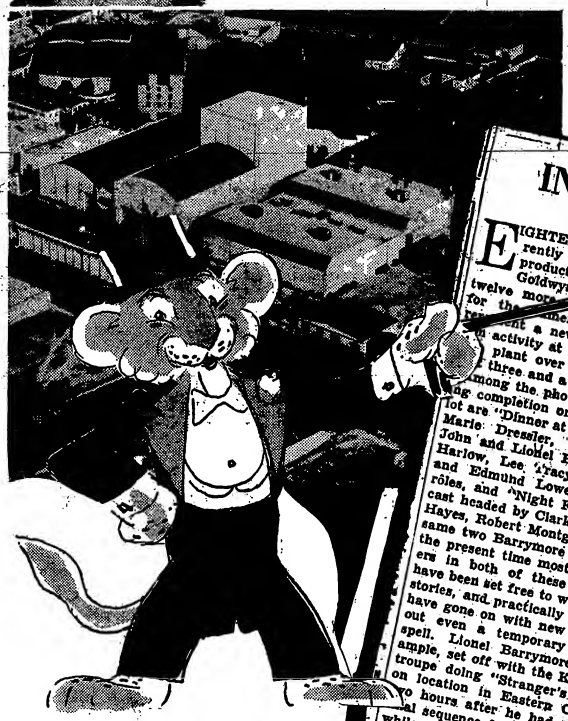
Jackie Cooper at Hollywood hospital Monday morning for observation of appendix.

JULIUS CAESAR MADE HISTORY!

GEO. WASHINGTON MADE HISTORY!

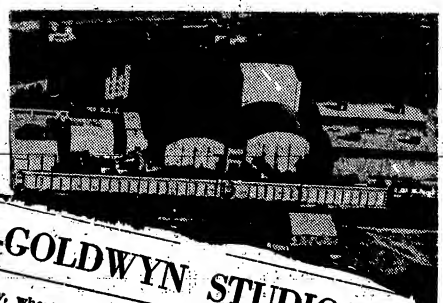
NAPOLEON MADE HISTORY!

—but here's history that will give you your BIGGEST THRILL!



Read Every Word of It!

This article from the N. Y. Times is typical of the amazing stories, now being printed all over America, telling of what's happening at M-G-M's Miracle Studios.



IN THE METRO-GOLDWYN STUDIOS

EIGHTEEN pictures are currently in various stages of production at the Metro-Goldwyn-Mayer studios, with twelve more being prepared for the cameras. These figures represent a new high for production activity at this company's picture plant over the course of the three and a half years.

Among the photoplays now nearing completion on the Culver City lot are "Dinner at Eight," in which Marie Dressler, Wallace Beery, John and Lionel Barrymore, Jean Harlow, Lee Tracy, Billie Burke and Edmund Lowe have leading rôles, and "Night Flight," with a cast headed by Clark Gable, Helen Hayes, Robert Montgomery and the same two Barrymore brothers. At the present time most of the players in both of these productions have been set free to work in other stories, and practically all of them have gone on with new rôles without even a temporary breathing spell. Lionel Barrymore, for example, set off with the King Vidor troupe doing "Stranger's Return" on location in Eastern California two hours after he had made his final sequence for "Night Flight," while Helen Hayes and Robert Montgomery traveled back and forth from the sets of "Night Flight" and "Another Language" for several days in order that the screen adaptation of Rose Franken's Broadway play might be put in production on schedule.

"Tugboat Annie."

"Tugboat Annie" is now being made on location in and around Seattle to conform with the original locales described in the magazine stories on which the film is based. Marie Dressler and Wallace Beery, who played together in "Min and Bill," have leading rôles in this photoplay.

"Eskimo" is nearing completion after twelve months of camera work in the Arctic and at the home studios. W. S. Van Dyke who made "White Shadows in the South Seas" and "Trader Horn," is director of this film, with a cast made up almost entirely of natives.

Still another current location picture is being made in the Louisiana bayou country, where Tod Browning, who directed the majority of the late Lon Chaney's films, is doing an original adventure story.

"Viva Villa" is a new film adapted from Edgcumb Pynchon's biographical narrative of the noted Mexican bandit, while "Hold Your Man" is a new vehicle for Clark Gable and Jean Harlow. "Tarzan and his Mate" is a Johnny Weissmuller sequel to the earlier "Tarzan the Ape Man," and "Bombshell" is a new Lee Tracy production with a press agent angle.

"Strange Rhapsody" is based on Alexander Hunyardi's Hungarian play, with Nils Asther and Kay Francis. Greta Garbo is back at the Coast studios after an absence of nearly a year, and has been busy with final details of her new production, which will have a Swedish background.

Although Ramon Novarro and Jeanette MacDonald have not yet returned from their present European trips to assume the leading rôles, "The Cat and the Fiddle" has been placed in production at the Coast, with atmospheric scenes already under way. Another musical now being made at Culver City is "The Hollywood Revue of 1933," which has a varied roster of prominent names and music by Rodgers and Hart, Nacio Herb Brown and Arthur Freed.

Two more musical films will follow in the near future. These are "The Big Liar," in which Jack Pearl, Jimmy Durante and Stuart Erwin will be seen, and an untitled story in which Ed Wynn will have the principal rôle.

The line-up of productions soon to be launched at the studios includes the Pulitzer Prize novel, "Laughing Boy"; Charles Morgan's novel, "The Fountain"; Robert E. Sherwood's play, "The Road to Rome," and the S. N. Behrman comedy, "Biography." These properties are supplemented by "Soviet," a story with a Russian background; "The Late Christopher Bean," which will present Marie Dressler and Lionel Barrymore; "La Tendresse," in which Norma Shearer will be featured, and a musical version of "The Garden of Allah." Two stories with somewhat similar titles but of widely different character are "The Education of a Princess," based on the autobiographical story of the Duchess Marie, and "The Grand Prince," an adaptation of Alva Johnston's New Yorker stories dealing with the spurious "Prince Michael Romanoff" and his adventures.

More Big Stars! More Celebrated Directors, Authors, Producers, at work AT ONE TIME than ever before!

TELLING YOUR PUBLIC!

The best thing that has happened in the industry in years is M-G-M's pep program of production. A tonic for the fans! Assurance to exhibitors of what M-G-M thinks of the future of motion picture business!

METRO-GOLDWYN-MAYER

Always Making History!

New Mexico's Film Law Busted

Federal Judges Approve Metro Injunction Against State's Control

Los Angeles, June 19.

Application of Metro-Goldwyn-Mayer for a permanent injunction to restrain the State of New Mexico from enforcing a recently adopted law which sought to control film booking, was granted by three judges sitting in U. S. district court at Santa Fe, N. M. Legalization would have brought all motion pictures into a competitive buying basis, making product available alike to circuit and indie theatres.

Metro based its injunction proceedings on an alleged violation of interstate commerce laws, contending that the new law sought to regulate a business that is not a public utility.

J. J. Milstein, Metro branch mgr. here, went to Santa Fe as a witness and to represent the distributing organization.

STAGE SHOW DIRECTOR POST FOR P.P., BOSTON

Boston, June 19.

Edward A. Smith is managing director of Publix Met in place of Hy Fine.

Fine becomes director of production and stage talent for all New England Publix houses, about 100 in number.

B&K Vacations with Pay

Chicago, June 19.

Balaban & Katz' employees get regular vacations with salary this summer. Last year the fortnightly going-away was without pay.

In consequence of B&K's present action the organization morale is markedly improved.

Three States Have 105 F-WC Houses Operating

Los Angeles, June 19.

Revised setup of Fox West Coast circuit, as of June 15, has 105 houses open in California, Arizona and Montana, split up among 11 districts. Closed houses number 17.

Smallest district, in point of numerical strength, is the L. A. first run, with Loew's State only house functioning. Largest is Richard A. Spier's San Francisco Metropolitan district with 20.

There are 14 houses in the L. A. city district; 16 in the Beach district; 13 in Southern California (inland); three in Orange county; seven in a special district, supervised by Charles P. Skouras; a like number in the San Diego district; 14 in the Northern California Valley district; four in Arizona and six in Montana.

'SONGS,' 2-A-DAY AT $1.50

Par ietrich Film for B'way in July

'Song of Songs,' starring Marlene Dietrich, is to get a two-a-day run on Broadway at the Criterion, probably at $1.50 top. It will open the middle of July, according to present plans.

Picture was originally made as a '32-'33 release, but is being held over for the coming season's program instead.

Universal, which took the Criterion to give 'Be Mine Tonight,' foreign-made musical, a retrial on Broadway, went out of the house Saturday (17) after 3½ weeks.

Par has not had a two-a-day picture on view in New York in over a year.

Stanley Smith In

Hollywood, June 19.

Dick Powell is reported improving from pneumonia, but Warners is prepared to put Stanley Smith into role opposite Ruby Keeler in 'Footlight Parade.'

It went into production today.

Caballero Angling House Spots

Los Angeles, June 19.

Charles Caballero is here from New York in connection with contemplated theatre expansion by Harry Arthur and Fanchon & Marco. They expect to invade Arizona territory in the immediate future.

Caballero is a former Fox-West Coast purchasing agent, and for several years has been identified with the Skourases in eastern theatre operation.

'BETTER FILM' PLANS WITH CIVIC BACKING

Minneapolis, June 19.

As the first constructive move toward 'getting the entire Minneapolis citizenry back of a 'better film movement' and to bring about such co-operation between the public and theatre managers that will result in special 'Family Night' programs, the local Woman's club, the town's leading feminine organization, is lining up various city-wide groups and city officials to form an organization and map out a program.

This action follows the visit here of Mrs. T. G. Winters, former Minneapolitan and one-time national Woman's club president. Mrs. Winters, now associate director of public relations for the MPDA at Hollywood, was present at the initial meeting when tentative plans were made and co-operation with her was decided upon.

Mrs. Winters told local clubwomen that people cannot do a thing as an outside group to try to run the theatres, but that co-operation with the movie industry is necessary to accomplish the desired ends.

Duals Falling Down Are At William Fox Houses In L.A.-Frisco—Vaude

Hollywood, June 19.

The Los Angeles here and the Fox, San Francisco, operated for William Fox by Joe Leo, will have vaude policies starting July 1.

At the present time houses are running with a double feature policy, at a 25c top.

Trade during the past month has dropped. Leo figures an eight-act stage bill with a picture at the same scale, will be helpful.

Hollywood

(Continued from page 6)

dall, L. A. 'Times' reporter, was purchased by 20th Century.

Jane Hamilton, 18, who had to quit 'Kid from Spain' because of illness, was the first chorus girl selected by Sam Goldwyn for 'Roman Scandals.'

Richard Wallace, back from his European trip, is considering bids to direct at four different major studios.

ic for Jarrett

Arthur Jarrett gets his first screen chance in Radio's 'Bird of Prey,' starring Richard Dix. Leo Morrisson spotted him.

Sid Rogell's first supervising job for Columbia will be 'Above the Clouds.'

Harry Warren and Al Dubin, currently doing the tunes for Goldwyn's 'Roman Scandals' and 'Nana,' return to Warners for an unnamed musical Aug. 1.

Testing Gargan

William Gargan has been tested for the part originally intended for Clark Gable in Metro's 'Dancing Lady.' If his Radio sked will permit, gets the spot. Franchot Tone is being reserved for Robert Montgomery's role in the pic in case latter is not well enough to show.

With a new contract coming up for him at Radio, Max Steiner will stick as music director instead of leaving June 26 to visit his mother in Vienna.

Jacob Schaeffer has been added to RKO's legal department to assist Daniel O'Shea.

Nina Barcemova, winner of a beauty contest in Shanghai, is in California on the round trip provided as prize. She's trying to crash pix on the side.

Henry Henigson left for Chicago Friday (16) to attend trial of his postponed $300,000 theatre equipment suit against the Excelsior Motor Mfg. and Supply Co.

The 40 days allowed by Universal to John Stahl for 'Only Yesterday' is the longest shooting schedule in recent months, company figuring this as insurance to get most out of the story on which it is splurging more than half a million.

Inability to get Jimmy Durante in time for an earlier schedule, Edward Small postpones making of 'Joe Palooka' until July 15. Durante goes into a Metro pic this week.

N. W. Exhibs Called in Meeting

Allied Group Attempting to Reorganize—Against Cut Scales

One Scale Indie, 25, 35

Altoona, Pa., June 20.

The Warner theatre, built and operated for years as the Strand by Ike and Jake Silverman and recently taken over again by Silverman brothers after three years' operation by Warner Brothers, will go back to original name of Strand theatre July 4.

The Silvermans intend 25-35c for all pictures and have booked 'Gold-diggers' for that price for two weeks.

Loew's Acting for Owners Of Rochester, N.Y., Theatre

Rochester, N. Y., June 19.

Loew's Rochester theatre is under new agreement.

It is understood Loew's paid part of the back rental due and now is operating directly for the owners of the building.

To cut expenses, Manager Edward J. Melnicker was transferred to Atlanta, and his assistant, Lester Pollock, moved up to the managerial post. Edmund Howard, p. a., is also asst. mgr.

Minneapolis.

In response to a call sent out by W. A. Steffes and Bennie Berger, temporary board chairman and president, respectively, of Northwest Allied States, independent exhibitors' group, Minnesota and North and South Dakota independent theatre owners are meeting here Wednesday and Thursday this week to reorganize Northwest Allied States, formulate a program of trade practices under the new national recovery and industry control act and plan a fight for lower film rentals.

It was indicated that Steffes and Berger would be chosen to head the reorganized association and that the exhibitors would take a stand against further admission reductions. A uniform attitude toward new season contracts also was to be decided upon.

Northwest Allied States has been in a state of almost disintegration during the past year and, it was pointed out by Berger, reorganization must be effected immediately if the body is to survive and exhibitors in the territory are to remain organized. A plan to provide proper financing is to be one of the main items under consideration.

ACKNOWLEDGED!
THE GREATEST SINGLE
BOX-OFFICE
Attraction on the Stage To-day

Gene Dennis
The Most Amazing Girl In The World
NOW
(This Week, June 17)
RKO KEITH'S
Flushing, L. I.
(Next Week, June 24)
RKO MADISON, B'KLYN
July 1, RKO Coliseum, N. Y.
A. L. BURKS
Personal Manager
MILES INGALLS
(CURTIS & ALLEN)
Representative

AW PSHAW!
Held Over Paramount, New York, This Week (June 16)
NOW WE WON'T BE ABLE TO GO
FISHING FRIDAY
Charlotte ARREN and BRODERICK Johnny
"OPERA IN THE RUFF"
Direct! RKO—MILES INGALLS (CURT)

ROXY, NEW YORK, THIS WEEK (JUNE 16)
ARMANDO AND LITA
SENSATIONAL APACHE DANCERS
Thanks to Fanchon & Marco for many weeks' work
FOX, BROOKLYN, next week (June 23)

EL CAPITAN THEATRE
HOLLYWOOD
Opening June 22
HENRY DUFFY
Presents
EUGENIE LEONTOVICH
and
GREGORY RATOFF
in
'20th CENTURY'
Hilarious Comedy by
Ben Hecht and Charles MacArthur
N. Y. Cast and Production

'IF U WANT TO' NOTES SENT SPONSORS

Chicago, June 19.

NBC and CBS last week sent out letters of formal notification to all their sponsors calling attention to the fact that commercial broadcasts can be made at the World's Fair if the advertisers are interested. Meanwhile, the Hollywood building, containing the so-called X-Y-Z radio studios, is open and operating.

Certain expenses and difficulties must be met to broadcast from the World's Fair, despite the partial solution of the problem made when Hollywood contracted with the musicians' union to hire 25 men on a staff basis. Advertisers desirous of being able to announce that they are broadcasting direct from the Century of Progress Exposition must pay $150 line charges, on an average, and to insure a good performance rehearsals with the Hollywood staff orchestra will run to some expense. Still another item is the trucking to and from the Fair grounds of machines, props, etc., needed for sound effects on many programs.

R. Calvert Haws remains Director of Broadcasting for the Exposition itself, but Ray Keener has actual charge on behalf of the Hollywood studio and contacts the stations directly.

Watered Air

Stevens Point, Wis., June 19.

Federal Radio commission permitted WLBL, Wisconsin Dept. of Agriculture and Markets station here, to reduce its broadcasting power from 2,500 to 2,000 watts for 15 days because a water pump burst.

Commercial Talent All In-on One Program As KFAB Experiment

Lincoln, June 19.

KFAB is trying an idea that seems okay with the sponsors and will probably become a station policy. Outlet stages a 'Parade of the Week' Wednesday nights wherein talent from all commercial broadcasts are brought together for a variety program. Sponsor's name plugged with each unit.

Gives the sponsor the idea he's getting something for nothing and lets some KFAB talent be introduced that otherwise might not be heard. Initial performance last week (14). Running time a half hour.

Chic Sale Gets Bug

Hollywood, June 19.

Chic Sale wants to go Radio.

He has had a tentative offer from NBC and is looking around for a script show that will fit his old man characterization.

Air Line News

By Nellie Revell

Apropos of the lack of listener interest on Saturday night broadcasts, Philip James, WOR impresario, tells a story of other days. A comedian happened to drop into a studio one Saturday night to pay a friendly visit, and was urged to go on the air. He protested nobody would hear, there never was anybody home Saturday night, and he didn't fancy talking to himself. Director persisted and the comedian finally gave in. But to make sure somebody heard him, he telephoned his grandmother and asked her to listen in!

Rogers Will Return If——

the event of Gulf Oil continuing its Sunday night program after the expiration of Arthur Brisbane's six weeks' contract, Will Rogers will definitely return to his former spot. The reference made here last week to the commission due Bruce Quisenberry was not for the Rogers program nor from the agency handling it.

Weeks In Stock

Arthur Allen and Parker Fennelly will be out of the Soconyland sketch for two weeks. They will spend those two weeks in stock in Skowhegan, Me., and return to their radio programs July 3.

23 Autumn Programs

A personal conversation with five agencies reveals that one agency expects eight programs this fall, another five, a third one three, a fourth five, and a fifth two, making a total of 23 programs being planned for autumn. Benton & Bowles may follow the cheese program with a two hour show for a client (a soap maker), and plan using two hour musical comedies with 100 in the cast.

Bourdon's Sixth

Rosario Bourdon is celebrating his sixth anniversary as conductor of the Cities Service program on NBC. Bourdon came to the program in June, 1927, and has been with it since then.

Will Vi it Palesti

Moses Nathanson and Alice Schneiderman, who for 40 weeks the past season rendered Palestinian music over WMCA, are leaving for Palestine to study new songs.

WOR'S 28 BANDS

Lewis Reid, program director of WOR, will have 28 dance bands broadcasting from shore and motor resorts by July 4, including afternoon and evening programs.

Hayton's Reason

Lennie Hayton wouldn't take that Loew route unless the circuit permitted him to augment his orchestra. He explained it was his theatre debut and he was anxious to make a flash.

Levy's Award

Leon Levy, director of WCAU, Philadelphia, was recently awarded the Bachelor of Science degree by the Pennsylvania Military Academy for his interest in the advancement of technical radio.

Mrs. Lehman's Warning

Mrs. Herbert H. Lehman, wife of the governor, will go on the air this Thursday (22) and warn 1933's college graduates to stay away from New York City unless they are assured of jobs or have definite means of support.

44 Weeks and Out

After 44 consecutive weeks Irving Kaufman's 'The Singing Humorist' commercial leaves NBC July 28. Kaufman retains his CBS toothpaste commercial.

Exports Self and Car

Enric Madriguera bought a new car and took it to Europe. He opens July 12 with his orchestra at the Casino in Monte Carlo. Stays for the balance of the summer.

Vallee On Another Cover

The new Fawcett publication, 'Radioland', hits the stands July 21 with Rudy Vallee on the cover. Frederick James Smith is the editor; Miriam Gibson, assistant, and Peter Dixon is one of the contributing columnists.

Before Radi

William S. Paley, CBS president, was an executive in his father's cigar company—La Palina...Budd Hulick and Freddie Martin used to sing duets in New Jersey dance spots...Don Hall was broadcasting as the 'Phantom Fiddler' over WSAI, Cincinnati, before forming the Don Hall Trio...Lawrence Lowman, CBS vice-president, was an official with a Philadelphia hardware concern...Chick Farmer used to be a choir boy. When he entered the jazz field, he went heigh heigh choir...Ralph Wonders was entertainment director for hotels in California, Florida and Atlantic City...Dave Casem, once a columnist on the 'Evening Telegram', and the first radio editor of any paper, is now in the press department of WOR...Louis Dean was a phonograph salesman...Walter Neff (WOR) was a mechanical engineer...Edward Klauber, CBS v.p., was with Lennen and Mitchell, and later with Edward Bernays, publicist...John Gambling (WOR) was a wireless operator with superseded horticulture...Paul White, Columbia publicity director, was with United Press...Charles Howard, Chicago-NBC tenor, was in real estate...The Pickens Sisters came to radio direct from music school...Frederic William Wile was for 20 years the Berlin correspondent for leading American newspapers, and general foreign representative for various periodicals.

Short Shots

The Funnyboners will make a one-day appearance at the Metropolitan theatre, Boston, next Sunday (25), trio natives of that city...John Babb, NBC Artists Service, on vacation...Robert Wilder (WOR) is home sick ...Marguerita Padula is now heard regularly over WMCA...Lanny Ross is negotiating with Paramount for pictures...Bert Lown is having fan mail trouble with Bert Lahr and Maxim Lowe, Washington ork pilot; similarity of names...Jack McBryde has replaced Curtis Arnall on the Eno Crime Clues series...Fred Feibel, Columbia's early morning organist, has written a new song...Lee Sims and Ilomay Bailey due at the Paramount theatre, New York, week June 30...Goodman Ace is in New York on business...Adolf Schmid, NBC conductor and arranger, conducting a course for the summer session of Columbia University...Phil Carlin back on the job after two weeks' vacation and a week's illness...J. R. Poppele, chief engineer of WOR, is in Washington discussing with the Federal Radio Commission plans for the station's new 50,000-watt transmitter...Frances Upton, from the stage, is playing occasional parts on the program with Lou Holtz...Countess Olga Albani will be guest artist for Woodbury...Mrs. A. J. McCosker and daughter, Angela, to Europe to tour the continent...Leo Reisman went to the Congress hotel in Chicago 'cold' because of union regulations and formed a new band there in four days. It's Reisman's first trip to Chi...Society debs and Junior Leaguers are going in for radio. Three of them are vocalizing as 'The Three Gnomes' over WMCA.

Slap at NBC Service For Louisville—FRC Delivers Opinion

Washington, June 19.

Louisville 'Courier-Journal,' operator of WHAS, lost fight to keep WFIW, Hopkinsville, Ky., out of Louisville in decision of Federal Radio Commission. FRC granted WFIW right to move to Louisville on the basis that city is not now adequately served by NBC programs.

FRC at same time denied petition of WLAP, Louisville, to take over facilities of WFIW.

Other FRC decisions granted KMBC petition to move from Independence, Mo., to Kansas City; new station using 100 watts on 1420 kc.; to William Avera Wynne to operate at Greenville, N. C.; and experimental permit to WKRC, Cincinnati, to step up from 500 watts to 1,000 watts, using directional antenna providing signal was not increased in direction of Buffalo and St. Louis.

Delos Owens' New Job

Chicago, June 19.

Delos Owens becomes program director of WGN with the advent of a new galaxy of musicians the station.

Adolph Dumont, plus 18 new men, bowed in about a week ago.

Vaudeville Debut of

LEONARD HAYTON

AND HIS

Chesterfield Orchestra

AT THE

LOEW'S STATE

NEW YORK

(FRIDAY, JUNE 23)

Broadcasting C. B. S. 10 to 10:30 P. M. Every Friday

Management MORRISON & WINKLER Park Central Hotel, New York

LOU HOLTZ

WABC EVERY FRIDAY 10 P. M. Chesterfield Program

JOHN FOGARTY

WJZ NBC Network Jack Frost Sugar Hour Management NBC Personal Direction James F. Gillespie

SOCIETY'S CHOICE

EMIL COLEMAN AND HIS ORCHESTRA

WJZ Tues. and Sat. 7:45 P. M.

National Broadcasting System

GYPSY NINA

"The Haunting Romantic Voice of Radio"

WABC

COLUMBIA BROADCASTING SYSTEM

TUESDAY 7 P.M. | SATURDAY 7:15 P.M.

PACIFIC'S BLAH PROGRAMS

Show Bug Pretty Far in Ad Lads

Don't Even Confer Over Possible Repetitions —Makes Censoring Look Foolish

As long as the ad agency boys stick to advertising they're right. It's when they head out to prove they're showmen above all else that things get warped. Fact of the situation is constantly revealed by the increasing repetitious matter that scorches the air and plugs the public's ears against a second reception.

Only recently, in three successive, one-hour programs over one network, each of the three programs repeated the same musical numbers.

Where the irksome thing lands is that the fact that such a thing can happen indicates there's not all that co-operation between sponsors and the broadcasting outfits, or at least by the sponsors through their ad agencies. Another thing this would indicate is that this inside censoring is just a phoney alibi. Either the air circuits don't censor or they don't get the copy to be censored.

There's this angle to the censorship thing, that when it comes to a big sponsored account, spending thousands over the air and conditions being such as is, the radio outlet isn't going to strain matters minutely. Under such conditions and the gradual liberalizing of the customers' attitudes at receiving set ends, radio censorship could be and is less stringent.

Don't Talk

Inquiry has revealed that the only angle for the repetition existing is that the ad agency boys won't consult with one another. A competitive showman attitude with the chances resulting as shown by example that it doesn't pay not to consult on programs in advance, for the sponsor, for the talent nor for the broadcasting outlet.

Efforts are on to bring such co-operation about and to try and get the various sponsors of costly and important programs, at least, to submit programs sufficiently ahead of time for the air circuits to notify them of repetitions and help eliminate that kind of stuff. So far it's an embryonic movement, depending lots on how strong the show bug has hit the ad lads.

Procedure on Encore Show Puzzles Musicers

Washington, June 19.

Inauguration of the studio audience policy here has presented a new problem for the musicians' union. Trouble is in attempt to get an orchestra to back up an extra show after the regular broadcast.

Admission of public was idea of Daily News' radio editor who passed out 200 tickets for the After Dinner Club, a half hour weekly show on WJSV, using local talent. Hitch came after editor had promised an after-the-broadcast encore. Artists agreed but the orchestra balked.

Union has never been faced with this question and refused to give a ruling on price unless the sponsor, Borden Cheese specifically sought figures. Sponsor so far has refused to pay for the extra program and current shows are ending with the switch of the control man's dial. Understanding is that boys can play an extra 15 minutes for $1 per man, but the union won't admit that's official.

Program is staged in the Willard hotel ballroom on a tie-up with station and hotel. Room seats 400.

WALLER, PRATT CHANGE

Chicago, June 19.

Realignment of NBC personnel at the World's Fair places Judith Waller, educational director here, in authority. She has appointed Roscoe Barrett as assistant.

Ben Pratt, meanwhile, will devote himself to handling the radio details of the Piccard balloon event at the Expo.

ADDED COAST HOURS

Am. Exp. Co. May Finally Fall For Air in West

San Francisco, June 19.

American Express Co. is nibbling around the edges of radio for first time.

NBC broke the ice by selling the local branch a series of daily announcements on KPO.

Another newcomer to NBC is Painless Parker, ballyhooing dentist, who has gone for 52 weeks of Tuesday night quarter-hours on three Coast stations, KGO, KFI and KFSD.

Folger Coffee Co. has renewed its KGO and KFI contract with Lee S. Roberts, cut has cut from three to one a week.

SECRETIVE ON MEX PARLEY

Washington, June 19.

The U. S. delegation will probably go to the North American Radio Conference at Mexico City July 10 with its attitude on the most important feature of the parley held in secret. With arguments pro and con on the question of widening the broadcast band closed, the delegation has declined to make any statement on its decision.

One angle on the silence is that they probably will open their part of the debates with a general and more or less vague statement of the U. S. position on reallocation. An attempt will be made to sense the attitude of Mexico without laying the American cards on the table, thus preventing other nations from formulating a specific line of attack beforehand.

The National Association of Broadcasters, backed by the State Department, favored making public the testimony on the broadcast band battle, but objection of the Navy that its arguments largely pertained to official secrets of national defense was sustained. Army, Navy and maritime interests oppose widening of the band, which would encroach upon their present wave length assignments.

Appeal of NAB to Federal Radio Commission for extension of licenses of broadcasting stations from six months to three years has been tabled by FRC pending outcome of conference. NAB had argued that if U. S. stations were put under three-year licenses before parley, it would be aid to American delegation. Argument was that fact that it would take three years to alter present U. S. set-up would be asset in debate.

Opinion prevailed that to make change in license set-up now might be construed as last minute attempt to clinch parley and as a breach of good faith on part of U. S.

Brisbane as 'Straight'

With Walter C. Kelly set for the Gulf Oil show on NBC, commencing June 25, the program's star, Arthur Brisbane, will do straight while working with the comic.

Setup gives Kelly all the answers.

TASTY YEAST STALLING

Chicago, June 19.

Tasty Yeast test series of programs with Pat Barnes was to have ended with the Wednesday-Thursday (14-15) broadcasts over WMAQ, but the agency, Stack-Goble, asked and got NBC permission to substitute two Monday programs.

Hope is that with this time allowance the advertiser will make up its mind to continue the series.

LIKE POLICE CALLS BEST ON L. A. AIR

Cheapness of Local Entertainment Around Los Angeles Drives Away Listeners — Entire Section Seems to Pay Little Attention to Local National Radio Broadcasts

QUACK MEDICALS

Los Angeles, June 14.

Blah radio programs, ight and day in this area seem primarily a matter of economy. A secondary factor is lack of showmanshi

To the observer the various and many stations here appear to have entirely lost control of the air entertainment situation.

Instead of maintaining a program standard to command interest any local station, including the best of them, has taken on cheap advertisers using short time space and disc or phonograph records for the entertainment. There seems to be no general movement to overcome this handicap. It's a question of how much interest the Los Angeles metropolitan area now holds for radio listeners. One hears little talk, if any, about radio or its attractions, local or national.

That there are no pronounced air favorites is made conclusive by the intermittent appearances on the local variety stages of so-called air favs. On the local variety stages, and at the lowest of pop prices for such deluxe houses, they do not glitter as boxoffice attractions, just becoming part of the theatre stage show at best.

A Defense

An impression among radio insiders here is that the better local stations have some sort of defense through their national network association. They are reported not altogether content with that connection, and it is also known that the networks are never over-pleased with national hook-ins or the manner in which the way stations, whether in important key cities or in minor towns, handle coast to coast programs. This defense, however, locally, is of no interest to the public at large. If it has a bearing upon the inferior programs released by the local stations that is the station's own secret.

Local stations seem indifferent as to the character or merit of the matter going over the air in these neighborhoods, whether it is advertising or supposedly entertainment. Medical talks are so frequent that in themselves they would drive all listeners away. Medical talks with alleged doctors as lecturers sound like the quack medical advertisements long since refused by newspapers. If the lecturers are reputable doctors, and put their names to the same matter in newspaper advertisements, they would probably be called on the carpet before the state or county medical society. Of course, always at the end of such a medical spiel is some sort of patent medicine at a cheap price.

Recordings

A radio period will be started by an announcer who mentions some firm sounding important with a a short sales talk following and then the announcer says:

'We will now listen to the poetic 'Weeping Willow' by the no name band, a recording.'

The announcer tries to smother the necessary recording supplement but whoever is listening heard it only too plainly, and probably dials off once more into the police calls. The latter are only thing on the Los Angeles air that offer some variety even though the calls, too, become monotonous.

It is nothing for a leading ir station, if there's any such thing here, to announce at 7:45 in the evening that the next period will be an organlog, with the sustaining or-

(Continued on page 35)

NBC Starts Drive to Convince Agencies on Buying Talent Thru Bureau; Expects Tough Sledding

NBC, through members of its artist bureau, is making a concerted drive for advertising agency business in an attempt to sell the agencies on the idea that they will do better to buy their shows through the networ rather than irect. Web's main purpose, from accounts, is to clear the air between itself and the agencies of the suspicion that largely resulted in the agencies doing most of their own talent buying.

Behind this NBC move is said to be the aggravating fact that NBC's artist bureau has for the past two years or so been responsible for the booking of a very small percentage of the principal talent on its own commercial programs. During this period the artist bureau has been notoriously weak on the commercial ether end. The bureau's staff regarded the network only as a convenient place for building up contract talent for stage purposes, the commish from theatre bookings apparently being considered more important than possible income from sponsored network shows.

Harold Kemp and Bill McCaffery, of the artist bureau, are doing the bulk of the agency soliciting and contacting in the good will campaign. The drive includes sales talks to the various radio department heads of the major agencies.

Bureau's Contentions

The agency men are being informed that showmanship and showmanly advice is now available at the NBC artist bureau where it did not exist before; that the artist bureau now regards commercial radio bookings as important as the commish from theatre dates, and that it will be much cheaper to turn the business of buying actors over to those who have had experience along these lines rather than for the agencies to maintain costly departments for that purpose.

Meanwhile, the actors' agents are continuing their policy of preferring to do business direct with the ad agencies rather than through NBC's artist bureau. Hence, the ad men are still getting first crack at most of the available talent.

When an agent has a prospective ether act he seldom gets around to either the CBS or NBC artist bureau before he has thoroughly searched the ad agency field for a buyer. When selling an act to the advertiser or the latter's agency, the representative doesn't have to split commish with anybody every time.

It's being conceded within the trade that NBC now has a chance to regain some of the agency business because the distrust that formerly existed is gradually disappearing. But the fact that talent agents are not yet reconciled to the network's purposes, and still would rather sell their people to the agency direct, is standing in NBC's way.

Another angle supposedly involves opposition to the NBC direct booking plan from the advertising agency radio men themselves. Some of the latter know that should NBC succeed in its aims there would be no necessity for costly radio departments in the agencies, nor a reason for the salaries paid to the agencies' own talent booker and program stagers.

MATTERN COOLS

News Value Lost, So NBC Recalls Crew

Charles Lyon and Jim Cook, who went to Edmonton for NBC to meet Jimmy Mattern, the world flyer, returned here last Thursday (15) without having met the flyer or broadcast the event. They were gone a week.

Long overdue on his jaunt, NBC concluded the news value of Mattern had gone cold and that the uncertainty and expense didn't warrant maintaining the Edmonton outpost.

NBC IS OFF P. C. THEATRE DATES

NBC's artist bureau is through with percentage dates for contract acts in circuit theatres. Network doesn't like the count it's been getting on house averages and other figures that go to make up percentage deals. Vaudeville agents have been making the same complaints lately against the circuits, also some actors.

According to NBC it will welcome percentage deals anywhere for any of its acts, but not when theatres that do an average weekly gross of $12,000 or $13,000 are represented to have been doing $20,000. Same alleged misrepresenting of grosses has killed off a flock of percentage deals started during the past few months by non-radio agents.

On a recent booking arranged by one of a circuit's franchised agents the theatre was accused of closing the box-office, as far as split money received by the act was concerned, at 8 p. m. on the last night of the engagement.

NBC IGNORES KFJ IN COMMERCIAL OPENER

Hollywood, June 19.

First commercial to go out from NBC's new studio on the Radio picture lot will be Wednesday (21), when Eddie Peabody will broadcast his half hour Safeway program while here for a stage appearance at the F-WC Manchester.

It's the first indication that NBC intends to ignore KFI, its local outlet, on its own programs emanating from Los Angeles.

New studio gets its initial use tonight (Monday), with 'Hollywood on the Air' switched to the new broadcasting rooms. This studio will accommodate audience of 550.

Wilkie With Pennz

Los Angeles, June 19.

Pennzoil has a deal on with Don Wilkie for a national broadcast of the latter's secret service yarns.

These would be in addition to Wilkie's spot in the hour program which started last night (18) from NBC. San Francisco for Coast coverage only.

WTAG Up 250

Worcest

Manager John J. Storey, of WTAG, returned from Washington last week after a hearing before the Federal Commission to increase station's night time power from 250 to 500 watts. No opposition developed.

WORC, city's only other ether outlet, was granted an increase from 100 to 500 watts for experimental purposes.

O'Keefe-Shutta Will Single for Nestle

Walter O'Keefe and Ethel Shutta will be the singles on the Nestle program, which starts Aug. 25 on NBC, along with a band not yet selected.

Orch will not be George Olsen's, whose contract on the Fannie Brice show doesn't expire in time. Because of that Miss Shutta will be working on the air without her husband for the first time.

RADIO CHATTER

West

KMTR, Hollywood, remoting Earl Dancer's orchestra from the new Club Ebony, colored.

Sprotte and Stover, former violin and guitar act from vaude, on contract at KFWB, Hollywood.

Frank Yaconelli is using his accordion once a week at KMTR.

WHK, Cleveland, will use records of 'Dugan and Daily,' dumb cop script show running at KFWB, Hollywood, with Johnnie Murray and Si Kendall as the flatfeet.

Peruna Co. has contracted for records of Phil Harris, Gus Arnheim and Jimmie Grier to be used on a pop band program at WBBM. Discs recorded on Coast by Freeman Lang.

House of Gurney, Inc., owner of WNAX, Yankton, S. D., protests that the recent item reporting it had gone off the CBS affiliation is not wholly correct 'although WNAX is not affiliated on the same basis that it was a month ago.' Still carries some CBS commercials.

Larry Cotton, from University of Kansas, now teamed with Sally Coy in 'Schoolday Sweethearts,' over KMTR, Hollywood.

Mr. and Mrs. E. L. Bengston, owners of KLZ, Denver, and KVOR, Colorado Springs, on a month's trip east. Craig Davidson, writer and producer for KOA, Denver, moving to Los Angeles.

WEW, St. Louis University, will be silent until Aug. 1.

FRC granted permission to KARK, Little Rock, Ark., to install a new 500-watt transmitter.

Iowa Broadcasting Co. now has a new portable broadcast pickup outfit powered at 20 watts.

Howard Hughes' aircraft license has been transferred to Hughes Products Co. Ltd.

Press Wireless, Inc. discontinued 13 point-to-point telegraph stations until Dec. 1.

WNAX, Yankton, S. D., jumps from 1,000 to 2,500 watts with the facilities of KGFX and KGDA.

WCOC, Meridian, Miss., shrinks its broadcasting time to eight hours daily until Sept. 1.

KGIR, Butte, Mont., doubles its night power, going to 1,000 watts

A 50 watter for the Waco, Texas, police dept.

Art Castle's new orchestra at the Plantation, Culver City, added to the remotes at KFWB, Hollywood.

Col. Dan Morgan staff, telling dog stories over several Coast stations for a kennel food, now has a sustainer on KFWB. He's on three times a week, spinning Southern stories.

New feature on KOMO, Seattle, is the 'Observer,' covering theatres with comment.

Ted Florito band tickled musical waves over KJR, Seattle, prior to its Trianon ballroom engagement.

Mid-West

WLS, Chicago, has resumed its picnic excursions for the public which proved a profitable by-product the last two summers. S. S. 'Roosevelt' took a mob to St. Joseph, Mich., as a starter.

Margaret McKay, now Mrs. Al Rice, reports her radio friends, helped the gross on wedding presents plenty.

Jack Burnett of WJJD tentatively set to join Paul Whiteman's proteges in fall.

Nick Nichols, 'Cartoonist of Air,' moves from WIBO to WJJD.

Burt Squire has become head of sales for WGAR, Cleveland. He's a former general manager of WCFL, Chicago.

Wm. C. Gillespie has resigned as manager of KSO. J. C. Hanrahan, executive vice-president of the Iowa Broadcasting co., owners, will take charge as general manager.

Ethelyn Colwell, KFAB, Lincoln, Neb., is listening to programs from the hospital where she and her appendix parted company.

NEW CANADIAN HOWL

Protest French Programs, Figuring Propaganda

Ottawa, June 19.

A howl has ascended over the action of the Canadian Radio Commission in introducing French language programs over the all-Canada network. An abundance of French broadcasts and the outcry has come from Orange organizations and other English-speaking groups.

Last straw occurred when a recent program included a lengthy poem in French without the semblance of an English equivalent. Apparently the argument is that poetry over the air is bad enough in English, but it's terrible when a staunch Orangeman has to listen to it in French. He doesn't know what it's about and maybe it's propaganda.

TARDY FINK

Deletions found necessary in Harry Fink's script forced postponement of his NBC sustaining chance. He was to have commenced last night (Monday).

Fink, a vaude single and parody singer, delayed submitting his material to NBC until Saturday (17). There wasn't enough time to make the changes. Fink's air billing will be 'The Parody Man.'

HERE AND THERE

Juanita Connors' girl orchestra has been booked for afternoons and early evenings at the 833 club, Los Angeles. Combo plays at Club Ballyhoo nights.

Ted rewer's CBS orchestra at Charlie's Inn, Burden Lake, N. Y.

Phil Romano at Pine Point Inn, on Albany-Schenectady Road.

Eddie Sheasby, who has the orchestra at the Victor Vienna Gardens at the World's Fair, Chicago, has Jack Teagarden as soloist, the latter quitting Ben Pollock to join Sheasby. Latter used to be musical director of WHO, Des Moines. WGN, Chicago, has given Victor Vienna an outlet.

Mille Beck dance band barnstorming through Vermont.

Renewals

Barbara Gould (beauty talk). Starts June 22, CBS; Thursday mornings from 10:45 to 11.

General Mills ('Skippy') on CBS. For three more weeks commencing July 8.

Household Finance Corp. (Chicago CBS). June 13 on 31 stations; 15 minutes Tuesday a. m. program, 'Household Happiness.'

Sterling Products ('Hot from Hollywood'). On 22 CBS stations renewing from July 3. Monday and Tuesday nights, 15 minutes each; additional renewal for fall term starting Sept. 25 with same hook-up and program.

A. & P. (A. & P. Gypsies). Renews its Monday evening half hour on NBC from June 12.

Lamont Corliss & Co. (Pond's 'Vanity Fair') NBC. June 15 on 19 stations.

General Mills. Through Bollen-Mayer agency, Minneapolis, has extended Irna Phillips 'To-Day's Children' program from WMAQ, Chicago, for 13 weeks. Starts June 26.

Pepsodent. Through Lord and Thomas, Chicago, has renewed 'Rise of the Goldbergs,' over NBC, for another 52 weeks starting July 13.

Trouble Over Dutch Soc.'s Extra 1½% Tax

The Hague, June 8.

Squeezing out the French bureau (SACEM) for collection of musical copyright and handing monopoly to the Dutch BUMA is leading to trouble. Latter is now trying to tax cinemas for copyright on music used in sound films by composers attached to this bureau. This would mean an extra tax on cinemas of 1½% of boxoffice takings.

Cinemas are already taxed 20% as a minimum amusement tax and strongly object, of course. If the new tax by BUMA materializes, it will mean that cinemas will have to pay five times as much as formerly.

Netherland Bioscope Association is holding a meeting and probably will take action. It advised its members to sign no contract with BUMA before communicating with the association.

Coast Musikers

Coast tunesmiths getting a bang out of Baron Ireland's latest number 'If I Had of Knew' ('What I'd Out to of Knew, I'd Never of Did What I Done').

Henry Meyers and Dimitri Tiomkin collaboing on material for picture revue purposes.

Mrs. Al Goodhart a rabid air fan and flyer.

Ted Florito orchestra being nibbled for a Lou Brock short at Radio.

Mickey Hester repping E. B. Marks on the Coast. Baron Lichter in the same capacity for Bibo-Lange.

Fred Howard and Nat Vincent (Happy Chappies) demonstrating their numbers every day at noon at the Kress Broadway store.

Dominic McBride, record peddler, says that Joan Crawford has the town's best collection of modern music discs, and Myrna Loy has an impressive symphonic platter collection. La Crawford gets at least one of each good release.

Robbins has published the symphonic score on Al Newman's 'Street Scene' suite from the pic of the same title.

Dick Whiting has about recovered from a bum gam.

Add screwy song titles—Eddie Albertson's 'I'm Up to My Ears in Daisies Cause I'm Standing on My Head.'

Ralph Rainger claims he gets his best melodies while driving his car. Says he thought of 'Please' while arguing a traffic ticket.

Sales of those Victor 'Adorable' platters, with the pictures of Janet Gaynor and Henry Garat processed thereon, have been hampered hereabouts by the $1.25 tap.

Irish musical combo, composed of two fiddles and a concertina, trying to crash the Fox lot by performing outside.

Frederich Hollander, German composer, ensconced at Fox.

Most of the songwriters working at studios are trying to sell stories. Some of the scenarists are attempting to write songs.

One local composer plays all his tunes for studio execs on a mandolin.

Bob Burkhardt, Fox studio p.a. and novelist, getting some of his lyrical ideas into pictures.

Irving Berlin expected here for a short vacation before his next musical goes into work in N. Y.

Gus Kahn's two kids here for the summer.

Inside Stuff—Radio

Coast station recently fired its femme picture chatterer when discovering the girl was gimmicking on the side, charging for mention in the air. Unknown to the station, the girl was working on one of the so-called Hollywood trade papers, but was also discharged from that sheet when she lost the air graft.

Now the station has tied in with the trade rag and the paper's advertising solicitors are promising three 'free' plugs over the radio with every inch of advertising.

An idea of the length to which NBC affiliate stations sometimes go in plugging personal appearances of acts booked by the NBC Artists' Bureau may be gained from recent announcement made via WGY, Schenectady. Bill Meenam, station's press agent, in broadcasting 'Late News Flashes,' mentioned that the Pickens Sisters were at a Syracuse theatre and the Tasty Yeast Jesters at a Hartford playhouse. Those two cities are about 150 miles from Schenectady.

NBC has no Syracuse outlet; it is represented in Hartford by WTIC.

WGN, Chicago, with whom the name and case of Amos 'n' Andy is always a sensitive subject, because this outlet passed the boys up, feels it has a partial squarer in Clara, Lu and Em. The washtub queens, touching their third annual milestone for Supersuds June 16, are WGN development previously and scornfully rejected by NBC, Chicago, as uncommercial and hopeless.

ETHEL WATERS ON WJZ

First Colored Soloist to Get Sustaining Spot

The first solo Negress to win a network sustaining build-up is Ethel Waters. She starts this week on a twice weekly, 15-minute spot, over NBC, broadcasting from the Cotton Club, New York, where she's currently playing.

A one-time performance on a recent Fleischmann show sold Miss Waters to NBC. She has an eight weeks' sustaining contract. The 11 p. m. stretch by Miss Waters over WJZ, Mondays and Wednesdays, will replace a piano team, Larry Adler and Pauline Albert, now holding that spot.

Foreign Wave Trouble

The Hague, June 10.

Distribution of the new wave lengths among various countries at the Radio World Conference, in Luzerne, is leading to trouble.

Holland, which at present has for long wave a 1,875 meter standing, may have that changed to 1,200. This would spoil all broadcasting here as the powerful new Luxemburg plant, with a wave of 1,191 meters, would interfere badly, being almost on the same wave.

Meyer Syncing Series

Hollywood, June 19.

Abe Meyer has signed a contract with Phil Ryan to do the musical synchronization for the entire series of shorts which Ryan is producing for Radio.

Sam K. Wineland is preparing the score for 'Meet the Champ,' just completed at the Pathe studios, and for 'Too Many Wives,' next of the Ryan series just started.

Coast's Sleuthing Series

Hollywood, June 19.

KFWB has inaugurated a weekly detective series under the title 'Man Hunters'. Each of the yarns will be complete in two weekly half-hour programs.

Cast will be headed by Lyle Clement and Mora Manton.

WARREN, DUBIN TO WB

Hollywood, June 19.

Harry Warren and Al Dubin, currently doing the tunes for Samuel Goldwyn's 'Roman Scandals' and 'Nana,' return to Warners for an unnamed musical Aug. 1.

Sammy Fain and Irving Kahal, songwriters under contract to Witmark, a WB subsid, are here waiting for a pic assignment.

Countess Will Vaude

NBC's Countess Olga Albani, going vaude, opens June 23 at Loew's, Newark.

Date is a break-in for the act, Matty Rosen agenting.

Raps WLS Competition With Other Folks' Biz

Chicago, June 19.

Ulmer Turner, radio editor of the Chicago 'Herald-Examiner,' rap in his column at the 'by-products' of WLS, farmer outlet. Turner's position is that the proper business of a broadcasting station is broadcasting, and that stations should not use the publicity advantages of owning an air channel to compete with other businesses.

WLS conducts a regular 75 cent stage show weekly at the Eighth Street theatre, a weekly lake excursion-picnic, and, latest of all, a 'World's Fair parking lot' for out-of-town tourists. All of these are exploited over WLS.

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Directi
Herman Bernie
1619 Broadway, New York

JOE PARSONS
Radio's Low Voice
AS 'EDELWEISS JOE'
Mon-Wed-Fri, 9:15 P.M., CDST, WMAQ
SINCLAIR MINSTREL
very Mon., 8 P.M., N.B.C.
CHICAGO

LEE SIMS
and
ILOMAY BAILEY
Chase & Sanborn Hour
WEAF-NBC Network, 8-9 P.M., EDT
Direction MORTON A. MILMAN

ARTISTS' MANAGEMENT for RADIO and STAGE
EDWIN W. SCHEUING
KENNETH DOLAN, Associate
PARK CENTRAL HOTEL
50th St. and 7th Ave., N. Y. CITY
Phones Circle 7-3835-3836

Personal Direction of Ed Fox
EARL HINES
AND HIS N.B.C. ORCHESTRA
NOW PLAYING GRAND TERRACE CAFE, CHICAGO

PHIL REGAN
"Melody Headlines" SATURDAY 7:45 P.M.
WABC Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY 11:15 P.M.

MANDY LOU
with FRED WARING'S MUSIC
OLD GOLD HOUR
WEDNESDAY, 10 P.M.
WABC Columbia Broadcasting System

PHIL BAKER
Sponsored by
ARMOUR & CO.
Fri., 8:30-9 P. M., CDST
WMAQ (N.B.C., Chicago) Network

THE FUNNYBONERS
Management
JOE HOFFMAN
151 WEST 46th ST., NEW YORK
BRyant 9-2711, 2712

TEDD BUD
EDDY-BURTSON ORCH.
Summer Season
FELTMAN'S MAPLE GARDENS
CONEY ISLAND, NEW YORK
Management Tom O'Connell
1560 Broadway

JOHNNY RUSSELL
PAUL CORDNER
BILL KEARNS
HENRY E. LLOYD
HEADLINING
Now, Roxy, New York (JUNE 16)
Next Week, Fox, B'klyn (JUNE 23)
The SIZZLERS
Sizzling for
National Broadcasting Co.
RCA-Victor Records
Warner Bros. Shorts
Personal Direction of
CHARLES A. BAYHA
101 West 57th St.
New York

CBS PICKING UP DOWNEY FROM BBC FOR 2

tying with ritish roadcasting Company two trans-Atlantic broadcasts from London by Mort Downey. First will take place June 22 and the second June 27, both from London and relayed by wire to New York, where CBS will rebroadcast on work.

As there have been no commercial bites, both programs will be sustaining.

Downey is vacationing in Europe and doing some cafe and variety work on the side.

Arlene Judge and Scamps

NBC is framing a quarter-hour sustaining show around Arlene Judge and the Three Scamps for a network spot commencing July 5.

Booked for one shot a week, and studio orchestra will be in support.

ABE LYMAN
AND HI
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

"The Human Side of the News"
Mon.-Tues.-Wed., 10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, 9:30 P. M.

"Lady o'
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

DON HALL TRIO
WJZ Daily 7.30 A.M. WEAF Sunday 11:15 P.M.

VERNA BURKE
Park Central Cocoanut Grove
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

Ether Slants

Omaha held a dunking party last Wednesday (14). That is to say, the town poured itself a cup of local fervor, dipped Johnny Goodman therein, served it via NBC and enjoyed itself right merrily.

You really can't blame Johnny. National open champ at 23. Sarazen first came in at 22, and Bob Jones? Well, they're sore at Georgia's Bobby in Omaha, anyway. They said Robert had penned something about Johnny's luck for the press, and they still gloat over that first round at Pebble Beach in '29, when Goodman spoiled a typical California build-up by scissoring Jones from the list of amateur title contestants.

Yea, Wednesday was Omaha's day on the air and the Chamber of Commerce hopped to it. NBC could have charged commercial rates without being too far out of the way. One of the speakers paid tribute to the web for donating the time and wound up in an 'I told you so' refrain in a personal aside for Aylesworth and Grant Rice.

Omaha is proud of its Johnny. It has excellent reasons. But while being politic enough to desist from any Walker Cup team reference, the town didn't think so much of its native son that it could resist commercializing him in its own favor. An entirely successful small town event.

No hardship to have to listen in on Vic Little's mid-day music out of Cleveland via NBC. Suitable orchestrations soothingly rendered make a pleasant luncheon distraction, for those so inclined, and Little has the knack. Vocalizing is restricted to a male individual who sobs in the same vein called for by most lyrics since they started to put words to music. It's all very familiar though nice as served by this Ohio troupe.

Fleischmann's Thursday (15) NBC variety hour was considerably below the recent par for these shows. Reason seemed to be the placing of dependence almost completely on Ethel Barrymore, and Miss Barrymore's failure to deliver anything startling in the way of radio entertainment.

Rudy Vallee, Walter O'Keefe and the staff announcer referred to Miss Barrymore, at least twice each, as 'The First Lady of the Theatre.' By the time Miss Barrymore showed up the listener should have been pretty well convinced. They must have been disappointed, too. According to Miss Barrymore's showing in Sir James Barrie's '12 Pound Look,' a slim script for ether usage, that 'First Lady' billing won't take in the ether. That voice out on the air all alone didn't carry its legit wallop.

Radio has developed its own style of dramatic reading and—on the radio—it's more effective than alien forms of trouping, such as the form Miss Barrymore brought to the network Thursday night.

Up ahead the one O'Keefe monolog and Vallee's stock musical and vocal interruptions were the program's only items of real merit. The Notre Dame Glee Club meant practically nothing in its two numbers despite that O'Keefe, a South Bend alumnus, gave the boys a nifty sendoff. George Huston and Ann Barrie's light operatics in front of a singing chorus were passable but not more.

The Vallee band and Vallee were in their usual form, meaning some stability for the program whenever they were on. They slipped only during the vocal passages by the band's own Alice Faye. In spite of the very prominent spot accorded her weekly and the chances to build, Miss Faye remains among radio's undistinguished pop song singers because she has made no apparent progress.

Max Shane, Fanchon & Marco press agent, proved he has what radio needs when he went before the mike from the Los Angeles Paramount stage (F-M operated) with a film air column. To be a weekly feature of the stage broadcasting from that house, Shane's so-called film lowdown is better than okay. He has a fine delivery for this type of stuff and despite working before a theatre audience showed no signs of fright.

Although his material is harmless, he nevertheless sells it in a manner to make it seem he's tipping inside stuff. Back of his seven minutes is an effort to plug the Paramount theatre's coming attractions, and Shane is smart in keeping the sales talk to a minimum.

Jack Pearl's material wasn't so hot on the Thursday (15) Lucky Strike show, but the program showed improvement through adoption of a change of pace instead of the former routine of a solid hour of straight band music and plugs, relieved only by Pearl's two brief comedy passages.

Alternating with Al Goodman's excellent music were Jean Sargent, Georges Metaxa and Robert Simmons, singers. Doing solo they alternated through the 60 minute stretch. The final number, in which Miss Sargent was backed by a vocal chorus, gave the show an unfortunate finish. Fault seemed to be not with Miss Sargent but with the program stager who handed the girl the wrong type of song. She's a torchy contralto who shouldn't be forced into the high arias.

They're prolonging the radio life of Pearl by spreading the material around so that the Dutch comic's straight man, Cliff Hall, can get in a nifty himself now and then. It makes this team's gaging a lot easier to listen to over the long stretch. On the Thursday (15) bill Hall was on top with the tag lines almost as often as Pearl and the customers in the New Amsterdam studio seemed delighted. On top of making the routine more interesting, the switch is the best alibi yet for the use of old gags on the air.

Mystery Sponsors

Chicago, June 19.

Irma Glen, Chicago NBC organist, appears to possess a gift for attracting mysterious wealthy sponsors. For over a year she has been bankrolled by an eccentric lady plutocrat who insists upon remaining anonymous but pays regularly to hear Miss Glen's organ music over the air. Situation is vouched for by the highest NBC authority here.

Now another nameless philanthropist has appeared. He is an Alabaman and has made what is apparently a bona fide offer to finance the musical education of any protege of Miss Glen between 16 and 21 years of age. Explanation of the unique scholorship is that the Alabaman's own daughters have refused to share his enthusiasm for music or to study it.

Radio Reports

JOE AND EDDIE
Sketch
Sustaining
WGY, Schenectady

Serialized sketch presented twice or thrice weekly for a year and a half, and said to be one of the most popular on station's chart. Has not been heard as regularly during recent months due to its air subordination for theatre appearances.

Scene of skit is a little restaurant off Broadway where Joe (Waldo Pooler) and Eddie (Jerry Brannon), a smallie vaude duo, play and rehearse under direction of their manager, Jimmy O'Brien (Tom Lewis). Hector (actor's name not given), proprietor of eatery, is the fourth important character. Playlet is understood the brain child of Lewis, a former professional, though Pooler (originator of 'The Shadow' for a Maine station) collaborates on script.

Pooler's character, that of a French Canuck backwoodsman in the big town, is off the beaten track of radio. WGY's most distinctive actor, Pooler has a flair for both comedy and dramatics. For some good reason he and his throaty laugh have not been so conspicuous in recent episodes.

Lewis's Jimmy O'Brien, a native New Yorker, uneducated monsyllabic, wisecracking, sometimes sarcastic and ever yearning for a real triumph in show biz, is a meaty role well played. However, it may not always be intelligible to the ruralites among WGY's audience. Brannon, a former ork singer, is not the actor that his predecessor, Warren Munson, was, but the part gives him a chance to warble pops, and he does that well. Chap portraying the know-it-all restaurateur is an excellent foil.

Sketch is entertaining, though at times it's quite metropolitan for upstate and New England listeners. It is also marred by over plugging of intended personal appearances.

Jaco.

AN AMERICAN FAMILY
Continuity
COMMERCIAL
KFWB, Hollywood.

While on the order of 'One Man's Family,' station endeavors to wash its hands of any copying, claiming that this one was in work before the NBC feature hit the air. It's another 'by an wither' for Kay Van Riper, who had a similar script show on KFWB a year ago.

A contrast to her 'English Coronets,' the fave historical program on this station, 'Family' deals with the problems of an average middle class menage. From indications of the first two sessions should get in the popular class, due to naturalness of theme and excellent handling lines by a cast comprising Miss Van Riper as the mother, Barbara Luddy and Bob Quirk, high-school-age daughter and son, and Victor Rodman, as the father.

Stan.

Radio Legislation Holds Over

Nothing Passed in Washington Last Session —Dill Bill with Others

Washington, June 19.

Although no major radio legislation was passed by Congress in the session closing June 16, plenty was introduced. Bills which died this time may form the basis for a series of fights in Congressional hearing rooms next January.

The subjects under fire ranged from the entire copyright law and wholesale amendments to the Radio Act to investigations of NBC, CBS and the Federal Radio Commission.

Possibility that the Dill bi amend the Radio Act will get through next session is held likely since the measure passed both houses last fall only to be vetoed by President Hoover. Report is that Hoover action was taken following split between Dill, Democrat, and Sen. White, Republican, co-author of the original act, over its details.

Reorganization in so far as it affects the FRC must lie over till next session of Congress.

KFWB Moves From Theatre to WB Studio

Hollywood, June 19.

Warners yesterday (18) transferred the major part of the office force and equipment of KFWB from the Warner Theatre building to the old Warner studio on Sunset boulevard.

Only the transmitters and one office section of the commercial department, will be retained at the former quarters.

All broadcasting hereafter will be from stages on the picture lot, with three to be utilized for this purpose.

WGN Quits Trade Ass'n; 'Not United in Aims, Just Waste of Time'

Chicago, June 19.

tation WGN, owned by the Chicago 'Tribune,' has resigned from the Chicago Broadcasters Association. This important desertion weakens the group which is further undermined by William Hedges, long a ringleader in its activities, going to KDKA, Pittsburgh.

In dropping out, WGN gave no explanation but intimated that the meetings and activities of the association were, in WGN's opinion, a waste of time, a useless and ineffectual hashing over of the obvious.

Radio circles here believe WGN has nursed a peeve since last January when union labor negotiations came up and both networks privately closed deals with the musicians' union leaving fellow-members of the association to look out for themselves.

NBC's Family Pass

Some irritation of a petty nature was also occasioned when NBC instead of paying $25 dues for each of its stations as previously, announced it would pay only one $25 fee for NBC inclusive of its outlets.

Chicago Broadcasters Association originated in 1925 as a group to promote benefits for the then practically unpaid radio actors. Since then, its scope has extended to include all matters affecting broadcasting, including union problems and matters of trade policy.

FRC Always Open

Washington, June 19.

Federal Radio Commission will function through the summer. Most of routine work will be delegated to examiners with policy and quota questions being heard before any three commissioners at frequent intervals.

LaFount will leave July 5 for an inspection of the Fifth Zone, which he represents. The trip will be completed about July 25. Commissioner Brown will be acting chairman of the FRC while Sykes is in Mexico City.

Cooper's Dual Hurrah

Pittsburgh, June 19.

It's a double celebration for Adrian (Bud) Cooper, program manager at KQV. Cooper quits that station this week for WFDF, Flint, Mich., and the day before he leaves Nell Irene Hazlett, non-pro, becomes Mrs. Cooper.

WFDF is owned and operated by two former Pittsburghers, Fritz and Howard Loeb, who took the plant over in February. Loeb brothers formerly in the radio advertising business here. Cooper is to be general manager as well as program chief, at the Michigan station.

HAY FOLLOWS HEDGES?

Chicago, June 19.

Bill Hay is the probable successor to William Hedges as local sales manager of the two NBC stations, WENR and WMAQ. However, official announcement has been delayed.

Hedges left to assume general managership of KDKA, Pittsburgh, last Thursday (15). Hay is best known in radio as the announcer for the two Pepsodent programs, 'Amos 'n' Andy' and 'Rose of the Goldbergs,' both announced from Chicago.

"The time has come,"
the Walrus said;
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday
WEAF
5:15 P.M. N.B.C. Network

BEST FOODS MUSICAL GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M. N.B.C. Network

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
Different!
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

LEON BELASCO
N.B.C. Wed. 9:30, E.D.T. Woodbury Hour
C.B.S. Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE 7:30 WEAF
WEAF Midnite Daily Except Sunday
"Pages of Romance" WJZ Sunday 5.30 P.M.
MGT.—NBC ARTISTS BUREAU

Beer Gardens Hurt Stick Ballrooms; Lewis-Jones in Park Opposition

Canton, O.,

Ted Lewis band will stop off for one night Sunday (25) at Lake Brady Park. Lewis, it is understood, will receive $1,250 for the four-hour show. Admission will be 75c p.p. for tickets purchased in advance, and $1 for tickets the day of the engagement.

Lewis appeared in Canton this spring and attracted only fair business at $1 top. A year ago he broke the record at Lake Brady.

Isham Jones, at 55c in advance and 75c on the night of the engagement, will play against Lewis the same night (25) at Moonlight ballroom, Meyers Lake Park. Jones has not appeared here for almost a year.

Spots are about 32 miles apart, and both draw from the same territory, the Canton-Akron Youngstown area.

Until now few promoters have been willing to take a chance with band names, since ballroom attendance has been sadly off this summer. Poor attendance is blamed on the many roadside dine and dance spots and beer gardens with free dancing, which came into sudden existence with the return of beer.

A. C. BEER GARDEN WITH BANDS ONLY

Atlantic City,

Ralph Hitz, new manager of the Ritz hotel, is building a 2,000-seat beer garden on the site of an old miniature golf course next door to the hotel on the boardwalk. It opens June 29.

There won't be any entertainment other than a dance orchestra for the time being. Hitz has been in New York trying to line up name bands for Saturday nights only. He figures on using a standing band the rest of the week.

Revive Ghost Resort As Inter-Town Spot

Lynchburg, June 19.

Old Blue Ridge Springs hotel, built 50 years ago as a boom project and never quite successful as a summer resort, has been opened by Robert Kent, Jr., as a nite spot.

It is located between Lynchburg and Roanoke and will depend on both cities for trade. Ten-girl floor show has been imported. Herndon Slicer, Roanoke pianist, is m. c.

Speed Boat Trip to Opposish a Headache

Burlington, Vt., June 19.

Unexpected grief is facing local ballrooms that have been fighting hard this season to break even. Latest move to take crowds away from local dance spots comes from Port Kent, N. Y., across Lake Champlain.

Manager of the ballroom at Lakeside Inn in the New York state town has conceived the idea of a speed boat service between Burlington and Port Kent. Boats pick up passengers at a local dock and drop them at the ballroom's private dock. The idea of a speedy ride across the lake and another one home after the dance is appealing to local young folks.

The Port Kent ballroom is now operating twice weekly, but if idea continues to draw the crowds may increase number of dance nights to three or four.

Masters of Hot Rhythm and Torrid Tempo

THE SIZZLERS

NBC favorites currently stopping shows at the Roxy, New York. They've reached the heights because of their swell song discrimination. For instance, they like:

"Hold Me"
"Love Songs of the Nile"
"Sweetheart Darlin'"
"Hold Your Man"
"Let's Make Up"
"I'm Thru Saying I'm Thru"

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE
• • • NEW YORK • • •

Organ Comeback?

The organ seems due for comeback in the picture houses according to the number of console pedalers.

A number of ex-circuit organists are coaching on new stunts and effects stating their spots may be open again soon.

NAB IN DIRECT DEAL WITH RICORDI

Washington,

Oswald F. Schuette, copyright generalissimo for the National Association of Broadcasters, announced that Radio Program Foundation, organization set up by NAB to combat the American Society of Authors, Composers and Publishers, has signed a contract with G. Ricordi & Co., Milan publishers.

Claim is that the Ricordi tie-up makes available 80% of Italian classical music as well as largest world-wide music catalog. NAB takes the attitude that the Ricordi contract will give the Foundation a prestige it has heretofore lacked and is an opening wedge to large-scale American deals.

Contract gives NAB right to sell licenses to any station to use music. It is first instance of NAB actually engaging in exchange of money between stations and publishers. No other deals have involved financial angle.

No definite scale of prices to stations for licenses has been drawn up, altho NAB is at present classifying stations according to gross receipts with a view to setting up rate schedule.

Organize Philharmonic, 60 Players, Both Sexes

Chicago, June 19.

Revival of the defunct Chicago Philharmonic orchestra in rivalry with the existing Chicago Symphony headed by Frederick Stock is the projected enterprise of Charles Cukor, musical promoter from New York. Cukor has been in Chicago since March laying the foundations.

With Richard Czerwonky as conductor the revived Philharmonic will give several concerts in the Auditorium here at 25c to $1.50. In the same building Stock's group is giving a special World's Fair summer series priced to $2.75 and sponsored by the Friends of Music.

MRS. CRAWFORD AT PAR

Succeeding Jesse as Permanent Organist at B'way House

Mrs. Jesse Crawford is going to be the organist at the Paramount, New York, from now on. She opens as a permanent attraction at the deluxer Friday (23), taking over the spot formerly ruled over by her husband, who has extended his European engagements.

The NY Par has been without organ music since Crawford left to go to England about two months ago.

BRIT. SOCIETY $600,000 GROSS; RADIO $200,000

London, June 9.

Annual meeting of the Performing Rights Society was held here yesterday (8), when the directors' report for the year was read. Gross income from broadcasting for the year amounted to over $200,000 and gross income from all sources $600,000, against administration expenses of $120,000.

New members elected the past year totaled 44, comprising 28 composers, 11 authors, and five publishers.

The affiliation agreement with America has been renewed, with certain alterations, and contracts have been entered into with several continental countries.

One Closing Makes It Clean Sweep of Nite Life in Philadelphia

Philadelphia, June 19.

With the closing last Saturday night of Chez Samakaan, Sanson street near 16th, Philly lost just about its only night club, except for a few colored hot-cha spots downtown.

Chez Samakaan had as proprietor Jack Lynch, famous in Philly night life, whose previous clubs got plenty of publicity and ran into plenty of trouble during the Schofield and other shut-tight eras. Latest place has only been open a few months and was supposed to be doing quite well. Hot spell and roof gardens too tough competition.

Lynch will open in Atlantic City in about a month, with a half-definite promise to return to Philly in the fall. Chez Samakaan made a point of having no cover charge, but menus read 'No check less than $2.50 per person.'

Walton has a roof show and so has Adelphia, but otherwise night activity is at a standstill.

Guinan's Split on Beer, Food, Gate at Chi Expo

Chicago, June 19.

Texas Guinan and Gang are scheduled to open Friday (23) at the Dance Ship in the World's Fair. Place has two floors with a capacity of 3,000.

Some details yet to be ironed out. Restaurant concessionaire reported squawking that Guinan's deal to get split on food, beer and gate was not favorable to house.

British Publishers Protest Use of U. S. Tunes on Air Pre-Publication

London,

Englis' music publishers, who have encountered more troubles in the last few years than there are fast days in Gandhi's life, have just hit upon the worst trouble of their career.

The consistency with which English bands are playing American and Continental tunes on the air, which are the property of local publishers and which have not yet been released, is looked upon as the last straw. There have been many instances of publishers having had to resort to local band leaders for copies of numbers to which they hold the English rights, if they want to get them printed. There have even been occasions where bands have been so far ahead in obtaining numbers that publishers have often heard such numbers on the air without even recognizing they held the English rights.

Unfortunately, West End band leaders are the backbone of music publishers' plug over here, and, unlike America, the bands here, with one exception, have days allotted them for broadcasting by the British Broadcasting Corporation, with no opposition for that particular day. This is how it is regulated:

Harry Roy, from the Cafe Anglais, and Syd Kite, from the Piccadilly hotel, have the air exclusively on alternate Mondays. Lewis Stone, from the Monseigneur restaurant, monopolizes Tuesdays. Wednesdays are devoted to Roy Fox from the Kit-Cat. Harry Hall, the official British Broadcasting band, is on every Thursday evening, besides doing regular afternoon sessions several days weekly. Carroll Gibbons, from the Savoy hotel, relays on Fridays, while Ambrose, from the May Fair hotel, is heard each Saturday. Each session is from 10:30 p. m. to midnight. There is no Sunday band broadcast.

Can't Dictate

It can be seen that no music publishing company on its own has any power to dictate to band leaders. Some of them have tried to make a solo stand and have found themselves left out entirely by certain bands as a reprisal for the publishers' annoyances. The only publishing concern in a position to dictate terms is Chappells, which controls most foreign music.

But most of the important English music publishers are now up in arms. They have had several secret meetings with a view to taking concerted action for the purpose of finding a legal way of stopping bands from playing foreign music, particularly American music, before publishers controlling the rights are ready to launch their plug.

Meetings have advanced so far that publishers are seriously considering to appoint a sort of Wil Hays of the music publishers, who will be in a position to enforce a definite release date of any tune.

Another side of the law is being set in motion, and that is to prove the illegality of importing foreign band parts. This will do away with the wholesale shipments of band parts by the American Orchestral Service clubs.

All this has been brought about by the tragic conditions prevailing in the music business over here, with the publishers feeling the only way of getting some revenue from the chances they take in buying foreign songs is to have them plugged when they are ready for it.

British Broadcasting Corporation, in its usual English way, is not concerning itself about the attitude of the publishers, not having the foresight to realize that if it kills the music business it may, at the same time, kill band recording, which is one of the most important factors of the air.

A Pumper's Hope

Tacoma, June 19.

Organist at Ellensberg theatre, near here, plays pipes at shows continuously and does not get enough to pay his car fare, but borrows enough for hamburgers.

Young man, out of work, says he is learning to play the pipe organ for big money later and thinks the practice will help for the job to come.

TOO MANY CAFES DIVVY CHICAGO PATRONAGE

Chicago, June

Closing of the Vanity Fair cafe on the north side last week was further evidence that the nite life of Chicago outside the fair grounds cannot be regarded as encouraging. While other closings will follow if business continues what it's been, managers await the July 4th holiday season as the clincher either way.

As reported last week, the beer gardens in the exposition itself are jammed but the regular nite spots elsewhere with a few exceptions are doing poorly. Vincent Lopez is reported working on notice in the Congress Hotel.

Cafes and hotels have spent liberally in preparing to entertain the exposition throngs. Stevens, Auditorium, Palmer House, Drake, and Lasalle hotels are, in fact, completely out of character right now. Their hotcha stance has no precedent. Most of these hotels and cafes have another big item of expense in the competitive advertising sprees going on between them in the five Chicago dailies.

Census on Crowds

As regards World's Fair attendance, there's no doubt that advance estimates were greatly exaggerated so far as the first month is concerned. Expo itself was talking 300,000 daily attendance before opening but has scarcely gone over 100,000 daily more than a few times. July, of course, is expected to alter that on the big side.

Cheaper and fewer headliners, cheaper and less renowned orchestras are expected to be the first direct result of the present mental outlook.

Malin Claims Burtell Licensed in New York

Hollywood, June 19.

Jack Burtell, New York agent, has no 10 percenter's license for California and is also alleged not to have a New York license either, according to the amended answer filed by Jean Malin, defendant in a suit by Burtell through an assignee for $1,300 in commissions. Zagon & Aaron are attorneys for the defendant.

Burtell claims to have obtained Malin his job with the Club New Yorker, now closed, and is asserted to have received no agent's commission.

Chief claim of Zagon & Aaron is that Burtell has no authority to collect commissions in California because he has no office here.

Billies for Beer Pix

Hollywood, June 19.

Billy Glibert and Billy Bletcher have been paired for a series of six musical shorts to be produced by Hal Roach against a beer garden background.

Gilbert previously in the 'Taxi' series.

SYNCHRONIZED SHOOTING

Musician Had a Toothache, So Tries Suicide with Thunder

Lancaster, Pa., June 19.

'Smiling Jack' Hopkins, 22, musician, stood on the sidewalk and waited for a clap of thunder. When it came, Hopkins fell. He had synchronized the thunder and the firing of a bullet into his chest. The slug came out under the left arm, wound being serious.

'I had a toothache and couldn't get rid of it,' explained Hopkins at the hospital. He will recover.

Inside Stuff—Music

Don Pedro, Chicago orchestra leader, was not involved with the musicians' union in that city. Reports around the Loop that he was included among a large group of leaders and players then on the carpet evidently arose from a ruling in favor of another band in which Pedro was imply an innocent bystander.

It appears that Jimmy Petrillo was personally a witness to a verbal contract between a World's Fair concessionaire and another band. Later the concessionaire forgot the verbal promise and hired Pedro, who played a week before the squawk by the first bandsman resulted in a ruling in his favor which automatically eliminated Pedro. Although technically yanked off the job he was playing, there never was any charge against Pedro.

Ban put on Joe Haymes a year ago by the New York musicians' union, which prevented him from doing any recording was officially lifted June 1. Next day Haynes and his unit were in the Columbia Phonograph laboratories turning out their month's quota. Penalty had been imposed by the local for an alleged scale volation in connection with recording.

Combination that Leo Reisman is using at the Congress, Chicago, is made up entirely of members of the Chicago local. Only other person besides himself that Reisman brought out from New York was Carl Smith, his arranger. Holding down another room in the same Boule Mich hostelry is Vincent Lopez.

Jerry Cargill's Junior League circuit is keeping at least one agent going. Cargill has long had an in with the sundry Jr. Leagues all over the country and Bill Marlatt has been his stager for the social shows.

Cargill is now trying to get John Murray Anderson to put on the swank Newport frolic.

RED TOPS' ACCIDENT

Burlington, Vt., June 19.

An automobile accident forced the Red Tops, girl band, to cancel bookings here and in other sections of the State.

Details of crash were not given in telegram to manager of local ballroom, which stated several of the girls had been seriously injured.

Pan's Newly Formed Booking Corp. Has No Theatres So Far to Book

Alexander Pantages hasn't any theatres to book as yet, but he is organizing a New York booking office in hopes of getting some. Pan applied last week for incorporation papers in New York for the Pantages Booking Offices, Ltd., in which he'll be an officer, along with Arthur Fisher and George Hamid.

The home offices will be in Hamid's present quarters in the Bond building. Fisher will move in and bring his indie vaude book with him.

The six former Pantages theatres in the far west which Pan may regain are still in receivership and the financial situation remains the same, he says. States he can get them whenever wanted. So does RKO, whose treasurer, Herman Zohbel, is the receiver. In RKO's opinion the theatres, with the exception of the Salt Lake house, are worthless. There is also a matter of $500,000, obtained by Pan from the Security National Bank and for which Pan put up his interest in the six RKO houses as collateral. But Pan says that angle isn't bothering him.

Just getting the theatres back wouldn't be sufficient. Pan declares Obligations that go with the theatres would have to be straightened out before anybody, including himself, would care to have them.

Pan is staying at the St. Moritz with his son, Rodney Pantages. They'll be in New York for two or three more weeks.

He'll have branch offices in Los Angeles, Boston and London, said Pan.

WITH NO OPPOSITION ROSE AGAIN ARA PRES.

Maurie Rose was re-elected president of the RKO agents' association (ARA) Friday (16). No one else wanted to run for the office.

Marty Forkins had about agreed earlier in the week, but changed his mind after a tearful request from Rose, who said he wanted to keep the no-pay position.

Other officers elected were Arthur Blondell, who replaces Alex Gerber as v. p.; Eddie Keller, treas.; N. E. Manwaring, sec.; board of arbitration, Marty Forkins, Hugo Morris, Tommy Fitzpatrick, Charlie Maddock and Larry Puck. Harry Romm off the board.

Re-election was ordered held by the booking office for the purpose of ridding the ARA of its former political background.

Reducing Weeks

More RKO vaude closing, all of which are expected to cut the circuit's total playing time to one or two weeks over the summer, will occur within the next couple of weeks, when Albany and Providence go straight pictures.

Two eastern closings will trim the book to about five weeks.

Harry Jolson's Club

Los Angeles,

Harry Jolson's gone back to cafe warbling, in an attempt to revive the San Bernardino (Cal.) Country Club. Place has been renamed Jolson's Rendezvous and opens June 21.

With Ed Rees and band furnishing the music, the warbler announces that he will sing as only a Jolson can sing.

Musical Surge To Hollywood; Agents Skeptic

About 300 legit, music and vaudeville people have that Hollywood yen again as a result of the expected landslide revival of musical film producing. Chances are against them landing. Picture agents in New York are being swamped once again by actors whom they haven't seen for over two years, or since the last musical film cycle faded.

In addition to actors the Hollywood steam-up is having its effect on songwriters and dance stagers. Odds against them are even higher than those against the actor, for Hollywood has almost enough composers and hoof directors to go around without importing many or any from the east.

The New York agents don't believe Hollywood's rush toward musicals, now mostly in-the-talk stage, will ever develop into the boom it may seem to some people 3,000 miles away. The agents say they'll be surprised if a dozen musicals, major and indie, result, and meanwhile are telling the hopeful actors not to pack their trunks too soon.

Austin's Floor Hit

New Orleans, June 19.

'Broadway Rhapsody,' Gene Austin's variety road show, which came into the Suburban Gardens here for four weeks, is being held over for four more, with the cafe holding an option for balance of the summer.

This is the troupe's first floor show stand, following an unbroken string of theatre one-niters through the south since Thanksgiving.

N. O. Orph, All Pix

New Orleans, June 19.

Orpheum, playing vaudeville for 30 years, finally goes straight pictures in two weeks. Admission drops to 25-35.

Agents Working

Rather than sit back and wait for something to happen, with chances that nothing will, some of the RKO agents are fighting the doorstep wolf with sidelines.

Among those trying something else till things improve are Aaron Kessler, selling cigars, and Ray Hodgdon, selling cheese.

Other agents are doubling as extras at Warners' Brooklyn studio.

WEEK-END INVITE ADDS AND BRING THE BANJO

Latest thing in the life-of-the-party biz is a traveling show booked to play week stands at the eastern summer resorts and camps. Doyle and Donnelly, standard vaude team, are organizing the troupe, with about eight weeks set.

Up to now the social directing for eastern heat dodgers has been on a stationary basis with the resort owners taking an entertainment staff for the whole season. Only variation has been in the use of 'guest stars.'

The 'guest star' angle is down for a bigger play this summer than in the past also. Actors with the steady jobs are asking their actor-friends up for week ends with all expenses paid. It's a nice week end vacash on the cuff—but don't forget to bring your banjo.

Peabody, M.C., Indef for Returned Stage Shows

San Francisco, June 19.

Return of presentations to Fox El Capitan on June 23 will see Eddie Peabody in indefinitely as m. c., heading a show produced by Peggy O'Neill with 16 girls.

Deal is now on for the banjo maestro to do his Wednesday night broadcast via NBC for Safeway Stores from the El Cap stage, provided F-WC will pay the line charges.

Matt S. Vidaver has the publicity dept.

Colored Legit Cut Down

Parts of 'Run, Little Chillun',' colored legit show which closed at the Lyric, New York, Saturday (17), may go into the Paramount, New York, week of July 7 as a unit.

Eddie Meyers is representing the show for the producer, William Rockmore.

Par wants the singing chorus and a boiled down version of the legit portion. Deal reported as on a basis of $4,000 straight salary for the troupe, latter to do the entire stage show that week.

Harpists Team

The only two harp singles in vaude, finding the going tough alone, have teamed. They are Roxy LaRocca and George Lyons.

Neither is a harp, but both play 'em.

6 NVA San Patients Dismissed at Saranac—Alleged Out Because of Signing Recent Removal Petition

patients were discharged from the NVA Sanitorium at Saranac Lake, N. Y., over the week end, two on preferred charges and four because they had been pronounced cured, according to William V. Lee, who said he was speaking for the NVA Fund board of directors.

Dismissed patients are Betty Huntington, Miss Frisco DeVere, Lillian Morgan, Leonard Crowley, John Dempsey and John Louden. They were among the eight signers of the recent NVA patients' petition requesting the removal of Mrs. Katherine Murphy, the superintendent. Petition was signed by 36 of the 60 San patients.

Miss DeVere was discharged because she was 'dissatisfied with the NVA Sanitorium and the manner in which it is operated,' said Lee. Miss Morgan's dismissal was a disciplinary measure for leaving the San for a trip without permission, it is alleged.

Crowley, Dempsey, Louden and Miss Huntington had been in Saranac for from three years to six months and were okayed as to health. That they were discharged concurrent with the agitation over Mrs. Murphy and her alleged unfair treatment to patients, on which charges the lady superintendent was upheld by the NVA board, was described by Lee as a 'coincidence.'

Two Left

Petition's remaining two signers, Thomas Vicks and Ford Raven, have not been censored. They are said to be too ill for removal.

Miss Huntington, dancer, was at the San originally for six months and received a three months' extension. The extended period had not yet expired. Miss DeVere, former showgirl, had been in Saranac since 1930. Miss Morgan, vaudevillian, arrived there in February last.

Crowley, an actor, had been there since 1932. It was his second visit, previously being an NVA patient in '26 and '27.' Louden, also an actor, arrived at Saranac in 1929. Dempsey was a stage hand before admitted to the San.

Reports

Reports in New York are that when the petitioning patients heard of the dismissal threats last week they applied to the state health department at Albany for information on whether active T. B. sufferers could be discharged without doctors' consent.' Last account was that they were awaiting an answer.

According to the NVA New York office there are 61 patients left at the Saranac San, minus the six departing patients.

The whole San is said to be greatly stirred up over the developments, with news of the dismissals and disciplinary measures taken having its effect on patients who were not involved in the Murphy dispute as well as those who were. The former regard the discharges as a warning.

Roger Imhof In

Hollywood, June 19.

Roger Imhof was given a termer by Fox and will go into Will Rogers' picture, 'Life's Worth Living'.

Imhof played an Irish comic in 'Paddy the Next Best Thing', his first picture, which earned him the contract.

Guest Stars at Par With Broadcasts By Morros Weekly

In its effort to attract attention to the Paramount, N. Y., Publix is going afield to get name attractions as guest stars on the Monday night broadcasts from the theatre with Boris Morros introducing the talent on the air.

Last night (Monday) Publix arranged for Burns and Allen, Olga Baclanova and Borrah Minevitch as outside names. From the Par stage show were Columbia Glee Club, Paramount orchestra, Emery Deutch and others.

Broadcasts mark Morr ' first experience on the air. Continuity for programs is being written by Jack McInerney.

CHAS. STEWART HELD WHEN CAR KILLS MAN

Knoxville, Tenn., June 19.

Charlie Stewart, of Stewart and Lash, is being held here on a manslaughter charge following the killing of an R. F. C. road worker by a car driven by the vaudeville actor. Stewart and his partner, Harry Lash, Mrs. Lash (Bernice O'Neal-Tishman) and Stewart's brother were en route to New York after playing New Orleans.

A prohibition charge is being lodged against Stewart's brother as a result of police finding two gallons of liquor in the car.

Auto is owned by Irving Yates, New York vaude producer who manages Stewart and Lash. Yates was not in the car and is understood to be in New York.

Sam Tishman Very Sick

Chicago, June 19.

Sam Tishman, former RKO booker, is seriously ill at the Post Graduate Hospital here. He has had one operation and another is necessary. Bladder trouble of a very painful nature has Tishman on his back.

Tishman has been running the Paramount theatre, Wheaton, Illinois.

RADIO'S SENSATION

"Polly Moran scored a sensation during the Vallee Variety Hour (WEAF—8 to 9). The studio audience actually cheered at the conclusion of her act. . . the first time this listener had ever heard such a demonstration during this period."—*Ben Gross, "Daily News."*

"Polly Moran's 'dead-on-the-level,' 'good-fellow' attitude is a relief! She's natural. She's funny. She's not 'smart' acting. She doesn't beg for applause. "If someone doesn't awaken to the grand possibilities of her billing as 'The Female Jimmy Durante,' then I miss my guess! More of Polly Moran, please!"
—*"Knickerbocker Press,"*

"Polly Moran proved one of the most sensational radio personalities ever heard on the Fleishmann Hour, and certainly saved that program for Rudy."
—*"Radio Bulletin."*

"No doubt every sponsor will try and sign Polly Moran for the air after her work on the Fleischmann Hour."
—*Nick Kenny, "Daily Mirror."*

POLLY MORAN

FAMOUS METRO-GOLDWYN-MAYER FILM STAR

Now Appearing Personally

AT THE RKO-ALBEE, BROOKLYN THIS WEEK, JUNE 16

NEXT WEEK, JUNE 24, RKO KEITH'S, BOSTON

OPENS AUGUST 22, PALLADIUM, LONDON

Pictures PHIL BERG HOLLYWOOD, CALIFORNIA

Personal Appearances and Radio JACK CURTIS & CHAS. ALLEN PALACE THEATRE BUILDING, NEW YORK

NEW ACTS

ANNA MAY WONG
Singing
12 Mins.; Full (Special)
Holborn Empire, London.

London, June 6.

Anna May Wong comes here as headline attraction after having played the Embassy, London's swellest nightery for a fortnight.

After being introduced by her pianist, Gordon Whelan, as having starred in films, she opens with a Chinese folk song, done in fair voice.

Oriental 'Hot Mama,' her next offering, seems pointless. Her piece de resistance is an extract from her 'Shanghai Express' character, which was much more effective in the film setting than on the barren stage. Her concluding number, 'Boys will be Gals, and Gals will be Boys,' dressed in pajamas, short black coat and top hat, with the old line about the days 'when pansies were flowers,' looks like inspired by a similar number done here by Glenn Ellyn in vaudeville sometime ago.

Miss Wong, who was well received for her every effort, is reputed to be getting $1,200 per week, which is good money for this house. But why bring her here where the audience is totally unsophisticated instead of the Palladium where she would undoubtedly have attracted more attention? Only reason is star is due for a couple of English films shortly and would not have been available when the Palladium needed her. *Eger.*

ETHEL PARKER and SANDINO (7)
Flash
16 Mins.; Full (Special)
Met, Brooklyn

Long heading dance flashes, formerly as Ethel Parker and Co., Miss Parker here teams with Sandino, and for support carries a girl harmony trio, fem single dancer, and a male pianist. Combined efforts of the septet land for results that will not disappoint the booker of the better-class houses, nor the theatres.

Flash is nicely staged and mounted, looking like real money. It also carries good lighting effects, notably getting something from them on the closing 'Bolero' number in which the team's Spanish double is backgrounded by harmony vocal and instrumental work. This is one of the most effective musical compositions ever written for the use of acts of this kind.

The harmony trio, though impressing, does only one complete number in one, otherwise serving as incidental in bits and for background. Solo numbers also by the juve lead, hoofing his way over hurdles, and the young girl who does a song, topped by an acrobatic dance. She works as a cat, with costume to match, and is quite cute.

Parker and Sandino open and close the act, no one being overworked in this particular flash. Having the talent it does, one would expect the running time to be in excess of 20 minutes. It's nice to find an act of this kind that does not overdo things for a change. Its compactness alone is intriguing. *Char.*

RASSO
Juggling
7 Mins.; Three (Special)
Orpheum, N. Y.

A good little act of its kind and safe to open the average bill. It held down that spot very nicely up here, landing both on novelty and skill.

Rasso is a smooth worker, accomplishing his tricks as neatly as though they were mechanical. The best seems to be the closing bit in 'one' in which he rolls a golf ball along the shafts of two golf clubs held in his hand in a parallel position, with the ball as though glued there in its travel up and down the two clubs. Another is his juggling of a heavy sphere, a real egg and a little bit of something or other so small it's hardly visible. To show the egg's real, he breaks it after doing another stunt in which he tosses the hen fruit into the air and catches it in a frying pan with such lessened impact it won't break.

Juggling of spheres, discs, golf clubs and some balancing otherwise makes up the turn. *Char.*

GINE, DE QUINCEY and LEWI
Comedy Adagio
6 Mins.
Orpheum, N. Y.

Comedy adagio act recently around in the picture houses. An interesting turn, landing on laughs sufficiently to insure good chances anywhere in vaude or picture theatres.

Trio made up of two men and a woman. All are in evening clothes and at the outset it appears their routine is legit. Suddenly the mistakes, mixups, slips and falls occur. They're beautifully timed and worked out. The woman takes it 100% but finishes up looking as fresh as when act opened, hardly getting her hair messed up.

Came in a winner at the Thursday night show. *Char.*

THE PICCOLI MARIONETTES
42 Mins.
Chicago, Chicago

Chicago, June 16.

Most American showmen will probably fight shy instinctively of marionettes, particularly when the price quoted runs upwards to $4,000 weekly. There have been marionettes booked in variety houses, and in some cases they have proved entertaining. Indeed, the favorable results of a less pretentious puppet show at the Chicago theatre some months ago prompted Balaban & Katz to make this booking. In general the American public is not marionette-minded as they are in Europe, and therefore there may be some trouble in selling this entertainment at the asking price.

However, it can be enthusiastically set down that Podrecca's Piccoli is no ordinary marionette dido, or in fact comparable with anything of the same nature seen in these parts heretofore. To begin with, some 24 persons divided between the bridge and the musical pit from which vocal and instrumental synchronization with the figures is accomplished, are employed. Secondly, there are about 12 scenes, all of an elaborate 'production' nature. It is emphatically no Punch and Judy giggle circus, but artistic in the grand manner. Thirdly, 'Piccoli' (little folks) has appeared exclusively up to now in legitimate theatres at legit admissions, and following its recent three-week engagement at the local Erlanger made its debut in the varieties.

There was no question about the attraction engrossing the film audience. Starting slowly, the various interludes built strongly and ended with a wallop. In general the extra large size of the puppets overcome the immense size of the theatre. Hardly six houses in the U. S. A. are larger than B&K's ace, so that element is nicely taken care of.

Tuneful musical score with some interpolated vocalizing, mostly of a comedy nature, helps give the show a gaiety and pace unusual in marionettes. There are some stage waits which may either be eliminated or covered up with experience in the new field. Comedy is stressed throughout and many ingenious sight bits are productive of much merriment.

Victoria Podrecca has endorsement and medals from Mussolini, and this provides exploitation possibilities. B&K avoided the word 'marionette' in the advertising, as the impresario, S. Hurok, did in handling the show on the legit stage. That indicates a wise appreciation of the American public's typical reaction to the connotations of the word.

At the conclusion whole brigade of assistants is trooped out for a bow. That's good showmanship, too, as it conveys to the audience a conception of the magnitude of what may seem to some a comparatively simple undertaking on a specially built stage-within-a-stage. *Land.*

Eddie BRUCE and Lillian Dawson
Comedy and Songs
16 Mins.; One and Full
G.O.H., N. Y.

What this combination of two standard vaude and picture house people needs most of all is work, and plenty of it. At the G.O.H. Saturday matinee the turn looked just out of the rehearsal hall, or maybe only the agent's office, it had so many ragged edges.

The odds that they'll develop into something worthwhile are all with Bruce and Miss Dawson, but meanwhile it will be a question of finding themselves. At this point Bruce is stuck for material and Miss Dawson handicapped by a unfortunate change in coiffure and a costume that's not very enhancing.

Bruce is going to have trouble in too many spots with the full stage bedroom bit, which is plenty rough, so he might as well drop it now and save himself the trouble. It isn't so important, anyway. He's much better out in 'one' with Miss Dawson, where the make business that verges on a wrassle occurs.

This will doubtless become the foundation for the act, with new material built around it. New material, whether they go out and get it or find it by working, is a necessity. Without it this promising team can't fulfill the promise it now holds. *Bige.*

STANLEY and HARRIS TWINS (4)
Dancing, Singing, Piano
13 Mins.; Full (Special)
Orpheum, N. Y.

Miniature flash leaning to dancing but having enough singing and instrumental work to offset for good effect. Closed a five-act bill here strongly and seems well suited for this spot or middle of the bill on the neighborhood route.

Act consists of two sets of twins, two boys and two girls. They open at a brace of pianos, followed by a special song written around the twin idea. Four doubles figure from here on, with the division even. Boys first do a soft shoe number, later a song and dance. They do better with their feet than their voices.

Fem twinship sticks to dancing alone. They do two acrobatic precision numbers, standing out and above their associates in both. The precision is remarkably faithful. All work in the windup.

Costuming and mounting of the act in good taste. On appearances both sets of twins have nothing to worry about. *Char.*

HAROLD WRIGHT and ROXY MALE CHORUS (12)
Singing
16 Mins. Full (Special)
Orpheum, N. Y.

Novelty in the presentation largely makes this a worthwhile turn. While not a heavyweight, in the average neighborhood there should be no complaint. Audience up here Thursday night, despite brutally hot weather for any interest, voted Wright and his male chorus a pretty good okay.

Man as the grim reaper stands in the pit and goes back to 'Auld Lang Syne,' which chorus does, then going to later numbers, each with a short spiel of some kind. There's a number of the 1900 days, another of 1908 and finally down to the present, with a torch song, very well done by one of the two women carried, standing out.

Solo of 'My Hero' by the other unbilled songstress, also rates consideration, but the numbers of Wright and his chorus nothing especial though suiting.

Chorus of eight men on from the beginning to the end, standing in a straight line. *Char.*

Mack PEPPER and Co. (4)
Dance Flash
15 Mins.; Full
G.O.H., N. Y.

Mack Pepper is a dancer who's apparently trying to get out of the strictly dancing class through talking and m.c.'ing an abbreviated girl act, but stale material and a strong-arm style are not very helpful at this stage of the game. He's surrounded by four girls who work in line and alone. The act possesses little talent and can't go far.

Only production attempt is the opening, in which the girls talk an introductory song through slits in the traveler. The lyrics weren't distinguishable in the second row of this house. After stepping out as a line in back of Pepper, and to dispel all doubts that Pepper is head man, the girls return individually for their own specialties.

The girls are toe tapper, cooch dancer, toe strutter and buck dancer, respectively. All medjoore, though satisfactory on looks. The coocher was swell for the house full of kids at the G.O.H. Saturday afternoon.

Pepper's big contribution naturallyfalls under the finale. It's a military buck, comprising a series of routine steps. *Bige.*

$2,100 SALARY BALANCE CLAIMED OF RKO BY ACT

Suit for $2,100 in vaudeville salaries allegedly owed by RKO was filed in New York last week by Olsen and Johnson. They claim they were paid off short on the 25-week blanket contract recently completed.

Olsen and Johnson's contract, among the many which the booking office had considerable difficulty in finding enough theatres to make good on, gave the team $6,000 for one-third of the time and $5,750 for the remainder.

They played all the dates, but claim the $2,100 for cuts taken and which, they contend, were to have been paid off by allocation.

Gene Dennis' Percentage

Gene Dennis opens at Flushing, L. I., this week and follows at the Madison and Coliseum as the first stage attraction to play these RKO New York theatres this year. They all went straight pictures early last season.

Miss Dennis will stay a full week at each house on percentage. Dates were set for her by Miles Ingalls. Following the Dennis booking the three houses revert to films only.

Bouncer from Newport

'Melody Fiends,' dancing act, has filed a bad check complaint at the Y. M. A. against RKO's Boston office and the Colonial theatre, Newport, R. I.

Act claims it was paid off with a bouncer signed by the Newport manager, John Farrell, for a date booked through the RKO office.

Trying Painless Way for Agents

One Office Rep at Time in Limited Space of RKO Bookers

A rule limiting each franchised agency to one representative at a time the RKO booking office went into effect this week. It means about 65 agents top in the booking office at any time, although the several agents operating under each franchise can alternate.

This painless surgery to relieve the space congestion in the booking office's new telephone booth location on the 11th floor of the RKO building was decided on by Arthur Willi and Bill Howard as a temporary measure. It may be followed by a reduction in number of franchises held by the present 65 office heads. All in all, including associates, there are about 100 agents entitled to do business on the RKO floor. The current average income is about $10 per man.

Howard and Willi say they don't want to cut unless necessary and will wait until seeing how the one-man arrangement works out in the crowded quarters.

ARTHUR TRYING

May Do Some Summer Stage Booking If—

Harry Arthur will send out a stage feeler over his New England straight picture time to sound out possibilities for the summer. First to go out is Lanny Ross, radio single, set through Phil Bloom for four weeks, commencing this week with a three-day stand at the Capitol, Hartford.

Whether the Arthur houses will be opened up to stage returns depends largely on reaction from the Ross feeler. No regular vaude policy is in mind. Arthur figures on routing single attractions in the film theatres if Ross gets over.

Blumberg's Unit Show

A unit show on percentage, comprising Jack Benny, Frances Williams, Jans and Whalen and an opening and No. 2 act, opens June 30 at the Palace, Chicago, for eight weeks in the RKO western theatres operated by Nate Blumberg.

Blumberg set the deal in New York yesterday (Monday) with Lyons & Lyons, which organized the unit.

Date will be on a straight 50-50 basis between the show and theatre all over.

ALWAYS WORKING
'WHITEY ROBERTS'
Week Commencing
June 21, Golden Gate Theatre, Frisco
June 30, Hillstreet Theatre, L. A.

EXTRA!!
Booked For Two Weeks
Played For Nine Months
IN ALL LEADING THEATRES AND CABARETS OF
ENGLAND — IRELAND — SCOTLAND — DENMARK
(Copenhagen) — NORWAY (Oslo) — SWEDEN (Malmo)
Triumphant European Engagement of
AL AND RAY SAMUELS
Booked for Return European Engagements for September and October, 1933
NOW ENROUTE TO CALIFORNIA VIA CHICAGO
Direction WM. MORRIS AGENCY, Inc.
RKO—JACOBS & OZ EUROPEAN—CHAS. TUCKER, LONDON

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

Variety Bills

NEXT WEEK (June 22)
THIS WEEK (June 15)

Numerals in connection with bills below ind.cate opening day of show. whether full or split week

RKO

NEW YORK CITY
Palace (24)
Venita Gould
(Others to fill)
(17)
Violet Ray & N
Forsythe B'm'n & F
Edgar Bergen Co
Medley & Dupree
Adelaide Hall Co
Academy
1st half (24-27)
Jim Wong Tr
Bill Telask Co
Hot Harlem
(Two to fill)
2d half (28-30)
3 Lordens
Arren & Broderick
Donald Novis
Joe Phillips Co
Jack Shea Orch
2d half (21-23)
N T G Rev
Brems Fitz Co
BROOKLYN
Albee (24)
Bob Hope
Chester Fredricks
William Demarest
Don Lee & Trudina
NEWARK
State (23)
Martin & Martin
Gale & Carson
Countess Albani
Jans & Whalen
Bryant Raines & Y
NEW ORLEANS
State (23)
Chappelle & C'rlton
Eddie O'Rourke Co
Geo Niblo Co
Senator Murphy
Shuron-DeVries Co
HEMPSTEAD
Rivoli
1st half (24-27)
Arthur LeFleur
Roy Lee & Dunn
Tonas McNally
Milo
1st half (17-20)
Kluting's Co
Jimmy Lyons
Pearce & Collins
Harry Savoy
Bonny Co
KANSAS CITY
Mainstreet (24)
Cab Calloway Co
MADISON
Keith's
2d half (21-23)
Thurston
NEWARK
Proctor's (23)
Dean & Meyers
Fred Zimbalist
Angus & Searle
Nell Kelly
Lester Cole Co
(16)
Diaz & Powers
PALISADES PARK
Loew's (23)
Diaz & Powers
Marie Mang Co
Geo Everett
(Two to fill)
PROVIDENCE
Loew's (23)
France & LaPell
Ruth Ford
Pease & Nelson
Rox Weber
3 Sailors
WASHINGTON
Fox (23)
C & J Preisser
Vic Oliver
Stoopnagel & Budd
Art Landry Orch

WARNER

ELIZABETH
Ritz
1st half (23-26)
Jay Mills Co
Dave Harris Co
B'way vs Holly'd
2d half (27-29)
Tyler Mason
Hall & Dennison
Matzone & Keene R
2d half (2-22)
Little Show '33
PHILADELPHIA
Earle (23)
Allen Stanley
D & E Barstow
Al Trahan
(One to fill)
(16)
3 White Flashes
Johnny Hyman
Chas 'Slim' Tumblin
A Friedland's Rev
WASHINGTON
Earle (23)
4 Hearts
3 Swifts
Keller Sis & Lynch
Walter O'Keefe
(16)
D & E Barstow
Walter Walters
Stewart Sis
Mitchell & Durant
Harry Pollard

STEEL PI , ATLANTIC CITY
All This Summer
PAUL and NINO GHEZZI
Now on Their
87TH WEEK
For LEDDY & SMITH

Fanchon & Marco

Friedland Rev
(Two to fill)
(17)
Shan Tung Tr
Benny Ross
Polly Moran
Diamond Boys
Miles & Kover Rev
ALBANY
Palace
1st half (23-26)
3 Lordens
Kessler Baxter & D
Pickens Sis
George Givot
2d half (27-29)
Carl Freed Co
2d half (20-22)
DeCharlo Japs
John Fogarty
O'Donnell & Blair
F Radcliffe & R
Parker & Sandino
Leo Carrillo
Earl Jack & Betty
BOSTON
Keith's (17)
5 De Cardos
Carl Shaw
Collete Lyons
Barney Rapp Orch
3 Beverly Sis
CEDAR RAPIDS
Keith's (17)
Marcus Rev
Lee Port & Dotty
Ann Pritchard Co
Al Verdi Co
Red Donohue & U
Jack Arthur
Hilton & Garon
5 Elgins
NEW ORLEANS
Orpheum (22)
George McQueen
Brent & Fox
Karre Noyes & LeB
(Two to fill)
(15)
Dave Apollon Co
OMAHA
Keith's (17)
Cab Calloway Bd
PROVIDENCE
Albee (24)
Connie's Co
(17)
Carl Freed Co
Hall & Dennison
ST. PAUL
Keith's (24)
Marcus Rev
1st half (17-20)
Thurston
TORONTO
Imperial (23)
Aussie & Czeck
4 Franks
Walter Dare Wahl
Kitty Doner
NEW YORK CITY
Roxy (16)
Berry Bros
Edwin George
Dolores Andre & D
(Two to fill)
BROOKLYN
Fox (16)
Gaudsmith Bros
Sizzlers
Armando & Lolita
(Two to fill)
ATLANTA
Fox (16)
Demarest & Sibley
4 Queens
(Three to fill)
BOSTON
Metropolitan (16)
Irene Franklin
Renoff & Renova
Pops & Louie
INDIANAPOLIS
Lyric (16)
Jerome Mann
Lamberti
Seed & London
Prosper & Maret
LOUISVILLE
Rialto (16)
Ted Claire
Pablo
Jack Randall
T & A Waldman
Smith, Strong & L
PHILADELPHIA
Fox (16)
Adler & Bradford
2 Daveys
Steve Evans
(Two to fill)
ST. LOUIS
Fox (16)
Dault & La Marr
Kanazawa Japs
(Three to fill)

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Louis Shurr, Marion Drew

London

Week June 19

CHICAGO
Palace (23)
Harris 2 & L
Bert Walton
Smith & Dale
Mario & Lazarin
Nan Halperin
Rolma's Orch
(16)
Don Lee & T
J & J McKenna
Kitty Doner
Stan Kavanaugh
Lulu McConnell Co
Aunt Jemima
Ben Blue Co
Russian Art Circus
Herman Timberg
(16)
Donatella Bros Co
Bert Walton
Pickens Sis
Buck & Bubbles
June Purians Co
TRENTON
Capitol
1st half (17-20)
6 Buccaneers
Wm Ebbs
Barney Grant Co
Rosette & Luttman
2d half (21-23)
Zelaya
(Three to fill)
Canterbury M. H.
1st half (19-21)
Morris & Cowley
Delfront & Toko
2d half (22-24)
Fisher & Arlani
Giovanni
Dominion
Phil Martel Bd
Clapham & Dwyer
Graham Fayn
E & D Waters
Rale da Costa
Kit Kat Rest.
Hutch
Palladium
Duke Ellington Bd
Billy Wells
4 Fays
Edwin Styles
D Wakefield Co
FINSBURY PARK
Empire
Gracie Fields
Fred, Phyllis & A
Collinson & Dean
Fields & Rossini
3 Rascals
Joe Adami
Metro & Goldwyn
Ayr & Leslie
Dollnoffs & Rayas
HAMMERSMITH
Palace
Beam's 24 Babes
Peggy Bayfield
HOLBORN
Empire
Naughton & Gold
Nervo & Knox
Eddie Gray
2 Emeralds
Bower & Rutherf'rd
Karina
Sherman Fisher Gls
Bulgar 4
ISLINGTON
Blue Hall
1st half (19-21)
Fisher & Arini
Giovani
2d half (22-24)
Morris & Cowley
Delfont & Toko
LEWISHAM
Palace
Olive Jenkins
John Myrddin
STREATHAM
Palace
John Myrddin

Loew

NEW YORK CITY
Capitol (23)
Peter Higgins
3 Comedies
Hackett & Carthay
Pat Rooney & Jr
Kate Rooney
Keith Clark
Boulevard
1st half (23-26)
DeLong Sis
Hiers & Pritchard
Abe Reynolds Co
Bob Hall
J & B Willing Rev
2d half (27-29)
Larimer & Hudson
Fay Hollander & F
Tucker & Smith
Doc Baker Co
(One to fill)
Orpheum
1st half (23-26)
Larimer & Hudson
Morgan & Stone
O'Neill & Manners
Lovejoy Dancers
Yorke & King
2d half (27-29)
4 Trojans
Delivery Boys
Nord & Jeannie
Dennis White Co
Bob Murphy
Paradise (23)
Miacahua
Buster Shaver Co
Edwin C Hill
Benny Rubin
Samuels Bros Rev
State (26)
Burns W & A
3 Calif Red Heads
Joe May & Dotty
Street Singer
Runaway 4
Lennie Hayton Or
Jean Sargent
Red McKenzie
BROOKLYN
Gates Ave.
1st half (23-26)
Rhapsody in Dance
4 Radio Aces
Frances & Wally
Bob Murphy
5 Jansleys
2d half (27-29)
DeLong Sis
Robbins Sis
LePaul
Art Frank
J & B Willing Rev
Metropolitan (23)
Gruber's Oddities
Tito Guizar
Stratford & M'y'by
Shaw & Lee
Lee 2 Co
Valencia (23)
Alf Loyal's Co
Cookie Bowers
Roscoe Ates
Ross & Edwards
Harriett Hector Co
BALTIMORE
Century (23)
Paul Remos Co
Sybilla Bowhan
Wally Sharples Co
Barry & Whitledge
Notre Dame Glee C
BOSTON
Orpheum (23)
Mack & LaRue
Frank Donia Co
Herbert Faye Co
Collins & Peterson
Kitchen Pirates
JERSEY CITY
Loew's (23)
Dorothy Co
George Prentice
Raising Junior
Gus Van
Grent Huber
MONTREAL
Loew's (23)
Ora Co
Vincent O'Donnell

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeFerbault
L' Apache Orch
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Stone & Vernon
Hermanos Bros
Caperton & Biddle
Tito Coral
Lalanda
Barry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Cas
Pancho Orch
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner
Norman Astwood
4 Flash Devils
Mecodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Chico's
Duran & Moreno
Lorenzo Herrera
El Garron
B B 3
Maxwell
Otto Maide
Kenny & Lewis
Bernice Poe
Buddy Wagner Or
Embassy Club
Henry King Orch
Goday's Bd
Helen Morgan
Jane Vance
H'lyw'd R'staurant
Collette Sis
Frank Hazard
Blanche Bow
Marquerite & Leroy
Chas Chase Or
Hotel Lexington
Ernie Holst Orc
Hotel Montclair
Charley Eckels Or
Hotel New Yorker
Don Bestor Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Reggy Child's Orc
King's Terrace
Al Shayne
Rita Rinaud
Edith Murray
Gwen Milne
Gladys Bentley
Marden's Riviera
Joey Ray
3 Ritz Bros
Martha Raye
Frances Hunt
Emil Coleman Orc
Nut Club
F & M Britton Bd
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Rachel Carlez
Bert Lown Orc
Royal Box
Gloria Grofton
Loretta Sayres
Nightingales
Polly Walters
Ben Glaser Orch
Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarich
Barra Eirs
Misha Usanoff
Simplon Club
Yacht Club Boys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
The Tavern
Eddie Jackson
Jack Murray Orc
Vanity Fair
Mickey Alpert
Dorothy Justin
John Donahue
3 Bachelors
Gertrude Niesen
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Beach View
Rolando & Verditta
Chessen Twins
Ritzie Ramblers
Maurie Moret Orch
Bismarck
Verne Buck
Ruth Pryor
Kerenoff
Doris Lenihan
MacLean Sis
Vaughn Sis
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clausi
E Hoffman Orch
Chez Paree
Harry Richman
Collette Sis
4 Alice Sis
Rose Deering
Florence & Alvarez
Doris Robbins
Ben Pollack Orch
Club DeWitt
Benny Strong
Marge & Marie
Al Mandel's Orch
Club Royale
Joe Frisco
Jack Waldron
Nancy Kelly
Nellie Nelson
Mickey Mac
Bennett & Green
Bernice Marshall
Killap & Dunree
Blanche & Elliott
Yvonne Morrow
Eddie Court Ens
Club Leisure
Jean & Della
Desoree Alexander
Lawrence & Walls
Irene Wilson Orch
Club Shallmar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lasing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Ben Bernie
Buddy Rogers
Congress Hotel (Joe Urban Room)
Vincent Lopez
Leo Reisman
Robert Royce
Congress Hotel (Hawaiian Room)
Robert Royce
3 Debs
Ben Jerome
Sis & Bud Roberts
Jimmy Hadrcas
Leo Reisman Orch
Club Alabam
Evelyn Nesbit
Don Bestor Orc
Club Lido
Eliz Kelly
Gaincs & Bell
Jimmie Noonan Orc
Club Masque
Al Garbell
Art West
Billy Russell
Buddy Beryl
Edna Leonard
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll
Hotel Harding (The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phyllis Rae
Eddie Meakins Orc
Hangar (Hotel LaSalle)
Chas. Kaley
Szita & Annis
Helen O'Shea
Pauline Boteau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9
G & F Durand
Frankie & Johnnie
Billy Brennen
Jean & Bob LeMar
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Metropole Hotel (Empire Room)
Lolo Bartram
The Intern'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sherman
Art Buckley
Phyllis Dale
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg (World's Fair)
E Kratzinger Orch
Heidelberg Male 5
Roy Dietrich
Herr Louie
Hungry Five Bd
Pabst Casino (World's Fair)
Ben Bernie
Buddy Rogers
Tom Gerun
Carter Fashion Sho
Dale & Summers
Buddy Howe
Brody & Delevan
3 Thrillers
Bee Hee & Rubyiatt
Pabellon Espanol (World's Fair)
Garcia's R'l S'h Bd
Palmer House
Veloz & Yolonda
Sally Sweet
Mildred Ocen
Lorraine Santachi
Josephine Buckley
Abbot Dancers
Richard Cole Orch
Paul Cadieux
Richard Bennett
Paramount
Nan Blackstone
Billy Carr
Auricle Craven
Sid Lang Orch
Playground
Bernie Green
Al Trace Orch
Sky High Club
Junior Small
Edwina Mershon
Francesca Mally
Morgan & Lowe
Leo Wolf Orch
Terrace Gardens
Lulu Bates
Lorna Ruth
Connie Bee
Roy Rita & Roule
Lamberts Ballet
Don Irwin Orch
Victor Vienna (World's Fair)
Eddie Sheasby Orc
Via Lago
Jackie Hamlin
Echo Sherman
Stefano & Serena
Ribaudo
Carrol Cook
Al Handler Bd
100 Club
Abi
Ethel Norris
Yvonne Morrow
Joe Lewis
Earl Rickard
Dan Alvin Orch
225 Club
Sophie Tucker
The Scibys
Mildred Tolle
Sunny O'Dea
G & C Herbert
Jules Stein Orch

Picture Theatres

NEW YORK CITY
Paramount (16)
(2d week)
Louis Katzman
Shaw & Lee
Col U Glee Club
Steve Evans
'Jennie Gerhardt'
Roxy (16)
The Sizzlers
T & B Wonder
Marty May Co
Gaudsmith Bros
Armando & Lolita
Robbins Fam
Dave Schooler
'Strange People'
BALTIMORE
Hippodrome (16)
Ralph Kirbery
Andre Duval Co
Berry Bros
T & B Walters
'Melody Cruise'
CHICAGO
Chicago (16)
'The Piccoli'
George Givot
'Jennie Gerhardt'
DETROIT
Fox (16)
W & E Howard
'Bondage'

Salary Setting Not Forgotten

But Four Variety Circuits Operating Differently Now in Bookings

STATE-LAKE LATE JULY

Aaron Jones Prefers to Wait Before ing Big House

Chicago, June 19.

Jones, Linick and Schaeffer will not open the big State-Lake until late July. Policy has not been settled although vaudfilm is possible.

Regardless of the World's Fair crowds, Aaron Jones figures July is still July and an inauspicious time for launching theatrical enterprises. Johnny Jones will probably manage the State-Lake when opening.

Aaron Jones, Sr., left for New York Thursday (15). He will return this week.

F-M BACK IN F-WC HOUSES ON COAST

Los Angeles, June 19.

Fanchon & Marco are again booking Southern California Fox West Coast houses, after out for several months. First to take F&M shows is the Arlington, Santa Barbara, where line girls from the Manchester (nabe here) will alternate weekly.

Straight vaude bills booked by F&M, go into the F-WC houses in Fresno and Bakersfield, with possibility of unit shows going to the Balboa, San Diego, using the stage shows for three days, over the weekend.

Members of the four-circuit variety salary and booking committee have been soft-pedalling all decisions for the past week, or since James A. Horton, of the Federal Trades Commission, started asking questions. According to one circuit exec, the participants in salary setting agreement at recent meetings have been permitting each other to break all the rules.

Whether the circuits have decided to let the agreement die without publicity or to wait out the cloud of possible investigation isn't known. Meanwhile the bookers, relieved for the time being of agreement obligations, are doing just about as they please with their own ills.

That the questions asked by Horton were confined to the Venita Gould case, and that Horton dropped the matter upon returning to Washington and when failing to secure any direct information, has not lessened the chances of further questioning, the booking heads are reported to understand.

Immediately following the Horton incident Miss Gould was flooded with more booking than she could handle on all four circuits.

China Showman at Expo Booking Acts For Asia

Chicago, June 19.

France Rice Reed, manager of the Nankin theatre, Shanghai, China, is here as representative of the Chinese government with an all-Chinese troupe of 11 performers now appearing in the Chinese theatre at the World's Fair.

While in the United States Reed will line up some American turns for dates in the Orient. Acts with extensive repertory and wardrobe are the only types suited, Reed declares.

Reed, a former circus performer, is a veteran vaudevilleian, known as one of the LaFrance Brothers.

Blah on Coast

(Continued from page 29)

gan player and a fiddle mixed in, and then playing continuously until 8:30, a part of the best and most profitable radio hours anywhere else of the day or night.

Meanwhile, during the day, the local air gives out as though anyone who wants an audition on radio has only to ask for it. There are some wierd sounds and voices that come over the air on tryouts. You can only wonder who let them in and why there should be any more chambermaids.

All Wrong

The police calls as an alternative probably reveal the whole story of the local radio condition. To hear the police calls once or twice is something of a novelty, but to listen to them continuously in preference to the regular releases merely reveals to what wrong lengths the stations here have descended. In this picture saturated section the film is everything. Although in other parts radio has plunged ahead it seems here that of all entertainment radio still runs last.

If Los Angeles is representative in radio of the Pacific Coast, the entire Slope must be in bad shape for day and night air entertainment. It probably would take months to change over the local stations for a better air show if that could be possible. Seemingly it would entail a reeducation in the disbursement of money for the entertainment and to place the air advertising upon a supporting basis that would not sound like peanuts from the manner in which the air stuff now comes over.

It certainly looks as though radio in and around Los Angeles, whether local or national, is pretty close to an actual fade out.

The Police Calls

An idea of the police calls with but little variation other than when an escaping thief is described or a missing child is wanted, runs like this every few minutes:

'Los Angeles Police Department. Calling car 97—ninety seven. At 420 South Beaver St. See the woman. A disturbance. 420 South Beaver St.'

'Attention, all cars. All cars. A stolen Buick sedan in the sixth column 82—S for sugar 83-54 California license.'

'Calling car 11—eleven. At the 15 hundred block on the Westside Drive. A drunk.'

'That is all.'

The police force of Los Angeles appears to mostly travel in cars.

Poor Niagara

(Continued from page 1)

out of being America's number one honeymoon city.

Time was when newlyweds roamed the streets, mooningly mumbling their undying devotion for each other. They were treated with reverence by the locals who knew that marriage was the city's most lucrative by-product. Everything was done to protect and guide them during the first few days of their lives as a two-for-one combination.

Killed by Sneers

Then came the boogy in the form of stage gags. It became a standard joke that only brides dashed for Niagara following the benediction. It became smart not to visit the Falls during honeymoons. The automobile, hasty marriages, hard times, liquor, working brides, all contributed to the downfall of the city. Even honeymoons lost their popularity during the past decade.

Now Niagara is just a port of entry to Canada. It's still a great manufacturing city where 80% of America's industrial chemicals are manufactured, but the downtown section and the parks skirting the river are listless places where only ordinary and not very numerous tourists roam.

It's a sad day for Niagara, whose faith in marriage has been shaken to its very foundations, a community that feels the American home is in a bad way.

Attempts have been made by spirited citizens to revive the 'honeymoon in Niagara' idea, but without success. The younger generation would rather visit a justice of peace, dash to a hotcha spot for the wedding supper, go to work the next day. It's all very sad for Niagara.

Almost a direct line may be secured upon the bad boys and girls of the town by listening to the police calls. When anything happens it seems the neighbors call up the cops.

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15 YEARS AGO

(*From* VARIETY *and 'Clipper'*)

Irene Franklin and Bert Green and Hunting and Francis made the first overseas unit for the entertainment of the A. E. F.

Columbia burley wheel reported business the past season the best ever.

Announced that 32 musical and dramatic shows had been routed for the fall season. There were 11 musicals and 21 dramas.

Federal Trade commission branded Saenger's New Orleans enterprises as unfair in that competition was stifled One of the first instances.

Roxy, then manager of the Rialto and Rivoli, New York, tried an all-short bill at the Rivoli in an effort to break away from the five reel tradition. So he went back to a feature the following week.

Caruso signed with Paramount for two pics at $100,000 each. Announced that $250,000 would be spent on each feature. Both were made, but only one, 'My Cousin' was released.

Florenz Ziegfeld in a jam with ticket speculators who wanted a return privilege up to 25%. Also asked that the price they paid for the seats be printed on the ducats.

New York theatres alarmed over the rumors that street cars would stop at 10:30 p. m. to conserve coal. Just a rumor.

'Clipper' was crying that the star system was killing the drama. Some 35 years earlier it had complained that combinations instead of stocks were making the slaughter. Always something.

There were 60 stock cos. in operation. All doing well.

50 YEARS AGO

(*From 'Clipper'*)

Lillian Russell bounced out of 'Princess of Trebizonde,' playing at the Casino and was headed for Europe before the management was advised. She had just previously broken a contract with the Boston Museum.

Bella Union, San Francisco, raided for giving an immoral show. Would be hot even in these days.

Dan Rice, the once famous clown, was dropped by Nathan's circus. Clowns were then passing as stars.

Prof. Blatt, who called himself 'the man fish' was recently married and he put his wife into the act. She was billed as 'The Water Lily.'

W. B. Coup dropped out of the permanent circus Brooklyn, known as the Wigwam. Three part show in as many tents.

'Clipper' was complaining that American actors visited Europe only when they had nothing to do, but that European actors came over here only when they had plenty to do.

P. T. Barnum announced he would give no more temperance lectures. Had made occasional appearances, mostly for the publicity.

Actors'Fund had enjoyed a good year. Second annual report showed disbursements of $14,143 and income of $19,124. About 400 cases had been relieved and 24 actors had been returned to their homes.

All Philadelphia amusement places were dark but the Indian Village (circus) and the beer gardens.

'Power of Money' was produced in Chicago. Apparently it was written around some scenery painted for another play, which had flopped in New York. Settings were the same and unusual, including a set in the Mammoth Cave of Kentucky. This play n. s. g. either.

Inside Stuff—Pictures

(Continued from page 16)

atre or screen from each of the individual countries being used for a scene in the picture.

It is Jolson's idea. Scheme is to have Jolson work out a sequence in a cafe scene preceding the blending in of the foreign star scenes in the picture. In this way it is figured that exploitation of the picture in the respective foreign countries will be materially aided, with the star of that country naturally being heavily billed alongside of Jolson.

Fox and Educational may wind up in an out and out merger before the next five years, the period of the present distribution agreement between the two companies, is up. In making this statement Monday (19) E. W. Hammons, president of the short subject company, observed that a consolidation could be brought about by his own recommendation and that of S. R. Kent to the Chase bank.

At the present time, Hammons commented, the method whereby Fox is distributing Educational's product is satisfactory to all parties.

Although approving the continuance of the old Roxy receivership for an additional six months and reappointing Howard Cullman as receiver, Federal Judge Francis Caffey withheld approval until Tuesday (20) of Harry Kosch's application of an additional $10,000 fee as former receiver of the property.

Kosch was the first receiver of the property. He has already received $5,000 in payment of certain fees. The bondholders' group is objecting to handling him any additional payment.

Warners is selling 'Gold Diggers of 1933' on a straight 50-50 basis in the coast territory, only house getting reduction from these terms being Grauman's Chinese in Hollywood, where the rental figure is 25% after a certain (probably impossible) figure.

When Warners sold '42d Street' earlier the season rental figures were considerably below 'Gold Diggers,' largely due to the former being classed as one of their regular 32-33 pix, while 'Gold Diggers' rates as a pre-release for the new season.

Things happened at the Criterion, New York, all of a sudden with a receivership in between. Just before suit started to foreclose a mortgage, with attendant receivership, the big banner Universal had up on 'Be Mine Tonight' burned down.

Then Paramount figured it would avail itself of the space and started to paint a sign for 'College Humor,' coming film at the Paramount. When about half through the receivership occurred and Par gave orders to blacken out as much of the sign as was painted.

Threatened protest to the major producers by coast indies against discrimination on renting sets and people was withheld because of fear that it would injure the smaller producers.

Insistence of M. H. Hoffman, president of the Independent Producers' Association, and Phil Goldstone quieted the members who were in favor of the squawk. Goldstone told the indies that there is a verbal agreement with Universal whereby prices have been lowered for him and other IMPA members.

Bert Adler was in Washington for Walter Futter on assignment from Joe Goldberg, to assist the RKO people in the Capitol in handling the opening of 'India Speaks' at Keith's. In connection with his trip, Aileen Stanley visited the White House to present a portrait of Mrs. Franklin D. Roosevelt as painted by Jules Carrut.

Opening of the film brought some excitement in Washington because the 'Friends of India Society' picketed the house, apparently objecting to the showing and only helping to increase the b.o. that way.

Where Allied Exhibitors (indies) flopped in several efforts to get a national house organ with producer advertising rolling, the idea is now being pursued by units of the organization. First to launch its own paper and solicit the distributors is the Illinois branch of Allied. In addition to a publication wherein distribs can take space from $2.50 to $40 per issue, this unit has set aside a portion of its headquarters in Chicago as a display room for distribs. Floor space for posters and announcement on new product can be obtained at $7 per month and up.

District attorney's office in Los Angeles is now taking less stock than previously in charges of attack and seduction made against picture names. Formerly, a girl could count on big black headlines by pointing an accusing finger at a film star while crying: 'My baby, my baby'.

In the most recent case, attaches of the d.a.'s office gave a 17-year-old girl the rush when she accused a prominent actor of attacking her. Girl admitted that she had been a psychopathic case in a Denver hospital

Warners believe historical parts should be the keynote of Edward G. Robinson's screen work in the future. Currently scheduled for 'Red Meat,' actor will next go into 'Napoleon.'

After Robinson made 'Silver Dollar,' studio got the idea that historical characters were his forte. 'Red Meat' will show Robinson as an American public figure, a meat packer. 'Dollar' and 'Meat' were both written by David Karsner.

The William Hamm, Minneapolis brewer, reported the subject of a kidnap plot for $100,000 ransom, is also well known to northwest showmen. Though the owner of a large beer-making plant in Minneapolis, he has been a theatre owner in Minnesota for many years.

In addition to having a chain of his own, he is the receiver in equity for the Finkelstein & Ruben theatres in that part of the country, one of the subsidiaries of Publix.

Independent producer with a major release is protesting over the sloughing of his last picture by the distribution department. He has told the company heads returns on the pic have been so slow he hasn't finances to go ahead with another feature.

Indie points out that although major company put up 50% of the negative cost and shares 50% in the profit, it has still placed his picture second choice wherever possible to the major's own product.

Small indie producer in Hollywood has his own idea of showing film people there is no under-the-table dealings in his organization. He has a suite of three offices on a main boulevard with each having a large glass window. Anybody passing by, according to the indie's theory, can see what's going on inside, whether he's in or out, to whom he's talking, etc., and thereby have confidence in him and his projects.

Indie went to considerable expense to tear out the walls of the offices.

Decision of the Circuit Court of Appeals on a new effort of minority creditor attorneys for leave of appeal, expected this week, possibly tomorrow, will determine whether the hands of the trustees in Paramount are going to be tied until October or not, except for routine matters. Should the decision be unfavorable to Par, the company's trustees will be unable to undertake a reorganization plan, form a composition of assets or make any major moves aside from routine bankruptcy.

Reissue of 'Whoopee,' by Sam Goldwyn is counted to bring in an extra $400,000 by the producer. He was guaranteed $100,000 return for the picture in England and figures the other three-fourths of his anticipated receipts will come from America and the balance of the European continent.

Eddie Cantor, who has a percentage of the picture figures on this basis, his income will be increased another $30,000 at least.

Visit of George Hearst to Washington recently was to get assurance from the Federal Radio Commission that it would issue licenses for the proposed coast radio chain of his father, William Randolph Hearst.

Publisher is reported to have several stations already lined up on the coast.

Acting head of an eastern studio offers the strongest excuse yet heard for refusing to be interviewed. It is to the effect that if he talked it would have to be about success and that once success was emphasized a lot of competition might sprout up.

Inside Stuff—Legit

Prior to the premiere of 'Shooting Star' at the Selwyn, N. Y. last week, sponsors of the show insisted that the play was not about the late Jeanne Eagels. They claimed the character of Julie Leander might be any actress. An explanation for that attitude might be to ward off the possibility of a law suit, because there is a biography of Miss Eagels and 'Star' parallels the book, even though the writing is original.

Frequent mention is made of the heroine's suspension by Equity. Because she missed performances in 'Rain' at Milwaukee, Miss Eagels was suspended for 18 months. In the play the ban is one year.

In 'Star' the name of Julie's great hit is 'Port O'Call'. Her manager visits her to plead that she takes better care of herself. Julie is contrite, but bitterly complains about her task of speaking the same lines continuously for nearly four years. 'Rain' ran about two years on Broadway and two seasons on the road. Julie, like the late star, is supposed to have a home in Westchester. It was there that Miss Eagels and Ted Coy, the Yale football player, led a brief, stormy married life. Once she bought 1,200 trees and had them planted along the driveway. Play has her complaining that some were missing.

Julie's marriage with a stock company manager early in the play, may or may not parallel Miss Eagel's stage experience. Julie deserts that mate and a child. Some months after Miss Eagel's death, a girl claiming to be her daughter cropped up in St. Louis, but the authenticity of that claim was never cleared.

'Shooting Star', first called 'Star Dust', is presented by Crosby Gaige. Officers in the incorporated production ownership include Kenneth Nash, orignally named as doing the show, Hal Espey and John J. Wildberg, an attorney formerly in the Paramount offices. Nash and Espey are said to represent downtown money.

Stage waits between the 10 different scenes are partly due to Francine Larrimore, playing Julie, being called on to make a costume change for each, make-up requirements also consuming time. Show has 22 men in the crew. That in addition to a 33 person cast makes it costly to operate.

Paramount made an advance bid for the picture rights and deposited something more than $25,000 in escrow. Bidding for the rights is open, however. If another company outbids Par, latter would get its deposit back. In order for the producers to participate in the picture money, they must run the show three weeks on Broadway.

Mady Christians, the German stage and screen actress, attracted attention upon arrival in New York last Thursday. That afternoon she was on the stage of the Royale with John Golden reading the script of 'The Divine Grudge' which the manager will try out with her at the Cape Playhouse, Dennis (Mass.), July 3.

Miss Christians was born in Germany but came here at the age of 12, her father being connected with the Irving Place theatre, which had German stock. She speaks perfect English as the result of schooling here and in England. Her first stage appearance was in a Shubert musical a season or so ago, the show never reaching Broadway. It was then stated Miss Christians was miscast.

The visitor has been classed as an alien member of Equity and as such will be required to pay 5% of her salary. Under the recently adopted Equity regulation she will not qualify as a regular member, regardless of how long she remains on this side.

'Divine Grudge' also has Tamara Geva in the cast. It will be the first speaking part of the dancer.

Several unforeseen laughs cropped up during the second performance of 'The New Dictator,' play around Hitler at the Egan, Los Angeles. One came when the Nazite was proclaimed dictator and immediately placed a Jewish banker under arrest. Curtain fell at that point and a backstage phonograph, supplying between-the-act music, started blaring 'Can't We Talk It Over?'

Second came at the finale, when the Hitler character's tirade carries him into an insane delirium and he falls dead. Same Jewish banker, who has been silently praying for God to strike the dictator down, leans over the dead body and commiserates: 'Poor fellow, he meant well.'

One of the legit men going to the studios on the coast has been making quite a fool of himself since out there. Besides drinking his head off he's fallen in with one of the better known girls, leaving his friends wondering just which option will find him washed up.

In New York the sap got $300 a week on the legit stage and was then no sap. He only got sappy when receiving $700 a week in Hollywood, so sappy, stewed and dame struck that he forgot the girl who had stuck to him in New York.

Howard Benedict, press agent of a number of Broadway shows during the past several seasons, had his appendix out recently. So he fears nothing now. Got himself married last week at the Municipal building (N. Y.) and the next day sailed on a honeymoon with Mexico City the destination.

Mrs. Benedict, nee Oppenheim, is a Baltimorean and her father is in the book business.

Prudence Bonds which took over B. S. Moss' Broadway (N. Y.) under foreclosure last season, proposed to George W. Lederer that he revive his former operetta successes at a dollar top in the house. Deal will probably not go through, as the bond house lost interest when asked to back the shows.

Same concern took over the National from the Shuberts. Plan to turn it into a beer garden, plus revue appears also to have been dropped.

There was a hullabaloo in the Shubert office recently over a trifle. 'Best Sellers' at the Morosco (N. Y.) switched one Saturday matinee back to Thursday and a daily printed the fact prior to the notice being sent out. Whole staff was queried as to how the change became known.

Didn't mean a thing because the show has been faring poorly. But the switch was made at the request of Ernest Truex (co-starred with Peggy Wood), who attended the graduation of his son.

Joseph Maddern feels that comment in the obituary of Winchell Smith in the last issue conveyed the erroneous impression the late playwright lived in a shack on his Conn. estate. He asks that the statement be made that the house had been converted into a sumptuous home.

The grist mill, he adds, operated by Mr. Smith's father, had been dormant for a time and was revived as a hobby.

Bainbridge Elected Minneapolis Mayor, Pledges Liberal Regime

Minneapolis, June 19.

Minneapolis will have a life-long showman, A. G. 'Buzz' Bainbridge, as mayor July 3. By a 10,000 majority he defeated for re-election Mayor W. A. Anderson, who banned 'Crazy Quilt' from playing here two seasons ago and has had the heat under him for this action ever since.

Mayor-Elect Bainbridge already has announced the appointment as his private secretary of George Guise, another showman of long experience. Guise, more recently city editor of the Minneapolis 'Star,' has been a house manager for Pantages, Publix and RKO and for years was city manager of the Miles' theatres in Detroit, Mich.

The 'Crazy Quilt' episode was one of the campaign's major issues and caused. Anderson's own Farmer-Labor party to repudiate him. His unsuccessful opposition to the sale of 3.2 beer also brought him vigorous opposition.

22 Years a Showman

Mayor-elect Bainbridge boasts a world-record of 22 consecutive years of dramatic stock operation here, with only slight interruptions such as service as a lieutenant of artillery in France during the World war. During his long theatrical career he also has been a circus advance man, a press agent, and company manager for legitimate road attractions and a legitimate and de luxe picture theatre house manager.

Bainbridge now is operating his dramatic stock company at the Shubert theatre. His wife, Marie Gale, formerly his leading lady, campaigned for him. The couple have two sons.

During the Shubert season, Bainbridge's theatre banners, heralds and billboard and window paper served the double purpose of advertising his dramatic stock attractions and his mayoralty candidacy. In the primaries he led the entire ticket. He has been very active and prominent in Shriner circles here, being a past potentate of Zurah temple.

When he assumes office 'Buzz' says he's going to loosen things up a bit, silencing wags who have been calling Minneapolis a 9 o'clock town.

'I want the people of Minneapolis and the United States to know that this city from now on is going to be a hospitable city,' said Bainbridge. 'Minneapolis has been closed up tight too long, sending every one home with the curfew.

'I want our young people to have their fun at home. I don't like to see them driving over to St. Paul or other communities for recreation. It's on the trip back home that accidents happen.'

Philly Stock Details Set

Philadelphia, June 19.

Personnel, opening attraction and scale of prices for new stock outfit opening at the Broad have been announced.

Company is known as the Manhattan Players and their first attraction will be 'The Church Mouse,' bowing in today.

Company leads will be Leonard Lord and Gladys Griswald. Ona Munson, mentioned first, understood to have received a bid for a Broadway show and Miss Griswald was substituted. Others include Edna Archer Crawford, Herbert Dobbins, Emily Graham, Franklin Geirge, and Josephine Duvall. Harry McKee is stage manager and William F. Barry will be general manager.

William Brooker is launching the company. Scale will be $1 top at night with 25-35c at the four matinees.

Edgar Wallace Melodrama With James Hall of Pix

Chicago, June 19.

James Hall, film juvenile, who has recovered from his pneumonia siege, may go into 'The Man Who Changed His Name,' Edgar Wallace drama, due to open June 25 at the Illinois. Ralph Kettering producing.

Phillip Lord, Derek Fairman, Edgar Mason, and maybe Fay Bainter, are other prospective members of the cast.

Cemetery Giggles

James W. Elliott, stock specialist and sometime legit producer, has a new venture. It's the promotion of a burial ground in Jersey called 'Restland.'

Elliott, seeking a slogan, called in Charlie Washburn to whom he explained that the place does not resemble the ordinary cemetery, what with swans on the lake and so forth.

Washburn's slogan, accepted, runs:

'Not a ghost in a park-full.'

In payment Elliott gave the p.a. four cemetery lots, which Washburn doesn't know what to do with.

Can This Be True? Job, Pay, Everything Found, And in Monte Carlo

What seems like a dream to the professionals engaged by Felix Ferry for the revue he is to present at the famous French watering spot, Monte Carlo, this summer, are the arrangements made by the players and backed by ready money. His 'Midnight Follies' to be staged in the Summer Sporting Club will have 16 dancers in the chorister line-up and 14 show girls. They are to receive $50 week plus board.

Before sailing last week Ferry posted $20,000 in cash with Abe J. Berman, attorney, to more than cover obligations contracted for. Revue is to be completely outfitted here and it will be the first show sent abroad which will have all-American costuming. Names of several prominent downtown New Yorkers are mentioned as being interested with Ferry.

Heat, Union Troubles Stymie Lincoln Stock

Lincoln, June 19.

Saturday (17) saw the farewell performance of the hoke stock at the Liberty. This will be the first stop in stock shows at this house since the Liberty Players opened in mid-October, and were replaced in January by the Ray Weaver company, which has been in steady operation since. The house has been leased to the Independent Theatres, Inc., and will be wired for sound and made ready for operation June 26.

The hot weather and the ousting of union help stopped the Weaver troup. Company hopes to take up in tent or else at the Capitol Beach. Up until the recent drop-off, the company was doing moderately well.

Spectacle Staying

Los Angeles, June 19.

Rehearsals of 'Corianton,' spectacle based on the story of the Prodigal Son, have been started at the Mason, where it will be presented by Ralph Cloninger, starting July 4. There will be 185 in the cast, 21 principals. Music will be furnished by an 18-piece orchestra.

Orestes U. Bean, author, is here from Salt Lake to assist in staging. R. J. (Doc) Cowley is business manager for Cloninger, who produced the spectacle for a six weeks' run in the Mormon city four years ago.

GRAND DUKE DRAMATIZED

Jane Hinton has completed a dramatization of the autobiography of the late Grand Duke Alexander. It'll be tried out in summer stock.

Sam Harris understood interested in the production rights for New York.

SUMMER MUSICAL LEADS

Marilyn Miller and Clifton Webb are set for the leads in the forthcoming Irving Berlin-Sam Harris musical, as yet untitled.

Berlin and Harris are doing the casting themselves in New York.

FAITH IN HARTMAN

Neth Remodeling Old Legit in Columbus—for Vaude, Too

Columbus, June 19.

J. Real Neth, despite the Hartman theatre, recently closed, has been consistently in the red the past year is spending plenty to remodel the house, with a view to reopening with vaudeville in the fall.

Anticipated touring drama combinations will be more plentiful the coming season than in the years immediately past, and Neth figures that also for the former legit.

Neth is owner and operator of a string of nabe theatres.

'FOLLIES' SURE FOR THE FALL

A new 'Ziegfeld Follies' will be produced in the fall with Shubert backing. Bobby Connolly is to be given entire directional charge, but the scores and skit writers have not been set. Understood that Shuberts have agreed to put $125,000 in bank as a special 'Follies' account.

Revue is to be known as 'Billie Burke Ziegfeld's Follies,' deal being made with the late producer's widow and not with the Ziegfeld estate nor the Erlanger office. Latter has an interest in the title rights of 'Ziegfeld Follies' but as the Ziegfeld name is legally Miss Burke's, the prefixing of her own stage name appears to eliminate the Erlanger rights.

WHITE PLAINS SUMMER SHOW CASE SPOT FOLDS

A pretentious season of summer production planned by Herbert J. Biberman at the Westchester County Playhouse, White Plains, N. Y., came to a sudden halt Saturday (17). There were two explanations, one an inside report and the other a statement from Biberman that it looked like the community did not want to patronize new shows.

However, it is understood, the presentation of a drama called 'Iron Flowers' last week really resulted in Biberman's withdrawal. Play had to do with an illegal operation. Subject is said to have offended Mrs. Eugene Meyer, head of the civic group which operates the playhouse, and she is reputed to have demanded the cancellation of the season. Mrs. Meyer is the wife of the former head of the Federal Reserve Bank system.

Biberman dropped about $10,000 in putting on 'Peace Palace' and 'Flowers,' the only two shows produced. Biberman spent most of the coin on 'Palace,' which attracted Broadway reviewers because of its author—Emil Ludwig, who won fame with his biography, 'Napoleon.' Biberman had set himself the task of producing eight new shows in as many weeks.

N. Haven Opera Group

New Haven, June 19.

New Haven will have a light opera guild operated on lines of Little Theatre. Arthur P. Hoyt, stage and radio singer, will be general director.

Guild being promoted on subscription idea. First production in early fall.

Legit Takes Steps to Share in U. S. $3,000,000,000 Recovery Program; Urge Eligibility Under War Ruling

Legit showmen will hold meetings this week at the office of the Theatre League to discuss proposed participation in President Roosevelt's economic program as outlined in the National Recovery Bill which was passed by Congress last Friday. About $3,000,000,000 has been set aside to aid the countries' industries. Whether the theatre is to be classed as an industry is first to be ascertained.

William A. Brady, whose 70th birthday occurred yesterday (Monday), declared there was no doubt in his mind that show business is rightfully to be rated as an industry. Brady, together with Arthur Hopkins, will conduct the sessions. Basis for the claim on the part of show business is the precedent set by President Wilson, who, during the war's heatless and lightless days and nights, ruled that theatres were essential and did not come within the coal restrictions.

For A Code

In addition to financial aid the provisions of the Recovery Act call for the formation of a code for each field and the ironing out of differences between factions within each industry. Managers claim they are subject to many sharp practices and seek corrective measures from the Recovery officials. Proposal is to license each organization or group in each industry. Failure to adhere to regulations would call for cancellation of license. Showmen believe the problems which the Recovery machinery would aid in solving include union matters.

This afternoon (Tues.) the managers will get together. Wednesday (21) there will be a session of the National Alliance of the Theatre. That is a four-way group, representing producers, authors, actors and the back stage unions (stagehands and musicians).

Equity, which will sit in on tomorrow's meeting, telegraphed the President asking that the theatre be included in the Recovery program. Picture interests in seeking to be included as well will act on their own through the Will Hays office.

The King's Guest

Hamilton, Bermuda, June 19.

His Majesty's Navy protects Noel Coward, at present a guest on a British cruiser at sea, when the playwright-composer arrived on the first leg of his trip.

A day before the cruiser sailed a reporter 'phoned the Dockyard and got the officers' exchange on the Durban, where Coward is bunking. He was seeking an interview for a press association.

'May I speak to Mr. Noel Coward.'

'Who wishes to talk to him?' came a voice.

'This is the press speaking.'

'To hell with press!' And click went the receiver.

Fox to Produce 'Music,' $40,000 Cash Besides Percentage to Blumey

Deal for Fox to film 'Music in the Air' is virtually set. Plan calls for the payment of $20,000 at the signing of the contract, a similar sum when shooting of the picture starts plus a percentage. 'Air' was presented by Peggy Fears, but is actually owned by A. C. Blumenthal, her husband. Her name was dropped from the billing recently, after the couple quarreled.

Agreement as it now stands calls for $40,000 in cash as against 10% of the gross. In the expectation that the picture will gross $750,000, Blumey anticipates the rights will net $75,000. Blumey reserves supervisory rights in the preparation and picture production.

Stage Relief Down to $5,000 Seeks Revenue

Among the incompleted plans for raising money during the summer by the Stage Relief Fund, is participation in a summer stock company proposed in conjunction with a beer garden, to be spotted in the Bronx, N. Y. The Fund would receive a percentage of the takings. Spot in mind is a large hall which has a fully equipped stage.

Proposed open air fete is still in abeyance, no spot having yet been obtained. Cash balance dropped near the $5,000 mark during the week, disbursements being about $1,400 weekly.

Financial statement up to last Friday (16):

Previous contribs	$58,641
Mary M. Holsman	10
Mrs. Charles Rann Kennedy	13
Chas. Hanson Towne	10
Other contribs	83
Total	$58,762
Gross disbursements	53,648
Balance	$5,114

3 Five-Day Musicals Tex. State Fair Bid For Repeat Patrons

Dallas, June 19.

Texas' state fair auditorium b. o. will be a triple threat affair this season, its usual 15-day show now scheduled to be replaced with three 5-day run Shubert operettas. 'Bitter sweet' and 'Nina Rosa' have president Otto Herold's okay, leaving one in the dark.

Since auditorium's opening in 1925 with 'Student Prince' and its high gross, the fair officials have had more or less rough going with succeeding attractions, although none ever hit the red. The new idea designed to draw the local trade three times.

7 to 22 are the 1933 fair dates.

Change in Producers

San Francisco, June 19.

Glenn Knight took a run out powder from Embassy Friday night. Show continued over weekend with salaries paid by house owner, Dan Markowitz.

Latter has hired John Cameron, producer, and some of 'The Only Girl' cast which folded Saturday at the Columbia. He will reopen Friday with script show to which Cameron owns rights.

New Try for 'Angel'

'Angel' first known as 'Hard Boiled Angel', authored by Wilson Collison, is being rewritten by Lawrence Langer. Show was presented out of town recently by Arch Selwyn and after a Brooklyn date was shelved.

It will again be tried out, going on at Langner's country playhouse, Westport, Conn. Lenore Ulric, who was starred in 'Angel' will appear in it there.

Stocks-Vaude on Jersey Coast

Summer Season Looks Promising — New Plays Trying Out

Long Branch, N. J., June 19.

There will be plenty of live talent along the Jersey coast this summer. Already three theatres of the Reade circuit in Freehold, Long Branch and Asbury Park, are playing vaude. Another Reade house in Red Bank may follow.

Barrie Stavis and Phillip Gelb will present nine new plays at Red Bank in the Elks Club, there, the first July 1. It'll be a piece called 'American Plan,' by Mannie Seif and Milton Lazarus. 'Ride a Cock Horse,' by Kate Horton, is the only other play to be chosen so far.

At Spring Lake, Priestley Morrison, aided by Elizabeth Albert and Roy Murdock, will direct summer stock shows. Katherine Alexander, Ruth Selwyn, Howard Miller, Donald Randolph, John Halloran and Robert Hyman are set as the cast of the first, 'Forsaking All Others.'

Gregory Deane will do a series at Deal if he can find a suitable spot. No theatres or auditoriums in this swanky town. He's looking for a nice big barn.

Even the amateur groups are active. A half dozen have sprung up over night, and doing pretty well with charity or lodges getting the financial benefit.

London Legit Opposition Lineup Causes Big Fall Production List

London,

The working agreement between Moss Empires and Howard & Wyndham, which has been in the air for some months, has at last become effective.

A company has been registered under the title of Moss Empires and Howard & Wyndhams Tours, Ltd., the directorate of which are R. H. Gillespie, George Black, E. L. Simons and A. S. Cruikshank. Although the capital is only a nominal $8,000, it involves a lot more, the amount being in the neighborhood of $100,000.

The company's main objective is to stage plays in the West End and then tour intact. Both concerns, between them, control around 20 No. 1 houses and are also associated with about 10 indie theatres. As some of these houses are good for two weeks, a West End success has a year's provincial work available.

That the new combination means business is apparent as it has two plays running in the West End. One is 'When Ladies Meet,' at the Lyric, and 'Proscenium,' a new Ivor Novello play, at the Globe. 'Give Me a Ring,' a musical from a German film, with music by Martin Broones, is another venture and opens at the Hippodrome third or fourth week in June.

They also have several shows lined up for the fall, including 'Gay Divorce,' with Fred Astaire and Claire Luce, which will be done in association with Lee Ephraim. Two they will do in conjunction with Julian Wylie are 'Gay Hussar,' a Holt Marvel-George Posford musical, and a musical starring Fay Compton.

Cochran, Too

Moss' Empires and Howard & Wyndhams 'West End' onslaught is by no means the only important happening. Charles Cochran is getting ready quite a number of productions. These include a revue on the lines of the old London Pavilion days, with an international cast, to be done at the Palace at the end of the run of 'Dinner at Eight'; a musical show, starring Yvonne Printemps; a Continental drama, starring Elizabeth Bergner; 'Nymph Errant,' an adaptation of James Laver's book, starring Gertrude Lawrence; Louis Goldings 'Magnolia Street,' and 'Murder Gang,' a new drama by George Mundo, Fleet street journalist.

Louis Dreyfus is another West End show producer who looks like being active this fall. Some of his shows include 'Bali am Savoy,' the Viennese musical, due to follow 'Wild Violets' at the Drury Lane. 'Sissy,' another Viennese musical show, with music by Fritz Kreisler, besides two straight shows, 'Biography,' with Ina Claire, and 'Best Sellers,' with Ernest Truex and Peggy Wood. Jack Buchanan always has an interest in shows Dreyfus produces in the West End, and this is done without any contract.

Stanley Scott, who produced 'Dubarry,' will again be busy with two Continental shows this fall. They are 'Happy Journey,' a German musical, and 'Before Sunset,' also German, featuring Werner Kraus.

Jack Waller is occupied with a musical version of 'Brewster's Millions,' starring Jack Hulbert; a new Fred Thompson show, adapted by Ian Hay, starring Cicely Courtneidge; a new Jack Buchanan show, and a musicalization of 'Command Performance,' done in America in 1928, in which Dennis King will be starred. He is also producing a musical version of 'Apron Strings.'

It can, therefore, be seen that the West End is in for an avalanche of new shows for the fall.

What has happened is that the

(Continued on page 47)

Vienna Star for B'way?

Vienna, June 8.

Sybille Binder, whose last Vienna appearance was in Duschinsky's 'Francis Joseph,' is now under contract to appear at the Theatre Ambassadeur in Paris in the fall. Vehicle is 'La Donneuse,' new Aifred Savoir piece in which Yvonne Debray and Jules Berry will co-star.

Also her London and New York first appearances are being discussed. Robert Milton wants her when he puts on 'Francis Joseph' in London and New York.

World Famed Gardens As Reinhardt Setting

, June 8.

Max Reinhardt has just made a production of Shakespeare's 'Midsummer Night's Dream' for the Fiorentine Summer Festival in the suggestive setting of the famous Boboli Gardens. Production has enjoyed great success with the critics who lavished praise on Reinhardt's handling of the work and the clever use made by him of the romantic setting of the picturesque gardens.

Mendelsohn's music was used and among the actors were Memo Benassi as Oberon and Eva Maltagliati as Titania.

LONDON ALHAMBRA HAS BALLET AS SWAN SONG

London, June 10.

Alhambra, London, currently playing around with film policy, is to have its last fling at Russian Ballet, prior to its closing for demolition early in August. Attraction is Ballets Russe de Monte Carlo, an offshoot of the former Diaghileff aggregation. Company, which sponsored by Chaliapin, has played around the South of France, Spain, and is now in Paris.

Company is in for one month, opening end of June, and it is even likely Chaliapin will make several appearances during their stay.

Budapest Knee Deep in Summer Musical Shows

Budapest, June 8.

Only four theatres open for the summer, and all have gone musical. Magyar Szinhaz, usually closing about this time, has installed cooling apparatus and will play all through the hot weather. 'A Kiss and Nothing More' has proved an unexpected success. Gilbert Miller has purchased English language rights.

Vigszinhaz has French operetta, 'Une Nuit de Reveillon,' but this hasn't come up to expectations and will close shortly.

Pesti Szinhaz has a silly revue, 'My Wife's Trousers.' Not nearly enough to last out a whole evening.

Royal Orpheum, variety stage, has been leased for the summer by Imre Harmath, who has written, produced, stage-managed and financed a revue, 'All Aboard!'. Very catchy music by Fred Markush. Harmath's wife, Olly Szokolay, conducts the orchestra. Outstanding from a good cast is Lizzy Balla, diminutive prima donna here for the first time, havinb acted in Vienna until now.

Fovarosi Summer Theatre opens next week with another operetta.

PICKING A NAME

Vienna, June 8.

Anthony Armstrong arrived here on flying trip to attend a performance of 'Diktatur der Frauen' ('Women Do Dictate'), which he is adapting for England and America.

Armstrong to fly to Naples then sea-voyage for a week to complete adaptation and have it ready on return to London. Plans to call play 'Where There's a Will There's a Woman,' if he can't find anything shorter.

STAGE NAZIFIED

Germany Bars Jews Unless of Long Standing or War Vets

Berlin, June 9.

Official 'Gleichschaltung,' meaning Nazification has been ordered for stage producers here.

This is very much on the lines of the Lawyers' 'Gleichschaltung,' meaning that Jews are out, unless they have had a concession before 1914, or unless they have either seen active war service themselves or have had a son or a father killed in the war.

QUEENS HOTEL, LONDON, SOLD

London, June 10.

Another link in the fast disappearing night life of London was severed in the sale of the Queen's hotel, in Leicester Square, owned by Madame Coletta for 10 years.

Just before she took over the property, Sid Alfred Butt put up for sale the old Empire music hall, and prospective buyers were informed the adjoining Queen's hotel site could be included at a very reasonable price. A year or so later, when Marcus Loew took over the old Empire and rebuilt it as an up-to-date picture house, he did not purchase the adjoining property. Madame Coletta converted it into a Bohemian hotel and cabaret, and in less than a decade made $1,000,000 out of it.

Easy-going people in show business patronized the hotel, and on more than one occasion VARIETY's London office was appealed to for the rescue of a financially embarrassed vaudevillian, who had obtained a date and was unable to redeem the necessary wardrobe trunks.

Once Held at $500,000

Coletta was generally liberal with credit, but once she got the idea she was being imposed upon, she pursued collection relentlessly. The cabaret was on the ground floor.

Everybody in show business who visited London knew Coletta. She is a stoutish, black-haired Italian woman of about 55, who came to London 40 years ago, and speaks broken English.

The hotel was sold to Samuel Wallrock, a real estate speculator, at a price reported to be considerably over a million dollars. Bradbury Pratt, an enterprising West End hotel-keeper, was dickering for the site, when Wallrock stepped in.

Only 10 years ago this month Sir Alfred Butt offered to sell the whole of the Empire block freehold, which included Queen's hotel and large vacant ground at rear, on which could have been built a theatre seating 4,000 and an hotel and office building, for $1,750,000; or he would sell the Empire theatre alone for $1,200,000. At that time the price for the Queen's hotel site was $500,000; with the vacant land at the rear $125,000.

JANNINGS' VIENNA DATE

Vienna, June 8.

Rolf Jahn signed Jannings for a minimum of two months at the Volkstheater during the autumn or winter season.

Jannings will star in Strindberg's 'Nightingale of Wittenberg,' and as 'Tsar Peter the Great,' in Forzano's like-named piece. Also Jannings will direct a play as yet not chosen.

Bernivici American Unit Gets Gate In England, Tho Booked to September

London, June 19.

The entire American Unit, made up of Count Bernivici and band, Fred Sanborn, Bobby Henshaw, Deszo Retter and Polly Day, have been refused an extension of their working permits by the Ministry of Labor and must leave England by June 21.

The show had just finished touring for three weeks in the provinces and was fully booked until September with a single week lay-off. Besides the Americans mentioned the troupe also carried two native acts, a troupe of girls and the 12 members of Bernivici's band, together with Sandborn's English assistant.

Retter and Day sailed for home on the Bremen Sunday.

This government decision marks the largest general order in point of persons affected by the import embargo since the government adopted a policy of excluding foreign performers.

It is possible that the order may be modified at the last minute, but otherwise it becomes effective by June 21.

'Cavalcade' Sold to 1,000 English Houses on General Release Oct. 9

London, June 10.

The pre-release of 'Cavalcade' ends this week with a 16 weeks' run at the Tivoli. Over 500,000 people visited the house in that time.

The Fox people state that over 1,000 theatres in the British Isles have booked the picture, which will have its general release Oct. 9.

Sydney Howard's success here in 'Getting Gertie's Garter' was so emphatic that the English adapter, Austin Meiford, is working on another Avery Hopwood farce for him.

Thomas Willie Pantzer, of the Pantzer troupe, residing at Brighton, to marry Adelaide Clack, of the Obrac troupe.

Edwin Styles just back from America after five months' contract with Metro at salary of $600. He only did two days work during the entire engagement. Styles was supposed to go into 'Barretts of Wimpole Street,' starring Marion Davies, but Miss Davies changed her mind, feeling the part would not suit her.

At the Pavilion

London Pavilion bill, week of June 5, has no important newcomers. Returns and holdovers are Kimberley and Page, Scott Sanders, Leslie Strange, Frakson, Donald Stuart, Seven Singing Babies and Reilly and Comfort, the latter crooning duo playing their third return here in eight months. Frakson now manipulates cards with gloves, which looks like a Cardini legacy, but not done so well. Although the program announces a new band here—Gilbert Smith's band—it is actually Jock MacDermott's outfit. Jock now acts as compere. Bill as a whole has entertainment value, but no novelties.

ilm Blankets 'Cavalcade'

'Cavalcade' just closed on tour, with Parnell & Zeitlin not resuming tour in August, as contemplated. Reason is, provinces will not book show, now that the picture is due for general release in August. Case against Cochran will be heard after the courts' vacation in October.

Preston Knighted

In the King's birthday 'Honors List' (Harry Preston received a knighthood.

Every 'American' knows Harry. Originally a boxer, he has for the past quarter of a century conducted two of the best hotels in Brighton.

His knighthood is an appreciation of his efforts in organizing war charities. On one occasion he secured the appearance of every champion fighter within 1,000 miles of Brighton, and although well over 60 years of age, went into the ring himself.

At Leicester Square

Whenever Leicester Square theatre management get stuck for a headliner they bring in Nina Mae McKinney. Week of June 5 is one of those occasions. This colored handful is always good for a reception, and when things don't go so good, her pianist, Garland Wilson, can always come to the rescue with a pianoforte solo. This week they like them both. Newcomers here are Six Wong-Chio-Tschings, troupe of Chinese plate spinners, foot jugglers and novel bar balancers.

Four Western Stars, Americans just over from France, where they played several weeks, are a fast tapping outfit. Cole Brothers, with Austin working with Hugh French, Englishman, in colored make-up, second partner since Tommy's death, are not so hot. French lacks the spontaneity of the colored race. 'A Japanese Tea Garden,' scene is very pretty, with Harold Turner, from the Russian ballet, and Mary Honer, a protege of Francis Mangan, in the Paramount days, prove a perfectly blended pair of dancers. Others are Lassiter brothers (holdovers), Carlo Medini Six and Leon Rogee and Willie Woltard, continental juggler.

Salary Gyp Charge

Jack Doig, operating Collins' Music Hall, one of the oldest in the suburbs, is accused of welching on salaries. The most recent case is that of Scott Sanders. Sanders took the house over on percentage, with Doig guaranteeing him $800. At the end of the week Doig gave the usual hard luck story he could not pay the full guarantee, but paid $400.

Despite shortage, Sanders paid all the seven acts on the bill in full, leaving him a balance of around $10 for himself. A previous victim was Will Fyffe. Understood Doig will be out of this house soon, with Tod Slaughter, the old school actor, taking the house over for mellers.

G-B Directors Ignored

Without any announcement, and without mention in the lay or trade papers, S. R. Kent and Dixon Boardman have been elected to the directorate of Gaumont-British. The ignoring of the 'American invasion' has been treated with silence by all native publications.

Rivalry?

Film trade here is speculating concerning Sally Ellers' cable summons to get back to the Fox lot in a hurry. Miss Ellers came to England on holiday and, subject to labor permits, was due to work for Gaumont-British, whose link with Fox is now admitted by the British trade papers.

When everything was set, the star went over to Elstree, signed for British International, the G-B rivals, and started in on a picture.

Now Miss Ellers has been recalled so suddenly the B. I. staff are full steaming on the picture, with an even chance of getting it finished before the star has to sail on the 17th.

Remote Control?

After the opening of 'The Late Christopher Bean' Gilbert Miller jumped to the continent. Returning after four weeks, he found that, despite the heat wave, there had been scarcely an unsold seat at the St. James during his absence.

'Quixote's' Short Run

The Chaliapin 'Don Quixote' picture, which United Artists put into the Adelphi to follow 'Kid From Spain,' lasted just two weeks. It was generally slated, and with the heat wave to contend with, it never got away.

Downey Vs. Lilli

Beatrice Lillie and Morton Downey were star attractions at Cafe de Paris, opening June 7, but intense heat hurt. Show developed in match of popularity of the two stars, with Downey scoring by one song. Lillie was compelled to sing eight numbers by her fans to Downey's nine.

London Calling

Natalie Hall has been cabled to by Oscar Hammerstein to come over to star in the new Drury Lane show, 'Ball am Savoy.' Only hold-up is under contract to play two weeks' season in stock company at Colorado, some time in August, and she must be in London early in August, as show is due around September 7. Drury Lane management ready to compensate the Colorado people if they will release Miss Hall, and negotiations are now on.

NOVELLO'S PLAY HIT GOOD FOR LONDON RUN

London, June 19.

'Proscenium,' the new play by Ivor Novello in which the author plays the lead, opened at the Globe.

Play was well received and prospects are good for a run.

Czech Opera Stars for Chi Fair Performance

Prague, June 6.

At the end of June, when the Congress of the Czechoslovak Sokol (gymnastic union) takes place in Chicago, a series of performances also will be given of the opera 'The Bartered Bride' by the Czech composer Smetana.

In the cast will be Paul Ludiker until last year a member of the Metropolitan opera, New York, and now a resident of Prague, who will sing the role of Kecal. Other singers going to Chicago are leading members of Prague opera stages, such as Madame Zdenka Zikova and Richard Kubia.

The Czech government will be represented in Chicago during the Sokol Congress by Dr. Soukup, the president of the Senate of the Czechoslovak parliament.

ITALY GETS 'DINNER'

inner at Eight' has been sold for immediate production in Italy. Makes it practically unanimous for Europe, show having already been set for Paris, London, Stockholm and several other spots.

ramatized

Prague, June 8.

Edmund Konrad, a noted Czech author, has written a six-act play, 'Edison,' dealing with the life of Thomas Edison, beginning with the life of the inventor when he was 28, and of his later experiences.

The Edison play will be given this fall at the Czech National theatre of Prague.

Hipp 50c Opera Overdoes Passes, Then Goes to Capacity, Ups Scale

Attention drawn to 50-cent grand opera at the Hippodrome (N. Y.) is partly explained by the issuance of 10,000 passes for the initial week, distribution being made in the Italian districts. Capacity attendance on some nights and turnaways indicated that oakleys were used.

First week's takings (seven nights and one matinee, Saturday) were about $12,000. With the house sharing with the attraction 50-50, the show end came out about $2,000 in the red, despite the fact that the operating nut was kept down, what with concessions from back stage unions. Second week the gross was better. Although the ads had the scale at 55 cents top, first 14 rows were boosted to 99 cents the second week.

Singers' Modest Pay

The ballet was engaged at $1.50 per performance, wage after the first week going to $2. Choral Union agreed to a $4 per night wage, with $7 on Saturday for the two performances. Supers were paid 50 cents per night. Usual chorus minimum for the Met is $70 weekly. Equity does not figure in grand opera, the $30 minimum for all types of choristers therefore not applying.

Stage hands' union classified the opera attraction as stock and agreed to a crew of eight men, instead of 20, which was the minimum for previous pop grand opera here. There was a concession from the musicians' union also. Complaint against the management for last Sunday night's performance was heard in court with decision reserved. Defense was that it was a 'foreign ballet.' Previous foreign language operatic performances in various Broadway theatres on Sundays have not been interfered with.

The operatic venture is under the management of Alfredo Salmaggi, who staged open air operatic performances in Chicago at Soldiers Field last summer. That explains the 'Chicago Opera Co.' billing, but it is not the Chicago Civic Opera. Cast has some excellent voices, several from Fortune Gallo's organization. Salmaggi proposed pop opera at the Studebaker, Chicago, but after posting $1,000 dropped the idea.

Management says second for the company, about three g's higher than the first week. Production nut, orchestra, music and singers included, was a bit over $8,000. House is on a percentage. At a 99-cent top, capacity is about $28,000.

Company is being promoted by Cecil Mayberry, W. A. Carroll and Alfredo Salmaggi. Latter is the maestro and producer. Former two are the middle west theatre men who came to New York a year ago took over the Hippodrome, opened it for dime vaudeville with pictures and almost made a go of it.

Now, with the opera thing, they say they feel so good about the proposition that they're going to organize at least two and possibly three road shows along similar lines and shoot them out pronto.

Scouting Europe

Paul Lamonte was shipped by them to Europe last Friday (16) with instructions to tie up a lot of talent and start it to New York quickly. Meantime first company is practically lined up and opens at the Newark School Stadium July 16 with 'Aida' for a one-day showing. Stadium has a 28,000 capacity and similar outdoor fields with large capacities will be booked wherever possible.

New York thing at the Hippodrome is only for a six-week season, folding July 2, but may be held one week longer to July 9. Idea is that the short season is long enough to get things well started, show a profit and build for the road. Then house darkens for renovations and will be reopened in the fall. Move will also allow for testing the new European talent on the road and priming of it for a New York bid.

INDEF UNDER CANVAS

Estherville, I., June 19.

Aulger Brothers, stock, has opened under canvas here for the summer.

Engagement is indef, company having done good business here in previous years.

Frisco 'Dinner' Draws $17,000 on Fourth Week

San Francisco, June 19.

In its fourth week at the Curran 'Dinner at Eight' continues to sock the town, holding to an average pace of around $17,000.

Only competition was from 'Only Girl,' at the Columbia, which drew about $4,000 on the second and last week, bowing out Saturday night (17) to leave 'Dinner' the entire field.

SMASH $18,000 ON COOL WEEK

Chicago, June 19.

Chicago's legit consists of a smash hit in the Harris and a gimicked 'courtesy pass' gumshoer at the Garrick. Rest of the legit town was dark last week, with the sudden foldings of 'Family Upstairs' at the Cort and 'High Hat' at the Studebaker.

'Dinner at Eight' opens tonight (Monday) at the Erlanger.

Estimates for Last Week

'Alien Corn,' Harris (D-1,084; $2.75) (3d week). Capacity. That $2.75 top no handicap for this show. Around $18,000.

'On the Make,' Garrick (F-1,276; $2.20) (9th week). Quietly and keeping ahead of printing presses. Auspices skillful at this pastime.

Free Attraction

Lincoln, Neb., June 19.

Ray Weaver's Players closed here Saturday (17) night and terminated their 20th week breaking even. Hoke policy, seemingly, had worn out. Liberty was recently assigned to Independent Theatre, Inc., who will wire and open house with pix June 26.

Weaver has a rotating idea lined up with Columbus, Hastings and Fremont as stops. However, Sam Slusky of Capitol Beach has contracted for the company to play two weeks in the park as a free attraction and success there might alter the situation.

Seattle Light Opera Promising at $8,000

Seattle, June 19.

Light opera season got under way okay with 'Student Prince' at Metropolitan, in first week grossing close to $7,000, just about breaking even. Next, 'The Merry Widow,' with not a trifle lower and backers feel encouraged. 'Vagabond King' set for third week.

If public says so at the b. o., season to run through summer. With class of show given, there is a chance. Top price is $1.65, setting new low figure for this class stuff.

James Liddy and Ruth Altman in leads, with other principals, including David Reese, Robert Capron, Adele Walker, James Stevens, Leonard Tetley, Agnes Swensen, De Los Jewkes, Evangeline Edwards, Arthur Cunningham. More girls added to chorus for 'Widow' bringing it up to 80. Press favorable. Production well staged and cast is excellent. Most of the male chorus in 'Prince' recruited from church choirs.

Harry Pfeil credited for direction.

'Chance' Seashore Week Before Going to Loop

Olson and Johnson's 'Take a Chance,' in which the comedy team is now co-starring with Ethel Merman, goes to Atlantic City for a week commencing July 2 prior to opening July 11 at the Erlanger, Chicago.

Show planned to close in New York last week, but a change in weather improved business and the Broadway departure was delayed until June 30. The Chicago date will be Miss Merman's first appearance in that city.

BROADWAY REVIEW

SHOOTING STAR

Drama in three acts presented at the Selwyn, June 12, by Crosby Gaige; written by Noel Pice and Bernard C. Schoenfeld; staged by Bela Blau; Francine Larrimore starred.

Aaron Fleischer.....Robert C. Fischer
Flo Curtis.....Lee Patrick
Olive O'Casey.....Violet Barney
Jackson Mincey.....Roland Drew
Ed Fleischer.....Philip Van Zandt
Julie Leander.....Francine Larrimore
Hannah.....Harriet MacGibbon
Spittoon Man.....Gene Moore
Tom Blair.....Barry O'Neill
Chris.....Joseph Downing
Bill.....George Cowell
Johnson.....Forrest Taylor, Jr.
Miss Frothingham.....Beverly Sitgreaves
Herman Mordecai.....Samuel Goldenberg
Carl Hoffman.....Henry O'Neill
Edna Judd.....Cora Witherspoon
Gareth Judd.....Van Lowe
Hank Morrisey.....Walter Baldwin
Grantland North.....George Houston
Matt Hardy.....Robert Gleckler
Kate.....Edith Shayne
Nora.....Mary Alice Collins
Emmett.....Barry Mahool
Malcolm Craig.....Vincent York
Asst. Stage Mgr.....William Shearer, Jr.
Allister.....Scott Moore
Mrs. Honeycut.....Helen Crane
Mrs. Mercret MacGibbon
Leo Bennett.....Frank Wilcox
Ella.....Engel Sumner
Second Maid.....Mathilde Deming
Bell-boy.....Gilbert Squarey
Reporter.....Oliver Barbour

There may be no set rule as to the time of the season for serious plays, but it isn't customary to present such shows in mid-June. It's a question whether 'Shooting Star' would stand a better chance in autumn, but in any event a stay through summer is improbable.

Without benefit of dress rehearsals or a try-out date, 'Star' dragged on until close to midnight at the premiere and was not much improved in running time the second night. It held its audiences, which is something, doubtless because of the star, Francine Larrimore and the character she portrays—based in some respects on the life of the late Jeanne Eagels. Interest in the script was manifested by at least one picture company and the surety that the screen rights will be sold is perhaps the best reason for the play's presentation at this time.

Supporting cast is large and spotted with Broadway players There are 10 different scenes. Some sets are on platforms, but the changes were so slow the performance seemed punctuated with waits In this era of rollers and revolving stages, that seemed strange, especially because plenty was spent on the production. Understood that script requirement calling for Miss Larrimore being on stage at the start of most scenes is the main reason for the delays.

In the peregrinations of Julie Leander from a western stock company to stardom on Broadway, there are two legit producers who figure largely in her career. One through whom her name appears in electric lights, is a showman with a dialect. That character is more fictitious than the other manager and there is little doubt that the authors had Sam H. Harris in mind. It was Harris who presented Miss Eagel's in her outstanding success. 'Rain,' and it was he who tried to square the Equity trouble. Harris seemed to be the only manager who could handle the tempestuous star.

Miss Larrimore's Julie Leander is arresting despite the length of the play. She is on the stage most of the performance and while her mannerisms do not suggest those of Miss Eagels, Miss Larrimore enacts the tragedy with deep understanding. There are 32 speaking parts in the supporting company. Some of the individual performances were of high order, but Miss Larrimore's Julie was always outstanding.

The authors would make it seem, by inference, that the most important factor in the passing of Jeanne Eagels was her suspension by Equity for missing several performances during the latter part of the 'Rain' tour. Such an incident preys on Julie's mind. Her marriage is distressing, but she is unable to shake off the effect of the Equity ban. Julie, in the play, has contracted a drug habit. That in combination with indulgence in brandy, explains why she missed the performances—one matinee for which she neglected to report at the theatre, forgetting all about the show.

'Shooting Star' has much that is interesting about a most interesting personality. Because of its topic, it is episodic, which explains why several well known players have comparatively small parts. Brevity might make the show more alluring, but it is probably too late to make the changes, for the summer is here and it will take plenty of coin to operate the show, even if the cast is on off-season salaries. *Ibee.*

Berkshire Group Personnel

Stockbrige, Mass., June 19.

F. Cowles Strickland will resume this season as head of the Berkshire Playhouse, opening July 3.

Among players scheduled to appear are Helen Menken, Rose Hobart, Walter Kingsford, Audrey Ridgewell, Claude Rains, Donald Meek, June Walker, Geoffrey Kerr, Suzanne Caubaye, Margaret Love, Peggy Hovenden, Katherine Stewart, Charles Francis and Robert Wallstein.

14 B'way Shows, Looks Like 8 Soon, Below Yr. Ago, 'Chance,' $13,000, Tops

Broadway only partially recovered from the heat wave last week, and, despite cool weather, the closings slated for the next two weeks will drop the number of attractions down to eight or less for the week of July 3. That is slightly under the card for the same week last year. There are 14 shows in all this week, including pop opera.

Top money was drawn by 'Take a Chance' last week, but, although $13,000 betters an even break, the musical is announced to close this Saturday. It may hold over, however. Another musical in doubt after this week is 'Tattle Tales,' the revue from the coast (Fay and Stanwyck), which has fared badly. Last Saturday 'Uncle Tom's Cabin' was taken off at the Alvin, where it was slated to stick, and the same night 'Best Sellers' exited from the Morosco.

'Shooting Star,' which opened at the Selwyn last week, got little coin after the first night, and was estimated getting less than $5,000. It will probably remain through next week (July 1) because of the picture rights. Shows carded to close on that date: 'Biography,' Avon; 'Gay Divorce,' Shubert; 'Goodbye Again,' Plymouth.

Grand opera continues to draw heavily at the Hipp, with the low admission scale the feature. Reported topping any legit. The production venture in White Plains came to a sudden stop.

'The Ghost Writer' is this week's sole premiere. Next week there is a possibility of something called 'Not Tonite Baby.' Also carded is a two week' revival of 'A Church Mouse' at the Mansfield.

Estimates for Last Week

'Best Sellers,' Morosco. Withdrawn last Saturday after playing seven weeks; average around $5,000, but less last week.

'Biography,' Avon (28th week) (C-830-$3.30). One week more; cooler weather accounted for better attendance, gross approximating $7,000; Guild's standout this season.

'Gay Divorce,' Shubert (30th week) (M-1,395-$3.30). Another week to go and then Chicago; came back average to pace at $12,000.

'Goodbye Again,' Plymouth (26th week) (C-1,042-$3.30). Due out after another week also; Loop may get this comedy, too; estimated around $4,000.

'Music in the Air,' 44th St. (31st week) (M-1,395-$3.30). Made up lost pace in normal June temperature; takings around $12,000; will stick through July.

'One Sunday Afternoon,' 48th St. (18th week) (F-969-$3.30). Among few stayers aimed through summer; modest cost show fared well, making up most of heat wave drop; nearly $7,500.

'Shooting Star,' Selwyn (2nd week) (CD-1,067-$3.30). Started badly; first week under $5,000; will stay another week for picture rights.

'Take a Chance,' Apollo (30th week) (M-1,720-$3.30). Final week announced but may hold over; depends on trade this week; got $13,000 last week which was list's best money.

'Tattle Tales,' Broadhurst (4th week) (R-1,118-$3.30). Some doubt about continuance after this week; business not improved; estimated around $6,000; very low for musical.

'The Ghost Writer,' Masque (1st week) (CD-700-$3.30). Presented independently (Richard Hopkins and Walter Heyer), written by Martin Mooney; opened Monday.

Repeats and Revivals

'Uncle Tom's Cabi ,' Alvin; withdrawn last Saturday.

'Both Your Houses,' ; repeat doing fairly well.

'The Climax,' Bijou; revival.

'June Moon,' Ambassador; revival.

'Another Language,' Waldorf; revival.

Grand Opera, Hippodrome; cents to 99 cents.

Westchester County Playhouse production season abruptly ended Saturday.

Boston's Post-Season Booking of a Try-Out

Boston, June 19.

'Dinner at Eight' ended successful three weeks' run at Shubert. This was scheduled curtain on legit season; but a new booking is announced which extends season awhile.

Queenie Smith open today (19) at Hollis in 'Not a Saint,' new play co-authored by John Montague, long-time legit press agent.

Opening night is donated as benefit to Cook and Spillane of the long closed Hollis staff.

QUARTET IN L. A. DO WELL IN $

Los Angeles, June 19.

Legit didn't seem to suffer last week from the heat. All houses turned in good grosses. 'Music in the Air,' at the Belasco, got away for a good week at $2.75 top, turning in a strong $17,000. Excellent reviews by the critics should carry the musical along for probably five to six weeks.

'Counsellor-at-Law' in its last week had sellout mats and good night biz, going to $8,500. Play did nine weeks on the black side at the El Capitan. Next in is 20th Century,' with Eugenie Leontovich, opening Thursday (22).

At the Music Box the 'Nine o'Clock Revue' did a spurt, hauling in $2,300, with a majority of the customers in on 40c service charge on passes.

George K. Arthur staged 'Androcles and the Lion' last Thursday night (15) as his first at the Playhouse. First four days hit $1,100, plenty for the co-op show.

Canton's Co-op Stock Halts, After 6 Months

Canton, O., June 19.

Eloise Jordan Players have terminated six consecutive months at the Grand O. H. here, and are now on a much needed vacation.

Grand, with grind policy of dramatic stock in an abbreviated form, pictures, and vaude, has been doing nicely since last fall, at a dime and 15 cents.

With the dropping of stage shows the house has inaugurated a dual feature film policy for the summer months with prices unchanged.

Grand for several months has been operating co-operative, with the dramatic stock troupe, union stage hands and musicians, participating in the gross on percentage. Plan, worked out here for the first time two years ago with the Edith Ambler Players, has proved highly successful.

No Stock, Iowa Little Group Seizes Opening

Indianapolis, June 19.

The Civic Theatre, after a tough winter season, is making a bid for summer business. With the certainty there will be no stock here this summer for the first time in several years, comes the announcement that the Civic will present at least six plays during the hot months.

The playhouse is being equipped with a home-made cooling system.

The stock companies that have played here have managed to break almost even during years past, so there may be some demand for the stage plays.

Future Plays

'Not a Saint,' by John Montagu and Bruz Fletcher, is being given a Boston tryout by Queenie Smith.

'Stripped,' from the French of Andre Birabeau and Jean Guitton, is being tested in the Shubert tryout spot at Hartford this week.

'The Showman,' adapted by Achmed Abdullah and William A. Wolff from the former's novel, 'Broadway Interlude' is looked for early in the new season. Gets a summer tryout at the Manor theatre, Pelham.

Current Road Shows

'Alien Corn,' Harris, Chicago.

'Dinner at Eight,' Curran, San Francisco.

'Dinner at Eight,' Grand O. H., Chicago.

'Not a Sai (Queenie Smith), Hollis, Boston.

'Androcles and the Lion,' Hollywood Playhouse.

'Counselor-at-Law,' 1 Capitan, Belasco, Los Angeles.

'Nine o'Clock Revue,' Music Box, Los Angeles.

'Music in the Air,' Belasco, Los Angeles.

Millions Made from Clean Plays By Late Winchell Smith and Others

How fortunes can be made in show business with simply-written, clean plays, is exemplified by the successful career of the late Winchell (Billy) Smith. Latter once stated that he had made $10,000,000 for and with John Golden, all within six years.

Smith was the dominant factor in making Golden one of the most successful showmen on Broadway. Golden himself has said that presenting clean plays was not a fetish, but good business. Smith was an actor, turned director and then author before he became an associate manager. The Smith & Golden combination produced only three or four smash hits, but those were all that was necessary.

Their first click was 'Turn to the Right' in 1916. They were virtually through as partners in 1922, principally because Smith's health failed and he divided his time thereafter between the Riviera and his estate at Farmington, Conn.

'Right' came into existence through accident. John E. (Jack) Hazzard went along with Golden and Smith on a golfing trip. Hazzard ran out of jokes on the way through New England and told them the story of his play. Smith revised the script and it ran 63 weeks on Broadway at the Gaiety making $1,000,000.

'ightnin'' Ran 3 Years

Their next smash came two years later when Smith pepped up Frank Bacon's play, which as 'Lightnin',' ran three years, at the Gaiety, too (1918 to 1931, August August). That show made the partners $1,500,000. Number two companies played most of the road time and shortly after the original cast went to Chicago, Bacon, an old man when he made his major success, died.

'The First Year' was another Smith and Golden click and it brought fame and fortune to Frank Craven, its author and star. Smith revised the script. The show was owned three ways—Craven, Golden and Smith. It ran 85 weeks on Broadway. Despite the fact that it played the smallish Little theatre, where most of the profits were gleaned, amounting to $1,000,000.

So consistent was the capacity attendance that the box office statements were actually printed 10 weeks in advance and on Saturday nights the week's standing room admissions were added.

A Few Flops, Too

Other shows that brought big money to the Golden-Smith combination included 'Pigs,' while 'Seventh Heaven' was an unlooked for windfall for Golden, Smith not being in on that show. 'Heaven' staggered the first seven weeks and then climbed to capacity. There were many other jointly produced shows under the billing 'John Golden Presents, Directed by Winchell Smith.' They included 'Thank You,' 'Three Wise Fools,' 'The Wheel,' 'Polly Preferred,' 'Night Hostess,' most of which made goodly profits. But there were flops too such as 'Spite Corner' 'The Wisdom Tooth' and 'Chicken Feed,' but in addition picture rights brought in much coin.

It is true that spice shows have made big bankrolls but the Smith and Golden type of shows have proven the most consistent, because the range of the draw is much larger. Of course, the outstanding success of the cleanly sentimental type of play is 'Abie's Irish Rose,' which netted Anne Nichols something like $5,000,000 and established the world's run record by playing five years on Broadway, not counting numerous road companies, one or two of which played almost as long as the original.

Smith did not start writing until he was 34. He did not write original plays, but specialized in revising works of other authors. Once he liked a script he was able to remake it into something the playgoers wanted. So adept did he become that he was recognized as the leading 'play doctor.'

He did not think he could write and only after his late wife, Grace, urged him, did he try his hand. First known contribution was the rewriting of 'Polly of the Circus,' which made plenty for Frederic Thompson. He became general stage director for Thompson and came through as a recognized author when he dramatized George Barr McCutheon's ' rewster's Millions' with Byron Ongley.

Fortu:e i Own Play

Smith's first play on his own was 'The Fortune Hunter' produced by Cohan & Harris. It was presented in 1910 and ran 63 weeks on Broadway. Smith put his royalties aside, determined to have an old age fund. He made $400,000 from the show and at the time of his death that original pot was about $750,000.

In 1916 David Belasco produced 'The Boomerang' written by Smith and Victor Mapes. That too was a clean play. It made a long run on Broadway and had two seasons on the road. It was shortly after that that the partnership with Golden came into being. Golden was a successful writer of songs, and acquired a bankroll representing a chemical firm. Golden's outstanding numbers written with Ray Hubbell were 'Poor Butterfly' and 'Goodbye Girls I'm Through.'

Smith's will disclosed an estate valued at about $1,500,000, but he was worth much more before the depression. He did not go for the stock market but loved roulette, in which he indulged at Monte Carlo. Failing health sent him there about 10 years ago. Among the beneficiaries was Charles A. Lilly, vice-president of the Phoenix Bank, Hartford, to whom he bequeathed $100,000. Lilly was his financial adviser and kept him clear of the market. It was in 1907 that he joined as director with Thompson, having been an actor up to that time. One of the inside stories he told about himself in the early Thompson days was the time he gave a stage hand $2 to call him 'Mr. Smith' when Thompson was around.

MGM STUDIOS
CULVER CITY, CALIF.

OUT OF TOWN REVIEW

New Dictator

Los Angeles, June 13.

Los Angeles Theatre Guild presents a drama by Maurice Armstrong. Directed by Haven MacQuarrie. Set designed and painted by John Lynch. At Egan, commencing June 12. Top, 75c. Cast: Emilie Straube, Pierce Lynden, Anne Gable, John Barrington, Jack Smart, Lynn Hamilton, Hector V. Sarno, Elaine Whipple, Adele St. Maur, Sidney Sanner, Johnny Toti, Oral Gibson.

Only claim to attention this play can offer is that it's a dramatization of the Nazi headlines and that Lynn Hamilton, the lead, bears a striking resemblance to Herr Hitler.

Aside from that, this piece wades through terrible drivel, culminating in a divine vengeance that snuffs out the mad dictator.

Author's contempt for dramatic construction results in the same bewildering action. Girl comes in, tells Rudolph Mitler, as the central character is known, that she's the one to inspire his success and bango, they're in love. Similar cutting of corners provides him with finances and the dictatorship.

Aside from Hamilton, who tries hard in the chief role, which if well-written would still be too much for him. Only other cast standouts are Hector V. Sarno, who gives his usual sterling performance as the banker, and Elaine Whipple, as the girl. Only possible patron-attention this will get is from the races and religions which have suffered at Hitler's hands. Treatment of the story, while almost altogether anti-Nazi, still gives the dictator some justification for his course.

Leny.

Smith Scripting, With Morgan Taking Revue

Hollywood, June 19.

Dickson Morgan is taking over the job of preparing Paul Gerard Smith's co-op revue, 'Footlights and Fancy Free.' Smith's current work on a Joe E. Brown story for Warners is keeping him off the show's organization.

No opening date is set, but show will probably unfold in San Diego in a month. Then goes on tour of one-nighters.

ALTOONA SUMMER CO.

Altoona, June 19.

The Empire Stock company will play the Lakemont Park theatre this summer session, opening 19 with 'When Ladies Meet'.

A 10 to 40 cent scale prevails for evening performances with two matinees, Wednesday and Saturday, with a 25-cent top.

The company is comprised of Nancy Duncan, Virginia Stephens, Aileen Poe, Frederic Tozere, S. H. Norell, Fred Sherman, Karl Neilson and Dallas Packard.

Tom Wilks Figuring Comeback

Los Angeles, June 19.

Tom Wilks is feeling around for a comeback in legit, with 'Cinderella' as a possible first production here, but with no theatre lined up so far.

Producer is uncertain on Los Angeles or Hollywood as his production center, with a possibility, however, that a deal may be made for the Mirror, Hollywood, which goes dark after Lucille LaVerne's run of 'Sun Up.'

Gregg's K. C. Stock

Kansas City, June 19.

The Earl Gregg Players will try a season of summer stock at the Mission Vale theatre, on the Kansas side of the city, eight miles from the downtown section. Standard stock plays together with vaudeville will be the policy.

Company includes Earl regg, characters; Ralph R. Moody, comedian; Joyc Martin, leads; Hazel McOwen, ingenues, and six others. Jack Kurtz and his Southerners, a six-piece orchestra, featured.

Managers

(Continued from page 7)

manager, who says yes to the district manager, who finally tells the house manager it's okay for him to get some soap. As foolish as that may sound to an uninitiated outsider, it is none the less typical.

Not Enough Left

There are still some managers left who remember the local operation of the old days, but not enough of 'em. There's a question that in the intervening years, during which the house management has been confined to a menial laborer's duties as far as authority is concerned, that they haven't forgotten all they once knew.

As for showmen capable of running a theatre by themselves among the younger generation of house managers, no such thing can be found." Their very training has precluded all chances for learning such things, as how to really run a theatre without writing letters about where to have the ushers' pants pressed.

There are 300 or 400 major chain-operated theatres in the country. Should the circuits suddenly adopt their proposed intentions of permitting the managers to manage their theatres, there wouldn't be enough managers to go one-tenth of the way around, in the opinion of the trade. That also takes in the division managers, who would have to become plain house managers again should it happen.

Plays Abroad

MACHINAL

Moscow, June 2.

'Machinal,' the play by Sophie Treadwell, which Arthur Hopkins staged on Broadway back in 1928, is now available in Russian version, at the Kamerny theatre, for better or for worse. Playwright Treadwell herself, who is in Moscow at the moment and takes enthusiastic stage-calls from Soviet audiences, says it's for better. She says so to Russian interviewers and would be an ill-behaved guest to say any less.

But probably she means it. To have one's play produced by A. Tairov, a master of stagecraft, is no small thing. He has sounded depths in her little melodrama she says which she did not herself suspect. In the original 'Machinal' Ellen's boss, whom she marries to escape a dull dish-washing life and a nagging mother, is just a corpulent middle-aged Babbitt. In Tairov's hands he becomes Capitalism incarnate. Ellen herself doesn't come off so well as an incarnation of the proletariat—her yen is for romance and love under palm trees rather than freedom from capitalist chains.

At any rate, Tairov has done his best, Soviet fashion, to turn the characters into symbols. And behind the tale itself he has thrown a most impressive background of symbols of the capitalist city, New York. In one of the finest pieces of staging Moscow has witnessed for years, he employed lighting effects and a projection camera to produce a feeling of the nearness, the pervasiveness of the metropolis.

Towering skyscrapers crowd against a night-sky as the curtain rises and across them, cascade ads, words, symbols suggesting the city and its turgid life. The thing evoked an outburst of applause. Slowly from this background emerges the stylized set of a busy business office, with typewriters rattling, telephones buzzing and harried employes at work. Before every scene the New York background is again suggested and reenforced in moving light-forms, until the whole action from a closed-in bedroom-and-parlor play becomes, in terms of human passion and blunderings, a sort of essence of the big city itself.

Soviet critics are likely to treat the production rough. Despite everything the Kamerny theatre could do to make it a symbolic social drama it lacks 'idealogy' in the specific Soviet sense. Its Marxian moral is far to seek and probably isn't there at all. There is scarcely a suggestion of the class struggle. Reduced to essentials, 'Machinal' is the much-told tale of the girl who marries for money and seeks consolation outside the home, with murder, etc., as the sequel, along the lines of the Snyder case. How does that, Soviet critics are sure to ask, tie up with the Second Five Year Plan?

The Muscovite public, however, is likely to crowd the Kamerny for the very things which alienate the official critics. Here at last, after many years of denial, they have an old-fashioned melodrama, two high-powered bedroom scenes, good red murder, a court scene—a lot for their hard-earned rubles.

Music was especially written for the play by L. Polovinkin. It is in the same stylized, symbolic mood as the light effects and does much to lift the play out of the commonplace. The lead role, played by A. Koonen (Mrs. Tairov in private life), was brilliantly performed, and ably supported by the rest of the Kamerny cast.

Diktatur Der Frauen

('Women Do Dictate')

Vienna, May 28.

A farcical comedy in three acts by Fred Heller and Adolf Schuetz; produced by Karl Eidlitz with Burg-Ensemble at Akademie theatre on May 27. Settings by Schoeppler-Kornfeld.

The King	Otto Tressler
The Queen	Lili Marberg
Princess Gabriela	Ebba Johannsen
Prince Herbert	Ulrich Bettac
Prince Hilary	Paul Pranger
Count Lingen	Karl Zeska
John P. Lord	Hans Marr
Tessy Lord	Alma Seidler
Gregor Slokin	Emmerich Reimers
Paulette	Any Hartmann

This is a hilarious affair with a good story, plenty of sparkle and dialog that has punch in it. It is the official Akademie's contribution to the Vienna festival, and its appraisal by public and press marks it as a major success. Piece looks like the one b. o. play at that theatre since Molnar's 'Spiel im Schloss,' and Fodor's 'Churchmouse.' It has universal appeal which should make it b. o. in America or anywhere.

There are more than 40 contracts out already for independent productions throughout Germany, France, Scandinavia Holland, Finland, Greece and Czechoslovakia. American and British rights have become property of Anthony Armstrong, who is adapting it.

Tessy Lord, daughter of an American automobile king, arranges betrothal between impoverished Prince Herbert, motor-racer for Lord Company, and Princess Gabriela, the richest girl of some non-existent Balkan kingdom. Tessy frames this union as publicity stunt for the Lord Company, and when the engagement comes off she finds that she herself has fallen in love with the prince and therefore messes up the engagement by offering Herbert in the presence of the princess his share of a big reward for trapping the princess.

Eventually she herself succeeds in trapping the prince, but she sets about it so shrewdly that the prince is the last to suspect that he has been trapped at all. The other women in the play, the queen and particularly Gabriela do their little bit of getting their own way, whereas Slokin, the man with genuine dictatorial power and the King himself are henpecked when up against these women. There are many more implications and suggestions of topical satire which add pep.

Alma Seidler, who won fame as the Churchmouse, is delightful. Her partner, Ulrich Bettac, is as good a light comedian as can be found on the German language stage—which says precious little. Otto Tressler is really great as the poor old king who would have preferred to be an artist than a sovereign. Lili Marberg is queenly, and Ebba Johannsen as attractive as ever.

DREI APFELBAEUME

('Three Apple Trees')

Berlin, June 1.

Comedy with music, presented in the Deutsches Kuenstlertheater, Berlin. Authors, Jans C. Nielsen and Adolf Stemmle; music, P. Schoop; producer, Walter Firner; sets, Edward Suhr. Featuring Senta Soeneland, Inge Conradi, Hans Rehmann, Rudolf Platte.

Most of the press notices are terrible. But audiences seem to like it, and it looks as if this play might be set for something like a little run. Basic idea could lend itself to American adaptation, and with a treatment somewhat better than the original (especially so in dialog), atmosphere and background might carry the rest.

Settings of the play is a cheap Hamburg cabaret, run by sailors and sailors' folks and catering to sailors as well as slumming society. Main theme of the play is the sailor's habitual yearning for a little piece of the soil, maybe with a few apple trees.

However, the bar mixer, a hefty ex-sailor, has slain someone who was on the make for his girl. Learning that, with all extenuating circumstances, he is sure to get off with a year or so in jail, the girl, who is hiding the boy friend, decides to give him up before the police catch him anyway. Her idea is to grab the $500 reward and build that little house with the three apple trees. In the end it turns out the guy supposed to be slain is still alive.

Inge Conradi playing the girl got her first big chance here and shows promise. Rehmann and Platte are as good as their parts, which means they've been better. Senta Soeneland, the headliner, hopelessly battling with a Hamburg accent and a part in which she is miscast.

Music not so very original. Anyway, with a good adaptation, some of the material being useful, there may be something in this piece.

Da Stimmt Was Nicht

('Something Is Wrong')

Berlin, May 7.

German Comedy Farce by Franz Arnold, produced in the Berlin "Komoedienhaus," starring Otto Walburg, featuring Ehmi Bessel, Arthur Schroeder, Hadrian M. Netto, Ilse Vigdor, Julius E. Herman.

This is one of the few really consistent b.o. attractions this year. It's a well-made comedy, neatly produced and well cast, and the play should lend itself to a successful American adaptation.

Basic idea is amusing and in parts even novel. It's a yarn of a big business president having arranged for his daughter to marry a prince, being victimized, however, by a crook, the prince's former valet who had pinched some of his master's personal papers and successfully impersonated him.

With the real prince turning up, the crook beats it, right after the marriage, and the prince on the spur of the moment decides to impersonate his own chauffeur. The sequel leads to some extremely funny situations, inasmuch as the chauffeur-prince in order not to jeopardize a big business transaction of the old man, has to impersonate himself as the prince.

A score of good comedy situations are cleverly worked up and the dialog is snappy and abundant with good lines. Piece is well cast.

Otto Walberg, in the role of the excited old man, is at his best. He is, by the way, the only Jew playing a star part in Berlin just now. Ehmi Bessel is a good looker, Arthur Schroeder, as the prince, gives a polished performance, and the character parts are well done, too.

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Winchell Dizzy

Whatever drove Walter Winchell out of New York for the second time in a rush to the coast seems to have left him dizzy out there. The dirt digger has been trying to square his many blunders over the folks of the picture colony since he arrived west. His squarers are even funnier than his original boners.

Since reaching Los Angeles Winchell appears to have gone on a wide open tipping off spree. It can't even be admitted that the Kid Marvel is dumb enough for that. Mrs. Winchell's egotistical rubberneck knows when he's tipping off and why. His experience in New York for the same reason should have cured him.

The-man-who-talks-so-much-about-himself went into a panic because the Writers Club of L. A. decided he's not a regular newspaper man. VARIETY printed it and Walter me boy didn't like that either. He managed to blackjack the manager of the Writers Club into writing him a letter, saying Rupert Hughes still believed in him, although Rupert Hughes doesn't believe in George Washington. So when the Writers Club gives a dinner next month to the newspaper men of L. A., Walter me boy will be one of the special guests. Being a special guest he will only have to pay $1.25. Regular price will be $1.25.

Winchell printed that VARIETY'S story made a bum of him. As Winchell usually makes a heel of himself, he's still undamaged.

Backs Down on Beer

Something caused Frank E. Gannett, Canadian-born owner of a string of dailies in New York and Connecticut, and an enthusiastic 'dry,' to reverse an announced policy of barring beer ads from his papers. One of the upstate (N. Y.) Gannett publications recently carried a half-page ad of a local brewery, with a news story, on the same page, about its new beer. The concern advertised in subsequent issues of the paper, as did other breweries operating in the same territory.

When Congress legalized a brew of 3.2 potency, Publisher Gannett was quoted by the United Press as saying he had barred beer advertising from the papers he owned before prohibition, and saw no reason to change this policy.

Street & Smith Officers

Direction, as well as control, of Street & Smith, for many years and perhaps still the biggest magazine publishing house in the country, continues in the Smith family with the election of George C. Smith, Jr. to the presidency of the concern vacated by the recent death of his uncle, Ormond G. Smith. The Junior Smith is a son of George C. Smith, former vice-president of the publishing company, who followed Ormond G. Smith in death in a few weeks.

New vice-president and treasurer, succeeding George C. Smith, Sr., is Ormond G. Gould, a nephew of both the late Smiths.

Both Junior Smith and Gould have been with Street & Smith for many years and fully conversant with the workings of the organization.

roadway Confucius

Christopher Morley has produced, through Doubleday, Doran, another volume of the musings of the old Mandarin. In quaint phrase the Sage of Broadway comments with freshness of viewpoint on widely variant matters.

It's a handy little volume for the tired business man to keep on his desk for a momentary perusal, or to slip into his bag for the vacation trip. Moreover it is something that can be enjoyed over and over. It does not exhaust its charm on the first reading.

Gardner's New 'Qui

Erle Stanley Gardner, who is second to H. Bedford Jones as the highest-priced writer for pulps, has just finished in four and a half days a new detective novel for William Morrow.

Gardner has abandoned the use of a typewriter, carrying a dictaphone in his land yacht. Usually goes into the desert to work, sending back the records by express in lots of 50 to his office in Ventura, Calif., where stenogs transcribe them.

'Mercury' Losses Told

Executors of the estate of the late Samuel Knopf, of Alfred A. Knopf, Inc., led an appraisal of $240,974. Executor was required to offer proof that the stock held in the 'American Mercury' was of no intrinsic value before it was exempted from inheritance tax. Explained that the stock represented a liability because of its losses.

Jos. C. Lesser, comptroller of the firm, explained to the court that the 'Mercury' was a class magazine representing the following of Henry L. Mencken. Some class magazines can be revamped when they face loss, but it's not practical to revamp Mencken.

Van Loon Trifle

Hendrik Van Loon does not leave Simon & Schuster, despite the fact that his next book, 'Indiscreet Inerary', will go out with the Harcourt-Brace mark. From that point on Van Loon goes back to S & S. How the one-book slip-up happened is a story.

Hendrik Willem contracted with the Netherlands railroad folks to write them a handout pamphlet. But when Hendrik Willem gets started writing he doesn't stop very easily under several hundred pages. So he kept on, and the subject interested him he being somewhat patriotic and sentimental on the subject of the Netherlands, with the result a whole big book emerged. The Dutch Railroad folks, having gotten more than they bargained for, turned around and sold the book to Harcourt Brace.

Misplaced Si

In the make-up in last weeks' Literati, the by-line of Westbrook Pegler was inadvertently placed at the top of the introduction to the story, making it appear that he had authored this as well as material on a columnist from the 'Post.'

The paragraphs in italics were, of course, written in this office and not by Mr. Pegler. The credit by-line should have covered only that part of the article reprinted from the daily.

Bonfils' Estate

Estate of Frederick G. Bonfils, late publisher of the Denver Post, is valued at $8,200,266 by the executors. The largest item is 7,454 shares in the Boma Investment company, a family corporation, valued at $7,454,000. His two shares in the Post Printing & Publishing company is explained by the fact the Boma company was a holding company and carried most of his stock in the 'Post.' Cash in bank, $54,835; real estate at $64,745; with bonds of federal, state, county and school issues making up the remainder of the estate.

Glass and Glasses

Pedro Llanuza, the 'World Telegram' (N. Y.) sports cartoonist, gave an exhibition of portraits and cartoons at his studio last week. Event was in connection with the publication of his limited edition book of sketches, 'Aces I Have Drawn in Sports.' Invitations read: 'I have on the walls a private showing of my color portraits and cartoons on glass; on the tables an assortment of other stuff in glass.'

Old Timer Passes

W. B. Townsend, editor of the Dahlonega (Ga.) 'Nugget,' died last week at the age of 78. For the past 40 years he has brought his paper out virtually single handed, and never wrote a line of copy. His stories were all put directly into type as he stood at the case. He never read proof. His stuff was widely copied because of the piquancy of many of the items.

Scores of old timers set their editorials at the case, but Mr. Townsend was one of the few to set an entire four-page weekly 'out of his head.'

and Pouches

Not satisfied with small boys carrying their magazines like kangaroos their young, the 'Saturday Evening Post' has installed slot machines in cafeterias, restaurants and stationery stores. You put in a nickel. Out pops a 'Post.' And it doesn't have to be Saturday.

Newspapermen's Congress

International Federation of Journalists held their annual convention in Budapest a week ago. Many names present. Congress was expected to be of value in getting publicity for Hungary, especially in discovering tourist values of this country.

Notable American participants were F. J. Birchell, foreign editor of New York 'Times,' Mowrer of Chicago 'Daily News,' and J. P. Knickerbocker, flying reporter of N. Y. 'Evening Post.' Most fuss was made of Sir Malcolm Campbell, present on behalf of London 'Daily Mail.'

Conferences were mainly about press situation in Germany.

Best Sellers

Best Sellers for the week ending June 17, as reported by the American News Co., Inc.

Fiction

'Zest' ($2.00) ..... By Charles G. Norris
'Album, The ($2.00) ..... Mary Roberts Rinehart
'Little Man What Now' ($2.50) ..... By Hans Fallada
'Grand Canary' ($2.50) ..... By A. J. Cronin
'As the Earth Turns' ($2.50) ..... ladys Hasty Carroll
leepers East' ($2.00) ..... By Frederic Nebel

'Marie Antoinette' ($3.50) ..... By Stefan Zweig
'House of Exile' ($3.00) ..... By Nora Waln
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'British Agent' ($2.75) ..... By Bruce Lockhart
'Life Begins at Forty' ($1.50) ..... By Walter B. Pitkin
'Julia Newberry's Diary' ($2.50) By Margaret Ayer Barnes and Janet Ayer Fairbank

Sobel's True Story

Bernard Sobel, who first got between covers with his history of burlesque, now tries his hand at a novel in 'The Indiscreet Girl,' Farrar & Rinehart publishing.

The author flies in the face of many traditions in turning out a book in which the heroine does not achieve greatness overnight when she steps into the star role as pinch hitter. The best Sobel's lady achieves is an understudy part which she chucks because too lazy to study. In other ways Zoe is unusual for a heroine, though true enough to actual type. She is what she herself calls a 'technical virgin'; a gold digger who offers no return. In his press work for extravaganzas Sobel must have known hundreds of this exact kind and he has molded them into one composite heroine who will be recognized as a true picture.

In parts the book carries a number of stories, germane yet not building them up on the plot, suggesting that at times Sobel's inventiveness was mistrusted by him, but the interpolations are good enough to find a place in the story. Not a 'hot' book, in the accepted sense, but spicy without filth. By and large it's good reading, though it will jolt the flapper idea of the chorus girls' lives. It is too true to be accepted by them.

Coaches for Sports

College sports coaches seem to have the inside track on sports editor jobs in Denver. C. L. (Poss) Parsons, for years coach to Colorado College, at Colorado Springs, has been sports editor of the Denver 'Post' for a number of years, and now the 'News' has hired Howard (Ham) Beresford, coach at the University of Colorado for the past eight years. The 'Post' has cut their sports space very little since the depression, while recently the 'News' has been running about ten columns week-days and four pages Sundays, while the 'Post' gives three pages daily and six on Sundays.

No Wonder

E. E. Cummings, who won one of this year's John Simon Guggenheim Memorial Foundation fellowship awards of $2,500 to carry on original research and creative work, is living in Paris far from the lure of the bistrot boys and cafe hounds in a roof retreat of the Parc Montsouris section. Cummings is doing his own cooking and marketing in order to save money enough engage models every afternoon.

One of his models offered to pose a whole week for an autographed copy of 'Elmi,' Cummings' Russian diary just published by Covici, which sounds romantic, but isn't, as the girl tumbled off the stand, fast asleep, after reading a few pages.

N.Y.—Paris 'Vu'

E. M. Ravage, American writer who's lived in Paris for the past seven years, is in New York to get up a special 'American 1933' number of 'Vu,' Paris weekly. 'Vu' is one of the more popular mags, American tabloid size and about 60% or more pictures. Ravage is getting up typical pictures and material on America as is and has a pretty free hand on material choice. He'll edit the number personally when he gets back to Paris.

WNU's Rerwrites

Western Newspaper Union will for the first time include a straight Hollywood picture column in its boiler plate service. Column will be part of a new California section, made up in San Francisco.

Service hasn't a correspondent in the film capital. It will depend on material from the studio publicity departments, to be re-edited in Frisco.

ilm Advertising

Not only does the U. S. film biz pay 70% of the world's annual picture advertising output and amounting to $70,000,000, but it also spends nearly 80% or $55,000,000 in newspaper and magazines. The total world's advertising output on films is placed at $100,000,000.

These figures are gathered from the trade and made public through the U. S. Department of Commerce.

The money spent by the U. S. companies is divided accordingly:

Newspapers, magazines	$55,000,000
Billboards	7,500,000
Accessories	5,000,000

Lending Menace

The lending library situation is growing acute. At first there was a tacit understanding between the publisher and the lending library that libraries would take out the cost of books in rentals and then place them on the fifty-cent counter for sale.

Publishers are now that lending libraries are circulating copies long after the period of decency. Soiled and battered copies, upon which 500% or more profit has been made, are still in circulation, with lending libraries reluctant to replace even where the book's poularity calls for it.

Libraries and their varying rates are another topic of publishers' conversation today. Some charge 50% deposit. Others 10c flat. Others ask 15c for three days. And now libraries catering to office buildings, also drug chain counters, have come out with a new price slash, requiring no deposit at all, throwing in free delivery and offering besides 10% discount on book buys.

Novel Comparison

Promotion department of Hearst's 'Cosmopolitan' has thought up a new idea, never before tried, of stressing the mag's reading quantity. Customarily, in the case of class mags, emphasis is laid on quality.

Editorial content of the July number, exclusive of the illustrations or advertising, has been set up in the type and page size of the regulation book and with the usual binding. The volume runs to over 400 pages, which is compared to the $2 book of lesser size.

The book 'Cosmopolitan' is not for sale, of course, copies being merely passed around where they will do the most good.

Picture Surveys

Second of the surveys of the various aspects of the amusement industry which Aaron E. Singer is preparing for the Amusement Age Publishing Company will be 'Foreign Films in America,' with a supplement on American films abroad. Task expected to take a few months, with publication of 'Foreign Films in America' tentatively scheduled for December. First of the surveys was 'The Visual Fatigue of Motion Pictures."

It's the intention of the publishing company to issue its surveys at the rate of one every six months. In addition there will be an annual survey of the entire amusement field.

imes' 2 Teams

N. Y. imes' staff has two baseball teams, one called the 'Pansies' and the other flaunting the title of 'He Men.' First game resulted in the latter being swished to defeat.

Bloated up by the win, the 'Pansies' inquired about VARIETY'S team and upon hearing that it was awful started dickering for a date.

Coast Editor Dies

Cecil Wilcox, 58, newspaperman, died June 10 in Van Nuys, Calif., following an appendix operation. Deceased, one of the Los Angeles 'Times' weather prophets and city editor of the North Hollywood 'Press,' is survived by his widow.

Agnes Smith Dies

Agnes Smith, formerly on the editorial staffs of the 'Morning Telegraph' and 'Photoplay,' and lately a columnist on the N. Y. 'American,' died suddenly Saturday (17). Death was attributed to an overdose of medicine. She was interred Sunday (18) in a Catholic cemetery in Westport, Conn., where she resided.

Mrs. Smith is survived by her husband, Frederick James Smith, also a writer for magazines, six-year-old son, Thomas.

Her column, called 'The Last Word,' appeared in Monday's 'American.' The thesis was titled 'The Menace of Childhood.'

Now a Pink

Lee Posner's middle tag is no longer 'Harlemania' but 'Pink Boat.' Change comes through Lee taking on exploitation of the 'SS. Mandalay' showboat cruises up the Hudson for Katherine Parsons and Mrs. Hancock. Lee is now operating solo, having severed with Harry Sobol. In addition to his p.a. work, Posner conducts nite club stuff for those theatre program mags like the old Roxy book and the Radio City Music Hall program. Also, 'N.Y. Amusements.'

Chain Trade Mags

Louis E. Murray, who set about recently to aquire a string of trade papers, has made his first purchase. It is 'Automotive Electricity,' which he acquired from Federated Business Papers. The trade mag is about 11 years old and a leader in its field.

Murray has formed the Lou Murray Publications as a holding company for his trade papers. He is now negotiating for the acquisation of quite a few others.

Farrow's First

John Farrow now can call himself a novelist, for his first, 'Laughter Ends,' has just been published by Harcourt Brace. It's a tale of Tahiti, but, unlike most goona romances, it seeks to give authentic color to its episodes instead of following the steamship folder line of chatter.

It reveals a new phase of the Samoas and there is no trace of the tyro in the rapid flow of the story with its sustained suspense. It's a good book for those who are fed up on the cocktail party type of story. Just as vivid and far more real.

Brentano Plans

Adolph Kroch, with Stanton Griffith financing, has taken over the Brentano book business. The Brentanos, senior and junior, will continue with the firm.

Present plans are to close several of the branches in New York, Philadelphia, Pittsburgh and Cleveland, continuing to concentrate on the West 47th stret, New York, establishment.

Chatter

On Friday, July 7, The Bookmen will hold their annual field day at the Kildeer Golf Club in Chicago.

Morris Abel Beer and Thurlow Weed Hoffman have just finished in collaboration their new play, 'Healing Fires.' They're still on talking terms.

Herman B. Hoffman has just published 'Love—The Conqueror,' a volume in blank verse dealing with the lumberjacks of the great northwest.

Irving Cobb's story, 'Fish Head,' was rejected thirty-two times. It was finally accepted and published by Bob Davis and it took the public by storm.

Virginia Stivers Bartlett has written a novel without her husband, who has been her collaborator in the past. Titled 'Mistress of Monterey.'

Albert Gross, the latest of Liveright staff to connect elsewhere. He will pick the books for Coward-McCann.

In case anyon is interested, the middle initial in Irving S. Cobb's name stands for Shrewsbury.

William Allen Robinson getting set for another lengthy sea trip in that small tub of his for material for another book, of course.

Struthers Burt has fixed up his 'Entertaining the Islanders,' and publication date is now set for September. Originally scheduled to come in last spring.

Although that recently-issued book of poetry, 'Versey for Busy Women,' by Clara Edwards, bears the imprint of the Lester Shane Press, publication of the volume was really financed by the authoress.

Daniel Beattie, 76, veteran employee of the Los Angeles 'Examiner' died June 11 in Los Angeles following a paralytic stroke. His widow survives.

Frances Park, who used to review books, now writing them herself.

East

Police Commissioner Bolan asks the D. A. for a definite tip on what constitutes stage indecency. Also asks about books and mags.

Mrs. Valerie Boothby, German-American screen actress, a suicide in Paris. Unrequited love.

Real 'subway circuit' going bust. Transit cos. warring on singers and musicians who work the underground trains.

Frances Alda will sing in four outdoor performances of grand opera at Ebbetts Field, Brooklyn, this summer.

Robin Hood theatre, Arden, Del., opens tomorrow (Wed.). Four shows a week with 'Private Lives' the opener.

Real purchaser of Washington 'Post' revealed as Eugene Meyer, until recently Gov. of the Federal Reserve board.

Walter Hoffman, of Union City, held in $500 bail to answer a charge of entering a dressing room at the Republic last week. His explanation was that he wanted to meet one of the girls in the burley show. John Davis, asst. mgr. pressed the case because there had been several dressing room thefts.

E. H. Downes, Pittsburgh bridge teacher, suing Ely Culbertson for alleged theft of his ideas as basis of Culbertson system.

Vivian Duncan on the table for an ap op Wed. 14. Auguries favorable.

Jack Arthur, radio baritone, trying vaudeville.

Will of the late Winchell Smith gives his home to Harrison Smith, a nephew. Directs that $5% of a trust fund be used to aid needy dramatists and actors.

Theatre Guild buys 'No Good End,' a first play by Wm. D. Judson, Jr., a newspaper free lance.

'Uncle Tom' had to close Sat. (17) because so many of the players had summer engagements.

Three robbers took the Hagenbeck-Wallace show for $5,000 Wed. (14) in Philadelphia. Held up three employees who were taking the money to the bank, and dodged a hail of bullets.

N. Y. 'News' took a ballot of its readers on the star system of grading plays and pics. Quit ballots after one day. Vote 20 to 1 for the star ratings.

Claire Windsor to marry Tommy Manville, Jr., as soon as they receive a certified copy of her last clearance papers. But Nina Pierson says she has a claim.

Mrs. Aida Reid, wife of the radio announcer, and Mrs. Emily Northridge, former prima donna, in the courts. Mrs. Reid asks for divorce on statutory grounds. Mrs. Northridge will be content with a separation and $15 a week.

Walt Disney going to law because the Mickey Mouse beer garden, New York, will not change its name. Doesn't want his hero to be mixed up with 3.2.

Bunch of Albertina Rasch dancers left N. Y. Wed. (14) for Hollywood for Metro's 'The Hollywood Party.' Going by bus and will be nine days on the road.

Joe Humphries, fight announcer, suffering from what the doctor calls a light stroke of apoplexy due to hardening of arteries, at Fair Haven, N. J. His recovery expected to be a matter of several weeks.

Egon Pollack, Bohemian conductor, fell dead June 14 while leading an orchestra in Prague.

Restaurateurs decide beer isn't so hot. Kills coffee and food sales. Want cocktails.

That Hippodrome pinch for Sunday opera charged 'dancing in a foreign language,' and now they're trying to figure out how it's done.

Chas. H. Buckley, well known to Broadway where he is one of the best known ad perambulators (the guy with a cigar ad on his shirt front), got tossed out of a cafeteria Tuesday (13) when a companion had no check to offer the cashier. He explained that the other man had merely come in to talk to him while he launched and there were words.

York and King postponed their London sailing to play a week at the Capitol.

Harry Rosenthal now an actor-manager. Co-op cast makes him front boss of 'June Moon.' He still will play his part in the revival.

Judge Caffey directs Howard Cullman, receiver for the Roxy, to continue operations. Net loss for period Dec. 15—May 14 was under $6,000.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

Peggy Wood's announced plan of week end production at her summer home brings such a flood of job applicants that she hastens to add there ain't going to be no jobs. Just the neighbors will help out.

Wee & Leventhall get rights to 'When Ladies Meet.' Will stage a revival in a few weeks.

Walter Damrosch starts on a big benefit for Musicians' Emergency Fund. Date set is March 13, 1934.

Equipment of the defunct 'Graphic' other than the printing machinery, sold at auction last week for $12,000.

Morris Green and Frank McCoy have formed a new producing company. Will headquarter at the Boulevard theatre, Jackson Heights. Will tryout there and move productions to Broadway if. First will be 'Hot and Bothered,' musical by Edward Hope and Harlan Thompson, with music by Lewis E. Gensler.

Clemence Dane in New York on way home from Hollywood. Stopped off in Chicago to see Katherine Cornell and the fair.

Lois Whiteside bruised, but not badly injured when she fell while doing her act at Luna park Wednesday (14). Fell 15 feet when one hand slipped while doing a swing.

Bryant park had a forest fire Thursday. One tree started to blaze.

Guy Bates Post celebrating his 40th year on the stage.

County Theatre is a new summer troupe to tour the vicinity of Rockland, N. Y., which will be the home port.

Mady Christians, German film star, arrived Thursday (15) and went immediately to Dennis, Mass., where she will co-star with Sam Jaffe in 'The Divine Drudge' at the Cape playhouse. Though her fame is chiefly German, she made her stage debut at the Irving Place theatre, New York, when that was the home of German productions.

Executor's report reveals that the David Belasco estate has shrunk $411,974 in value, due to drop in securities. Net after debts are paid, is $621,629. Held in trust for Mrs. Morris Gest, his daughter.

J. C. Nugent will act in his play, 'Live Dangerously,' when it is produced by the Strand theatre players, Stamford, Conn. Ruth Nugent also in the cast. Vivienne Osborne, screen player, will go back to the stage in the same company the week following.

Fannie Ward and 'Daddy' Browning among the guests on the first showboat trip to Bear Mountain Thursday (15). It's a socialite venture.

G. B. Shaw writes a friend in N. Y. that his speech at the Met. was his last public talk. Say's he's off the lecture platform for good.

'Run Little Chillun' closed, but the troupe plans to hold together with weekly rehearsals. No particular idea; just rehearsals. But that's how 'Chillun' got wings, and they're hoping.

Ramon, of Ramon and Rosita, finally obtains a permit for Edourdo Blanco and his tango band, Paris organization. They have been in Havana for two months waiting a landing permit.

'Shooting Star' moves the curtain from 8:50 to 8:30. Former hour made the show too late for commuters.

Gertrude Lawrence cables for figure on the English rights to 'Shooting Star.'

Harold Stone and Boris Kaplan plan to star Lew Fields in 'Broomsticks, Amen' in the fall.

Mme. Schumann-Heink celebrates her 72nd birthday. Still going strong.

Joe Weber, who was in the hospital after an auto smash, back home. Doing nicely.

Hannah Williams on the mend after a mess of flu.

Eddie Dowling quits his Theatrical Democratic League to devote his time to the Actors' Betterment Assn.

A. C. Blumenthal being sued in the Supreme court by Arthur Byworth & Co., of England, on a judgment for $8,787 obtained there July of last year. Court granted permission to serve the defendant by nailing a summons to the door of his hotel room and mailing a copy.

Fire panic in Paris Court theatre, Brooklyn, Sunday (18), when a fuse blew out on a ventilating fan motor. Nine children suffered minor injuries.

Dick Leibert gets extension of one year as organist at R. C. Music Hall.

Sam Harris announces Marilyn Miller and Clifton Webb to head 'As Thousands Cheer.'

Kitty O'Dare, dancer in Jim Barton's act, in court today (Tues.) seeking a divorce from Michael Autori.

Bill Brady passed his threescore and ten yesterday (Mon.).

Margaret Mayo to build a theatre at Croton, N. Y.

F. Scott Fitzgerald loses art treasures when his home near Baltimore blazed (16).

Theodore Vincentz, band leader, shot and killed himself on his wife's grave in Newark (16). He made Edison records in the old cylinder days.

In holding two newsdealers for sale of so-called art magazines, Magistrate Marvin in a Brooklyn court declared that 'mere nudity is not obscenity, but belongs in biology books' and not in flash mags with hot captions.

Nicolai Berezowsky and Sandor Harmati win the Juilliard prize for the best orchestral work submitted in competition. Only one prize, but it was a draw.

Reported that Nancy Carroll will be back on B'way stage next fall in 'Undesirable Lady.'

'A Church Mouse' to be revived for the summer at the Mansfield as first of a series. Each show will run two weeks. Louise Groody heads cast.

Westchester County Center loses its stock co. after two weeks of the planned eight. No biz.

Mrs. Otis Skinner, Josephine Hull, Jean Dixon, Ernest Truex, Osgood Perkins, Ed Wynn, Ernest Glendinning, Pedro de Cordoba, Robert E. Sherwood, Jos. Santley, Geo. Creel, James Forbes the new executive board of the Stage Relief Fund.

Wm. J. Rapp has done a new play for Wm. Harris, Jr. Now that he has the play, he's fishing for a title.

Actors' Betterment Ass'n gets out its first issue of a four-page monthly.

Henry Chesterfield complainant in police court against two men found on 8th avenue with a marble and bronze clock valued at $125 belonging to N.V.A.

Wee & Leventhal ended their first year as producers of revivals last week. Exhumed 11 plays for a total of 985 performances.

Eva Le Gallienne now LL.D. Received degree from Brown university, Providence.

Jenny Dolly, Dolly Sisters, hurt in an auto accident last March, was operated on in Paris Saturday (17), the object being to replace her stomach in its proper position. Believed successful.

Belle Livingston to open a place near East Hampton, L. I. There's to be a staff of alleged socialite hostesses, the top-rater wearing a mask. Also a flock of 'society bachelors.'

Harry Sherman, prez of 306, given an injunction Sat. (17) restraining Walter Reade, Jerome Rosenberg and the Rose-Read corp. from cutting wages in the Savoy below union scale. When Reade sold out to Rose-Read wages were cut, and when the 306 men refused the slice the jobs were given Empire men. Present order prevents house from paying any projectionist less than union scale.

Phillis Emerson, Cherokee Indian, who used to be a showgirl, obtains permission to serve a summons on Nathan B. Stern by nailing it to his door. She wants $232,860 for alleged breach of contract. Says they were engaged, but when she walked out of his apartment after a hot film show supplemented by a couple of Negresses he beat her and broke her jaw. Later, girl avers, he offered to pay her $500 a month for life if she would keep silent regarding the incident. Claim for arrears and the future, based on her presumption of life. Stern is known on Broadway and runs a dude ranch out west.

Supreme Court Justice Walsh heard (17) the plea of Attica Film Corp., Par-Pub subsidiary, that foreclosure on the property 521-531 W. 43d street, be delayed until better times to prevent the mortgage holder from bidding in the property at a nominal sum and wiping out the film co.'s equity. Columbia university holds the mortgage, and F. A. Goetz, treas. for the trustees, told the court it was the practice to have an impartial appraisal made on current values and bid for the property at that price. Court praised the university's attitude. Sum involved is $615,000.

Coast

Suit for $475 has been filed in L. A. Municipal court against George K. Arthur, alleging that the actor stopped payment on two checks, totaling $550, which he had cashed at the Agua Caliente (Mex.) Casino and then only reimbursed the resort with $75 in cash.

Jean Hersholt, actor, returned to Los Angeles after a 10-week vacation in his native Denmark.

Lillian Albertson Macloon granted a divorce in L. A. from Louis O. Macloon. Former testified that her husband allegedly associated indiscreetly with other women.

Ivan Johnson, organizer of the Radio News Service, allegedly charged with three counts of issuing corporation checks without sufficient funds, in a complaint filed in L. A.

The will of the late Capt. Seth W. P. Strelinger, former head of the Calif. state athletic commission, admitted to probate in Los Angeles.

Announcement of the separation of Adolphe Menjou and his wife, Kathryn Carver, actress, made in Los Angeles by the actor's attorney.

Thieves entered the Hollywood home of Sheila Manners, actress, and stole jewelry, valued at $1,000, according to a police report.

Mary Dorne, actress, found wandering the streets of Santa Monica by her husband, Eugene Walter, playwright, after being missing from her Hollywood home for three days. Physicians asserted that the actress had suffered an attack of amnesia.

George McManus, cartoonist, back in Los Angeles aboard the 'Santa Elena,' from New York, where he has been since the first of the year.

Son of the late Maurice DeMond, founder of the Los Angeles Breakfast Club, named defendant in a $20,000 damage suit filed in L. A. Superior court by Robert W. Young. Latter alleges that defendant threw him violently to the ground, causing him to suffer injuries.

Harry L. Toohill, former Los Angeles newspaperman, opened an advertising and publicity office in L. A. to handle commercial and political accounts.

Mary McCormic, opera singer, filed suit for divorce in L. A. Superior court against Prince Serge Mdivani, charging alleged cruelty and violent outbursts of temper. She also asks in her complaint for $600 a month separate maintenance and $7,500 attorney fees.

Leonard S. Midgley indicted by the Frisco Federal grand jury on charges of allegedly stealing letters from the mail boxes of Kathleen Norris and her husband, Charles G. Norris, authors.

Legana Kearns filed suit for $2,500 against Jack Kearns, fight manager, alleging in her complaint that the amount is due her as back alimony.

Household furnishings of Gloria Swanson's placed under the custody of the sheriff's office pending a public auction sale.

Vivienne Segal, musical comedy actress, does not have to pay $2,625 to the William Morris agency according to a decision handed down in Superior court. Latter had filed suit, alleging amount was due as commission for obtaining Miss Segal a role in the Ziegfeld production, 'Three Musketeers.'

Estate of Daisy C. Moreno, wife of Antonio Moreno, actor, valued at $491,500, according to an appraisal filed in the probate court, Los Angeles.

Reno divorces will be granted the same day complaint is filed, according to an agreement of Judges B. J. Curler and Thomas F. Moran, presiding over the Washoe county courts. Decision on new ruling followed reports that Reno attorneys were taking their clients to other counties to escape the divorce capital's two-day service. Six week's residence requirement is not affected.

Ray Wise, actor, has filed suit for divorce against Gertrude Wise.

Richard R. Colyar, commercial artist, sentenced to life imprisonment following his local conviction of the murder of his sister-in-law.

Announcement of the separation here of Helen Cunningham Clive, musical comedy actress, and Henry Clive.

Constance Cummings has cabled she'll be married to Benn W. Levy at the British playwright's home in Chelsea, England, last week in June. Levy left here in a hurry during the recent earthquake, not waiting to fulfill his contract with Paramount.

Suit has been filed in Municipal court here against Michael Curtiz by Mathilda Curtiz Foerster on behalf of her 10-year-old son to collect $1,600 which she claims the director owes on an alleged agreement made before the district court of Vienna in July, 1931. Vienna terms assertedly provided that Miss Foerster was not again to repair to court unless there was a default in payments for the child's support, which plaintiff now charges.

Jean Parker, 17, got a day off at Columbia to graduate at Pasadena High school. She was appearing in film, 'Lady for a Day.' Studio sent her flowers.

Cliff 'Ukelele Ike' Edwards charged with allegedly concealing assets in his bankruptcy petition in a suit for an accounting of the actor's earnings filed in the District court, L. A.

Midwest

Chicago Academy of Science is bankrolling a series of wild life motion pictures in national parks around the country. F. R. Dickinson just returned from Smoky Mountain, Tennessee, where he spent several weeks grinding footage on the animals of that sector.

Proposal to create a high board fence around a section of Chicago beach and allow 'sun bathing' therein was cold for the nth time. Dr. Arne Souminen keeps making the suggestion each year and gets turned down by the city fathers regularly. Nudists zone would have to be carefully policed and the wooden fence of selected planks free of all knots.

Second incident of its kind in Chicago was the kidnapping by a moron gunman of a pretty girl parked in an automobile in front of a loop hotel. Latest victim is Mrs. Madelinine Graub, whose husband is a musician with Johnny Hamp's orchestra. Compelling her to drive to a rural area the moron tried to attack her, but when she fought him he desisted and robbed her of $3 instead. Another musician's wife, Leona Ahla, was similiarly treated the day before.

Daniel Henrici, nephew of the founder of the restaurant of that name, is on trial for forgery.

Muscle men reported trying shake down beer and other vendors at the Century of Progress expo. Warning was given by the expo police that they were on the lookout.

Although now employed as a waitress, Diana Hendrys, former chorus girl and nite-club hostess, was taken into custody for questioning by Chicago police in the death of Oscar Nelson, realtor. She proved she hadn't seen Nelson since two years ago when on a joyride in which both landed in the Evanston jail.

Julie Rachman, Omaha theatre man, started for the Nebraska penitentiary to begin serving 15 years. He murdered his two business partners. At the pen he will have charge of the prison motion picture equipment.

W. H. Garvin of Hastings, Neb., announced he and other showmen in that state were organizing a circuit. Included houses in Lincoln, Columbus, Grand Island, Kearney, Hastings, and Norfolk.

'I'm Telling You'

By Jack Osterman

Wherein a Columnist Turns Night Club Owner

Well, we open June 28. Getting quite a kick engaging talent for our own club. Being an actor, it's a tough job giving others a routine as to salary, etc. Finally decided to revert to the same material that has been handed to us.

'Come in for a few weeks and play ball,' we say.

We played ball so much this season must have begun to resemble Babe Ruth.

Observation

Lou Davis, wealthy song writing butcher, observed the license plate on Georgie Price's car the other day. As you probably know Georgie and the Shuberts weren't exactly sweethearts for years, which makes it funny that Price's plate reads, J J 88.

Living the Part

Bill Barton was making a short the other day with Louie Sobol. In one scene he was required to take a bromo seltzer. The episode was re-taken four times, after which Bill went all over the studio looking for a headache.

Ouch!

While discussing a certain star appearing in his own show, one actor remarked that he thought he is on the stage too long. The other actor yelled, "Not is, has been."

Well Liked

Which reminds us of another star that sent all his friends passes for his opening night. Neither showed up.

Time Changes All

Who would ever think the time would come when you would be able to break your act in at the Palace to get the Loew time.

Switch

A certain performer doing well wired a booker the other day asking him if he would be interested in playing next week.

Tough Course

Jack Benny tells us that he played golf the other day on a course that was so bad he lost a ball on the green.

Ostermania

Just received Richy Craig, Jr's jig-saw puzzle....very funny gag ....Last Sunday was Father's day ....Rubinoff dedicated a number to it....medley of Russian dances.... Dave Vine wires he was going to cut his throat Thursday, but changed his mind....everything that happens to him from now on is velvet....An author asked Sammy (stooge) Kantor if he wanted some material....Sammy answered, 'Write me some for the manager of the Chesterfield hotel, my clothes are there'....ARE YOU READING?

Going Places

(Continued from page 16)

bellies instead? Spanish hats on the backs of their heads, for they've never seen Escudero? Bits of mantillas to shade the contralto's essential heft? Lank folds of satin designed for more voluptuous curves than sopranos' nervous sinews? It seems like nobody loves them—leastways nobody loves them enough to buy them clothes of their own. They sing well. If they're supposed to make atmospheric pictures, too, then the costume department will have to think of them sometimes for themselves alone—like it always does for Patricia Bowman, for instance.

Just Can't Sink

The ranks of the 'My Man—Body and Soul—He's Just My Bill' school of femme psychology is now enriched by Ruth Chatterton, who, as 'Lilly Turner,' sees no reason why she too shouldn't lean against drab doorways with cigarette appended from painted lips, gaudy wrapper, legs in sheer black stockings—and make like she needs to sing a torch song. A girl gets mighty tired, always going about with people hooting after her 'First lady of the screen! First lady of the screen!' Nobody wants to be a lady all her life. It isn't versatile, and besides, she doesn't like the way they say it.

Well, if they go on saying it after 'Lilly Turner,' it won't be because Miss Chatterton didn't give them a glimpse of gum-chewing nicely synchronized with carny show belly roll, it won't be because she didn't try every which way to dodge that unkindest cut of all. Sometimes she's almost done it—and then comes that dramatic voice of her, that frightfully well-bred trait of reading 'er' as 'ah' and there she is again, right back where she started. And yet, there's something rather splendid about being a real lady. She doesn't let on, a real lady doesn't, when somebody says to her 'What ho, Lilly. Battling for your virtue again.' That it's just a hollow mockery, that though all the make-up and appurtenances of most unladylike abandon surround her, you can't make a sow's ear out of a silk purse.

Ladies who long to be wenches must at least be built like wenches. It isn't only a matter of stripping, it's how they strip. Miss Chatterton is superb at home odd Thursdays in St. Paul, and in 'Lilly Turner' nothing has been done about it though everything—even lashes so long they look like spider legs on her eyelids—have been tried.

Rural Redemption

Taking care of little crippled children, living a healthy happy outdoor life, playing in the sunshine and wearing simple, casual clothes works wonders for a picture actress, even though it all happens in a picture, in 'The Life of Jimmy Dolan', for instance.

There's Loretta Young, freed for the time from her long tight Hollywood evening dresses, gracefully scampering about the farm in overalls, her hair wind-tossed, her smile the sincere expression of a new deep inner content, now utterly natural, at ease—first rate propaganda for the pastoral life. There's Aline MacMahon, her aunt—for some reason her Scotch aunt. Despite dialect, despite comedy clothes, despite standard rough diamond lurking beneath a brusque exterior characterization, Miss MacMahon, breathing that pure country air, engaged in simple domestic chores, dressed comfortably in ginghams and calicoes—is transformed by the inherent good in rural surroundings into a lady bountiful who at the same time is not a pain in the neck.

Shirley Grey and Fifi Dorsay, just working with a cast who lives in the country—are tempered histrionically by the beneficent association. City gals themselves, nevertheless their acting catches sincerity, they develop personalities and make their character bits alive.

New York Theatres

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Fay Wray-Ralph Bellamy
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"Reunion in Vienna"
With Frank Morgan
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Mrs. Hurley's Divorce Up; Charges Cruelty

Salem, Mass., June 19.

Patricia A. Hurley, proprietor of a Lynn beauty shop, wants a divorce from her actor-husband, Edward A. Hurley, because, she charges, he was cruel and abusive to her. She told the Probate Court here that Hurley refused to eat at a dinner given in honor of his birthday Dec. 8 last. The couple were married at Detroit, Mich., on Jan. 27, 1925. They have a four-year-old son, who is living with his mother.

Mrs. Hurley said that after their marriage she and her husband toured together in shows until 1929 when she went to the home of her sister in Swampscott, Mass., where her child was born.

BALL CLUB CAN MURMUR 'MOVE OVER' TO EXHIBS

Indianapolis, June 19.

In an attempt to swell a lean boxoffice, and to revive an apparently extinct interest in the great American pastime, the Indianapolis ball club went on the air last week for the first time in a year. Club has arranged for a local outlet through WKBF with broadcasts sponsored by the Linco Oil Co.

Local nine, although in second place in the American Association, has fallen upon evil days at the b.o. The big, new stadium has been practically deserted since the start of the season. Desperately trying to save the franchise the management has put into effect more angles than will be found in geometry. Night games six nights a week; ladies admitted free two nights a week; Friday night is family night when mom and pop and all the kids in the neighborhood are admitted for 40 cents; some tickets sold for afternoon games which admit the holder to the night game without extra cost.

Unless the populace responds soon the franchise will blow.

Fair's Freak Jinx

(Continued from page 1)

Roxy presentation, military staff, too, constructed in the modern style peculiar to the fair's architecture. There are 25 stages inside the Odditorium, each housing a freak. Stages are enclosed in curtains. No freak is visible except during his or her lecture. As soon as the lecture is completed curtain is drawn and the crowd moves on. Each stage has a painted background in atmosphere with the freak.

Three lecturers on the job, each handling so many freaks. Lecturers, as are all the employees of the show, are dressed in white pants, blue coats and yachting caps. Boys spiel in a dignified manner, with nothing of the side show 'Doctor' apparent. Audience gets a class buildup before each exhibit.

Pyle plans to change his freaks several times during the season, but always keeping his four-legged girl. After closing of the fair he intends to put the show on trucks and tour the country, playing fairs and other dates.

Mentalist, Also

Show is framed with a load of showmanship. Sufficient novelty, educational and horror subjects in the lineup to give it an almost 100% appeal. There is a mentalist who, subtracts, reads and answers questions simultaneously, a dignified old gentleman who, after having his vocal chords removed, taught himself to speak audibly. Both these attractions get the class attendance. For the horror seekers, in addition to the multi legged and legless girls, there are a man and woman who lift weights with their eyelids, a man who sews buttons to his legs and unites his arm to his side with a safety pin. There are also a dozen other freaks to amuse without offending.

Ripley is in for 25% of the gross with the rest of the take split between Pyle's backers. The Odditorium can hold 2,000 with everyone getting a good view of the stages. Show is continuous and it takes about 45 minutes to make the circle of stages.

Freaks are not permitted to sell anything or address individuals in the audience unless questioned. It's carnival stuff with Waldorf atmosphere.

Virgin Islands Proposed as Resort; Now Total Money Loss to U.S. Gov't

Washington, June 19.

A campaign, conducted along 'Buy American' lines, for establishment of the Virgin Islands as the tropical vacation resort for the eastern part of the U. S. is being furthered by members of the House, with a likelihood a bill sponsoring the movement will be introduced in the next Congress. The purpose is to divert American tourists and vacation money from the British-owned resorts in Cuba and Bermuda and transfer the proceeds to a United States possession.

The Virgin Islands, a total loss, financially, to the U. S., now get practically no tourist trade. Part of the West Indian island ground is located not far from the more popular British resorts.

U. S. purchased the Virgin Islands group, comprising three islands, from Denmark in 1917 for $25,000,000. Since then the cost of administration to the government has exceeded $7,000,000, with practically no returns. After his visit to the islands in 1931 President Hoover called them 'an effective poorhouse, comprising 90% of the population.

90% Loafers

There are three islands, of which St. Thomas, which has one of the finest harbors in the Atlantic, is the capital. Population is about 45,000 and almost 95% Negro. Under Danish rule they were an industrious and self-supporting people, but with the U. S. Navy Department regulations and reforms they became, with the exception of about 10% of the population, public charges.

While the Virgin Islanders are expert hat makers, coral-carvers and weavers, their principal export formerly was rum. Prohibition knocked the bottom out of that industry and had its effects also on the important bay rum trade. With repeal of prohibition imminent, it's believed the islands may be returned to some semblance of prosperity.

They are about 1,400 miles from New York, or about three and a half days by boat at moderate speed. Fast passenger ships could make the trip in two and a half days. The sponsors of the Virgin Islands movement would run about two boats a week to the resort, both ways.

The construction program would involve erection of a hotel, golf course and recreation centers. Estimated cost of the project is about $300,000. There would also be a country-wide high pressure advertising campaign stressing the 'Buy American' angle and asking the public to patronize one of their own possessions, rather than spend only in Cuba or Bermuda.

One of the movement's sponsors in describing the plan said the idea is to 'inject a little showmanship into the administration of the islands and see if it can do for the Virgin Islands what showmanship and a song did for Honolulu.'

GIRLS AS PITCHMEN

Numerous Around Loop and Fair Spielers

Chicago, June 19.

Probably another phenomena of the World's Fair is the numerous tribe of girl pitchmen operating in the loop. Lasses peddle anything from egg-slicers to hairpins. All with the aid of a portable bridge table parked in some empty theatre or store lobby or alley mouth.

Girls put on a fair spiel on the average, about as glib as the second raters among the men. Sex appeal is about 3.2, which means passing, but not with honors.

C. C. Halts Rush Of Parlor Games In Film Colony

Hollywood, June 19.

Wholesale invasion of Hollywood and the exclusive Wilshire district of Los Angeles proper by tango, bingo and kindred games of chance, following their success at several nearby beaches, has been temporarily halted by the Los Angeles Police commission. One license to operate a 'bean game' in Hollywood, previously granted, will be permitted to stand.

Pressure brought to bear by the Hollywood Chamber of Commerce prompted members of the Police body to indicate they would discourage further applications for permits permitting gambling games of this nature to be opened, and that unfavorable action might be expected on the several applications now before the commission.

Permit already granted for a 'lotto' establishment in the heart of the screen colony will not be revoked, the C of C was told, but the organization was assured that no additional permits would be considered until after a proposed zone is created, outside of which all gambling games will be taboo.

Gaming Gets 'Em

At Venice, Ocean Park, Long Beach and other beach resorts adjacent to Los Angeles, lotto, tango and roulette games to the number of several hundred are flourishing, with the gambling spots replacing many of the old-time type of shows, rides and other pier concessions. Play is particularly heavy over the week-ends, with hundreds of femmes to be found wherever the games of chance are being operated.

Forces advocating the gambling games in Hollywood take the stand that establishment of the parlors would encourage the spending of money in Hollywood which now goes to the beach resorts. On the other hand, Mayor John C. Porter, in a message to the police commission, expressed the thought that such concessions should be restricted to the beaches and other amusement centers.

WED 50 YEARS

Quincy, Mass., June 19.

Mr. and Mrs. Richard J. Watts celebrated the 50th anniversary of their marriage.

They played together in road companies for many years, Watts as comedian and Mrs. Watts as character actress.

MATING SEASON

Los Angeles, June 19.

Georgia P. Williams, concert violinist, and Lal Chand Mehra, Indian lecturer and film technical director, filed intentions to marry.

BIRTHS

A son was born to Mr. and Mrs. Vernon Cox, June 10, in Montgomery, Ala. Father is assistant mgr., Strand theatre.

Mr. and Mrs. R. C. Foster, daughter, Chicago. Mother is the daughter of Frank H. Wilson, who becomes a grandad for the third time.

Mr. and Mrs. Norman Blackburn, son, June 8 in Hollywood. Father is a cartoonist.

MARRIAGES

Carl Grayson, Canton, O., violinist and soloist with Johnny Hamp's orchestra and Madelon Baker, of Detroit, were married June 3, in the Blue Ribbon Casino at the Chicago World's Fair. Ben Bernie's band played the wedding march for the ceremony which was the first to take place on the exposition grounds. Johnny Hamp was best man.

Lee Snyder, non-pro, to Benny Miller, prizefighter, in Los Angeles, June 11.

Elsinore Robinson Crowell to Benton Freemont in Sonora, Calif., June 14. Bride is Elsie Robinson, syndicate feature writer.

Doris Kenyon, actress, to Arthur Hopkins in Los Angeles, June 14. Groom is Syracuse, N. Y., real estate broker.

Florence Williams, actress, Leon T. Whitten, Jr., stage designer, Ogunquit, Maine. Her last appearance was in the stage version of 'Iris in Uniform.'

Gita Glaze, dramatic soprano, to Antoine E. Skinner, non-pro, New York, June 15.

Anne Solomon to Al Taylor, New York, June 10. ride is secretary to Harry Kalcheim. Bridegroom a non-pro.

Betty Randolph to Paul C. Sweinhart, New York, June 18. Bride is a former showgirl. Groom is a theatrical journalist.

CHATTER

Broadway

Marty Herman doing first jury duty.

Barney Kiawans' father died last week.

Dennis King back from dear old Lunnon.

Max Gordon to Skowhegan, Me., for four weeks.

Lillian Fox doing publicity for Arthur Murray.

Backstage crew at Hippodrome cleaning up on parlays.

Ed Olmstead in Boston for Publix New England advertising.

Dick Maney in hospital to have nose operation. Hopes to beat hay fever.

Tired of barnstorming, Dave Rubinoff may skip scattered dates this summer.

Party at Pierce's marking the coming out of Bernard Sobel's novel, 'Indiscreet Lady.'

Mrs. William Morris and Aunt Ella are at their summer camp, Saranac Lake, N. Y.

Jack Leffler of Broadway ticket agency slipped in shower bath and pulled back muscles.

Young Elbert Franklin in town to visit his dad, H. B. He'll tutor his father in navigation.

Howard Loewenherz gone into the beverage distributing in preference to that radio project.

Blumey fooled reporters going aboard the Europa Saturday under assumed name using the third class gangway.

Mack Gordon and Harry Revel, ditty duo, hie themselves west June 20 for Charlie Rogers and one of his Paramount flickers.

Joe Freiberg is managing the newest cafe at Long Beach (L. I.), the Boardwalk Pavilion. Floor show owned by A. Dreler.

Marc Lachman was going over the map looking for a place to light in for the summer, and finally came across California. That's it.

Chester (NBC) Stratton's 18-year-old son, Peter, operated on for appendicitis at Methodist-Episcopal hospital, Brooklyn, and doing oke.

Because of the Argentine capital export ban, Harold Mickey, who has a band at the City hotel, Buenos Aires, is paying off commissions in pesos twice weekly as American boats come in.

The Arthur Princes of England are reported separated over there. They've been married for years. Ida Renee Prince seems to have all of the grievances. Her husband is the ventriloquist.

Ruth Morris is looking them over on Hollywood Boulevard for the first time. One look will probably be enough. She went west in the Abe Lastfogel party and is the guest of Mr. and Mrs. William Morris, Jr.

BBB and Henry Berman, his brother, are now in New York and together for the first time in years. Henry just returned from Panama. The Bermans may yet land as an entertaining duo in their own night club.

Along with the one-man rule for agents which goes into effect on the RKO booking floor this week, there's another one barring gambling in the offices. The boys have been matching pennies.

At his country estate at Mamaroneck, N. Y., Jeff McCarthy agreed that his wife, Sadie, might cut the extensive lawn for exercise. While Sadie went into high, Jeff directed the operation.

John and Christo are temporarily apart in business. John Sternberg is continuing in operation of Pavilion Royal, Long Island, while Christo is reviving the old champagne salesman days as special representative with an expense account for Trommer's Beer.

That two-foot approach from a distant trap that saved Arthur Willi from a nine was due to his own good niblick shot he thinks. What Willi didn't know was that Harry Burns caught Willi's ball and laid it next to the cup while Willi, out of sight, was doing his Radio City crawl out of the sand trap.

The Meyer Gersons drew a dinner from the Cockomania Club on their fifth wedding anniversary last week. It was mostly a tribute to Essie Gerson, who has had to listen to 26 years of those Basil Gerson 'jokes.'

'Bishop' Lenihan picked up the kids under one arm, Gertrude under the other and, carrying the luggage by his teeth, made off to Warren, R. I., for a vacash.

Budapest

. . Jacobi

Ilona Titkos recovering from appendicitis operation.

Marika Roekk negotiating an English picture contract.

Werner Kraus and Maria Bard here for holiday-making.

River steamboat excursion of Royal Opera House a huge success.

Nusi Perenyi gives up stage career to open 'Grass Widowers' Bar'.

Bridge saloons conducted by society women in every open-air cafe.

Gilbert Miller here, looking over plays. William K. Vanderbilt with him.

Joe Pasternack here supervising production of 'Girl Who Dared' with Francy Gaal for Universal.

Pupils of Municipal Music School in Kecskemet made a stir by staging open-air production of old English opera, Purcell's 'Dido and Aeneas'.

Latest stunt for attracting tourists is giving them the run of an aristocratic chateau and hunting-ground for a fortnight, with stags and boars guaranteed.

Rosie Huszka, dramatic soprano just out of music high school, made her first appearance and experts are raving about her. Biggest fuss ever about a new singer here.

Book Day, really three days, with cheap new editions selling in the streets and authors autographing their books in booths, with all kinds of rackets, went off very well.

Mexico City

Grahame

Heat continues, warmest in half a century.

Town is going to have its first union railroad depot, costing about $650,000.

Cops are again jailing authors, publishers and distributors of off color literature.

Mexico continues to go strong in a literary way, reports Ministry of Foreign Relations.

April beer exports totaled 104 metric tons, Mexico now shipping hop juice abroad, chiefly to the U. S. A., by the ton.

Federal government is making progress on National theatre in an effort to have it ready Sept. 16, Mexico's Independence Day.

Cops still have under lock and key a nude colony consisting of jobless chauffeurs and barbers they caught in caves just outside city limits.

Local daily newspaper is sponsoring an excursion to the Chicago World's Fair for its readers at an all-expense rate of $250 a person.

Everybody's running for president. Six chapeaux and shakos in the ring already, although elections don't take place until the summer of next year.

Maria Grever, deaness of Mexican women composers, home again after four years in Hollywood as Spanish music writer for Par and Fox. Here to fill radio engagements.

U. S. border towns are becoming favorite pitches for distributors of fake American bank notes. U. S. secret service agents have arrested three men and two women in Ciudad Juarez, over the river from El Paso.

National bike racing champ, Manuel E. Tovar, 60 years old, who has been riding for 40 years, met defeat when a dog bit him on an ankle and spilled him during race over a two-mile route against a passenger auto bus.

Federal government announces that peace and tranquility obtain throughout the Republic; that the country has but 79,000 unemployed out of a population of 16,250,000; that biz is better, circumstance largely due to booms in beer and henequen industries resulting from weakness of national money, now at 3.50 pesos per dollar against normal two for one, enabling foreign buyers to get these products at bargain prices.

Panama

By Bea Drew

Valerie Vogelei, of the Rivoli, was married to J. R. Adams, American govt. employee.

Sadie Tremaine is hostess and she tells the world. And how she bosses the soldiers and sailors and they love it. Miss Kelley is in poor health.

Another new cabaret named Golden Gate. Jimmie Baker mgr. It advertises that you can buy the girls a drink for 40c. Other cabarets charge 75c.

Many employees of the canal being laid off. Reduction of force.

Ilona Rathbone Sears has decided to open a dancing school. Will soon have a dancing school for each pupil.

Adelina de la Oliva used to work in the blue Grotto cabaret. Then she met Misael Pinillo and lived with him as his wife. Her brother, whom Pinillo did not know, came to see her when Pinillo was not home. He returned, got peeved and without asking questions threw her out the window. Adelina was painfully hurt, but will recover and probably take another chance.

Tommy Marlowe's Broadway cabaret in Colon, is on the black list for sailors because of a fight between sailors and police. Lieut. of Police Chapman and Henriquez were sitting in the cabaret having a drink with a hostess. A sailor decided he wanted to dance with her. Free for all started, now Commandant Moltey of the fleet air base at Coco Solo said all sailors must stay out of, the B'way—or else. Marlowe decided life was not worth the effort and sailed for California.

Jose Schubaschitz, mgr. of the Molina Roja cabaret, is suing four Colon policemen. Claims they beat him up.

London

Jack Taylor and Charles Clore parting.

Everybody is building villas at Elstree.

Marion Harris thinking of giving up cabareting for authoring.

Tom Payne (Payne and Hilliard), taken ill suddenly, gallstones.

Peggy Dell, Roy Fox's crooner, to do crooning in the Hippodrome show.

Hearst cabling to have a swimming pool installed in his Welsh castle.

Leicester Square theatre roof much in use by performers for sun bathing.

Jack Hylton throwing party at his house for Duke Ellington and his gang.

Paul Stein's next to meg here is 'Red Wagon,' from Lady Eleanor Smith's novel.

Louise Slate awaiting a visit from the stork. Sidney already wearing a worried look.

Josie Collins giving Bebe Daniels a few hints for her lead in the filmization of 'Southern Maid.'

Son of the late Edouard de Reszke, famous basso, is playing a guitar in the streets here for pennies.

Constance Cummings slapping a hearty kiss on her mom's cheek on her arrival from New York.

Julian Wylie will do 'Gay Hussar,' the Marvel-Posford musical, in the fall, with Carl Brisson in lead.

Jack Hylton cancelling Empire, Liverpool, because management reduced scale, interfering with his percentage.

Jerome Kern due here shortly to collaborate with Oscar Hammerstein on new musical for New York in fall.

Locarno Dance Hall running Duke Ellington midnight ball with 3,000 tickets already sold, which is more than capacity.

Kitty Reidy giving audition at the Drury Lane theatre for new show, under name of Sari Alvi, and nearly getting away with it.

Jack Marks taking care of Senior and Junior Fairbanks on their landing at Southampton, and seeing them to Claridge's Hotel.

Lady Percival Clarke, formerly Norma Whalley, has a part in British Lion's 'Flying Kettle,' which Albert de Courville is directing.

The Windmill, first to start continuous here, has fine stage-lighting. Due to house being an experimental spot for General Electric.

Empire, Metro's picture theatre, using Stanley Warmington, well-known West-End actor, to announce forthcoming attractions from the stage.

Six Lucky Boys, doubling Holborn Empire and Finsbury Park, use large moving van for transit with dressing room and drinking bar attached.

Sir Harry Lauder watching auditions at Leicester Square theatre. Harry Foster telling Sir Harry to do a show, as he has not seen him work in years.

Annual Theatrical Garden Party's big feature this year is a 'Charles Cochran Stake,' a racing stunt, in which all Cochran's companies currently in the West-End will participate.

Roy Fox down for another Royal Performance. This time before the Prince of Wales, at the New Victoria picture house during the showing of the Gaumont-British film made by the Prince.

Berlin

Receivership for rosses Schauspielhaus.

Franz Lehar finishing new operetta called 'Guiditta.'

Marianne Hoppe, leading Munich legit actress, discovered for pix.

For nearly three weeks running not a single new German picture has been released in Berlin.

A. C. Pettijohn of the Hays organization in town for a couple of days. Just a vacation trip.

Dr. Manfred Georg, prominent legit and screen reviewer, quitting his post with the Ullsteins.

Harald Paulsen, touring in Zurich, was panned by press there. He is a Nazi. Paulsen left in hurry.

Rudolf Lothar has written a new musical comedy called 'Waiter, Bill, Please.' Leo Aascher to do the score.

Therese Renz, at an age of more than 70, still as good on horseback as ever and a topnotcher at the Scala.

Henry W. Kahn, former German Fox boss, has left town, starting on the long way to his new territory, South Africa.

Hooper Trask's tragic death causing consternation and grief among the scores of sincere friends he had made in show business here.

Olga Wohlbrueck, famous German novelist who had been blind for many years, successfully operated on and getting her sight back.

People beginning to wonder if that Schmeling-Ondra match is to come off after all. Rumors that they are to ring the wedding bells right after Max returns.

The Vaude Managers' association won't allow Milos, the former boss, to attend their meetings. Ludwig Schuch (Wintergarten) to be the association's future president.

Richard Strauss has agreed to substitute for Toscanini in Beyreuth this year. Strauss also filled the spot when Bruno Walter's Philharmonic concert was suddenly called off.

Lord d'Abernon, former British Ambassador to Berlin, made a public statement praising the Rotter brothers. This made quite a sensation at the beginning of the Rotter law case. Incident is favorable for Fritz Rotter (the only surviving brother), as Lord d'Abernon's name carries a lot of weight in German public life.

Saranac Lake

By Happy Benway

Murray Salet, singer, is entertaining at Phillip's Adirondack Inn.

Dick Moore returned to the Lodge after three weeks of vacashing in Philadelphia.

Charley Bordley, one of the best liked of the theatrical colony, has passed away.

Ruth Hatch ordered back to the infirmary department, due to a slight setback.

Helen O'Reilly, former curer here, has opened a local dress shop. Health is okay.

Walter Magnolia is a newcomer at the lodge. Under observation and on fresh-air diet.

Edith Cohen, pneumo-thorax recovery sensation, now an all-up patient, with plenty of exercise.

Tom Creamer left the Lodge for a New York vacash trip. Tom got rid of bronchitis while Saranacing.

Elsie Johnson staging a brave battle on a strictly bed route. She has weathered eight years of illness.

Are you writing to those that you know in Saranac and elsewhere who are sick? That letter means a lot.

Hacky Nambu, ex-hooker-author-acrobat, has taken on the Saranac 'They-Tell-Me' column for the N. V. A. News.

Constance Reeve, former N. V. A. guest patient, now in good health and managing a vocal and dancing academy here.

'Pearls from Past Programs' has been added to our library, a gift from the author, Fred J. Beaman, of Jackson, Mich.

Al Jocker seen at the picture show on special occasions. Showing a nice comeback after a siege of the bed routine.

Frisco DeVere has been ordered back to the infirmary department with a minor setback.

Dan Astélla came successfully through operation at the general hospital, Dr. Woodruff officiating. Dan is on the oke side.

Betty Blair has been moved to the infirmary department trying to fight off a high temperature. Confined to bed for six months now.

Marion Cannon, newcomer, now allowed one downstairs meal and moved to the up department. Also allowed one talker a week.

Helen Mencken, accompanied by her husband, Dr. Robert Smith, ogled the Lodge while guests of Dr. Mayer at his summer camp.

Arthur Hopkins was a visitor at the Nicholas Pendergast Oseetah farm, Lake Placid. Saranaced it also with brother John Hopkins for a day.

Stanley Woolf, New York booker, launched his first upstate vandeville road show, opening at the Palace, Lake Placid, with a series of one-nighters to follow.

Victor Monroe, I. A. T. S. E., is a new arrival at the Lodge. He was assistant stage manager with the 'Strike Me Pink' Co. when the breakdown hit him.

Joe Mentha, 33 Franklin avenue, basso, is a newcomer in the Hill-top city. He is penciled in to absorb Adirondack ozone for a rundown system. Incipient case.

George Harmon has joined the gashouse gang. That is, he is taking pneumo-thorax like a veteran. First four injections proved 100% on the oke side. Has sieged two years still ply in bed.

Through the co-operation of A. B. Anderson, manager of the Pontiac theatre here, the Metro-Goldwyn-Mayer's traveling studio gave a one-hour exhibition at the N. V. A. Lodge. Pictures were taken, including voice test, of many of the patients. Among the patients who stood up to mike fright were Happy Benway, Ben Shaffer, John Dempsey and Danny Murphy. The M-G-M. crew giving the patients a treat is made up of William Coyle, operator; Phillip Grecco, Charles Gilson, camera. Russell Stewart, Byron Lee (advance), Roy Olsen, Jack Rush (drivers), Stevens Jones (sound teck), Ruth Webb and Max Factor (makeup) and B. L. Darrow (field publicity).

Vienna

By Erich Glass

Richard Duschinsky studying English.

Alfred Lavoir hoping to meet Paul Abraham.

Siegfried Trebitsch translating two Shaw plays.

Auguste Wilbrandt Baudius celebrates 90th birthday.

Ernst Kleinberg chasing Marlene, snapping her and her daughter.

Oscar Straus using Schnitzler's 'Liebelei' as theme for new operetta.

Lux Films planning 'Francis Joseph' talker with Anton Edthofer.

Critic and essayist Ernst Lothar marries Reinhardt actress Adrienne Gessner.

Margit Weiler replacing Nora Gregor in Bus-Fekete play at Volks theatre.

German-born Burg Director Hermann Roebbeling applies for Austrian nationality.

Victor Madin has appeared 4,000 times on States opera stage since his appointment in 1908.

Composer Erwin Straus, son of Waltz-Dream Oscar, married lawyer's daughter, Maryla Weitz.

Werner Krauss renewed arrangement with Burg for 5 years to play three to five months annually.

Philharmonics to give series of concerts at Baden Kurpark, and to open summer home with takings.

Composer Bela Bartok, here concerting, peeved because Budapest thought wise to ignore his 50th birthday.

Hugo Thimig writes preface to Hedwig-Bleibtreu-biography in honor of her fortieth active year at Burg theatre.

G. R. Gabriel, composer of serenads, minuettas and songs, dashing 'round town selling his stuff in streets and cafes.

'Trois et Une,' French comedy by Denys Amiel, had belated first German presentation under Paul Kalbeck at the Josefstadt.

Barnowsky taking Rosa Valetti, Else Rambousek, Theodor Grieg and others, expelled from Germany, on tour through Switzerland.

Mussolini's 'Campo' due at Berlin's State Theatre under Franz Ulbrich, who was first to produce piece in German language at Weimar.

Anthony Armstrong here with wife for 24 hours' stay discussing with author Fred Heller his adaptation of 'Diktatur der Frauen.'

Martha Eggerth here to star Count Esterhazy in Schubert talker, then due in Berlin for two Ufa pics, 'Zarewitsch' and 'My Sister and I.'

Gertrude Pudenweiser off to Warsaw for International Dance Competition (June 9-14), then to give courses and lectures in London, and during August in Chicago.

Philharmonics have Furtwaengler, Weingartner, Klemperer and Bruno Walter to direct their concerts next season. Also Toscanini to be approached to conduct here in lieu of Beyreuth.

Riviera

By Frank Scully

George Broadhurst soccer-conscious.

Padraic Colum off poetry and back to plays.

Cecil Geler among German flicker exiles here.

Everybody gambling and losing, even Laurence Stallings.

Second heir to Michael Arlen miseries due in next month.

Lewis Milestone saw enough Russians in Nice for six such pix.

Leopold Godowsky going Shaw and writing prefaces to his scores.

Forum yanked a Lily Damita pic after one day and apologized in dailies.

'Fugitive' did two weeks at Eldorado though dames ducked it as too jittery.

Lily Tremble (Mrs. George Broadhurst) wants Hollywood to return her lost scrip.

Rex Ingram, Alice Terry, and Dagmar Godowsky at Juan les Pajams opening of Dolphin.

Three cocktails and some liverwurst put Meredith Wood under for three days, the big sottie.

Emma Goldman and Alexander Berkman setting up a tourist camp at St. Tropez for summer trade.

Jimmy Walker, to London to byline for Hearst on Economic Conference. Plans to play it straight.

Party at Ludwig Lewisons which included Walkers, Arlens, Milestones, Maughams and Stallings.

Juan les Pins now advertising hot dogs. Dennis McEvoy tried one and screamed when they handed him the hound on toast.

Frank Kelley, Pulitzer prize winner from Columbia School of Journalism, had Janet Olcott story exclusive and muffed it.

Jack Buchanan getting pretty short of wind having Elsie Randolph chase him all over these hills for pic version of 'That's a Good Girl.'

Intelligence test for finding Villa Variety, which reachcd a new low when Ed Perkins took three hours, reached a new high when Jack Waller Douglas Furber, Elsie Randolph, Bill Kendall, Dorothy (Dickson) Hyson, Vera Pearce and a mob of other English troupers found it at midnight on the first effort.

CHATTER

Loop

Helen Morgan will step in Chez Paree.

Al Williamson has resumed horseback riding.

Max Halperin took Tess Gardella to see the expo.

Hazel Flynn ..ok up bicycling on her Bermuda trip.

Max Greenspan, Louie's brother, has devised a new radio index-log.

'Shuffle Along' spotted by Billy Elson for his Grand Rapids house.

Frank Burke new manager of Aragon ballroom for Andrew Karzas.

Bertha Fenberg and Jack Stone publicizing Charles Cukor enterprises.

Mrs. Claude Binyon and 'Tardy' here on a visit to old south side haunts.

Bill (B&K) Hollander's daughter will make Bill a father-in-law July 8.

Rivoli, Toledo, booked out of Chicago by Frank Gladden, closed for summer.

Arch Herzoff has four wheels attached to a motor and will go places this summer.

Paramount execs and salesman will hold convention June 29-30 at the Drake Hotel.

Cafe de Paris, former Coffee Dan's, set to open June 27 with Earl Bronson and Irene Renee.

Art Hall with Radio Rubes at the Chicago theatre used to be of Hall and Shapiro in vaude.

Utter confusion, gate crashers by the hundreds, at the Hollywood studio premiere in the Fair grounds.

Randolph street drug store open 90 days filled 11 prescriptions in that time, but sandwiches and beer saved 'em.

Fred Allen writes a Chicago friend he has retired to his country home in Maine which he calls Camp Beaverhoard-End-to-End.

Harry Horlick and his A&P Gypsies due in Chicago in a week to start their summer chores in their sponsors' open-air gardens at the Fair.

Northwestern University college kids learned about show business when plasters were slapped on the wardrobe of 'Hats Off' at the Studebaker.

Billy Diamond's missus will take the children to a cottage near Minneapolis, where Alice Elson will merge with the party for summer sunning.

Prof. Frank O'Hara of the University of Chicago has launched his students on 'Uncle Tom's Cabin,' possibly inspired by the success in Manhattan.

Goodman Ace gone to New York, will rejoin Jane Ace in Kansas City and probably ship to California with Burns and Allen or Jack Pearl for the summer layoff.

George and Irene McCall, westbound for Hollywood from Chicago, had a rock bounced through the windshield. A bit of glass lodged in McCall's eye but was removed safely.

When the International Chess tournament starts July 9 at the World's Fair, one of the contestants will be a high officer of the expo, Allen Albert. He's exec assistant to Rufe Dawes.

Isaac Van Grove, Paul Bachelor and Charles Freeman co-operating in putting over 'Romance of a People' on Jewish Day (July 3) at the World's Fair, the biggest pageant thus far staged for the expo.

Jersey Shore

By Wes Nolte

Some talk of shifting WJBI, Red Bank, to New Brunswick.

Plans being made for grand opera at the Asbury Convention Hall.

Talk of a show boat on the Shrewsbury River at Red Bank.

Noble Sissle one nights at the Raritan Ballroom, Perth Amboy.

Lydia Hunting returns to her Fair Haven home after an appendix op.

Tom Howard and Howard Marsh both have summer places at Rumson.

'Peaches' Browning a two day booking at the Long Branch Paramount.

The dance marathons are on. One at Long Branch, Sea Girt and Keansburg.

Jimmy DeForest's old fight camp at Long Branch has been turned into a nite club.

Roger Pryor and his mother-in-law, Bessie Clayton, sun bathe together on the lawn.

Ruth and Doris Harding, of the Colonial (Singac) Inn floor show around for a few days.

Carnivals are out at Long Branch this season. Yelps made last year to the city fathers can still be heard.

Max Davidson, drama critic of the Asbury Park 'Evening Press,' is a rabbi in his spare time. Or visa versa.

Mary Pickford secret guests it at the Herb Dreyfus', of the Deal summer colony, with Tony Harwood doing the pointing out.

Polly Moran recalls the old days with Bobby Barry at Atlantic Highlands, and looks over a Fair Haven cottage which she may buy.

Bessie Letzrinng, 'Miss Florida,' the 1931 National Beaut contest, held at Long Branch in connection with a jewel theft. Later released.

Ed Worthley, trombonist with Jules Jaffee's ork, and George Hankins, trumpet with the same outfit, like to talk of the time they both played at the Absinthe House, New Orleans, when Mary (Kelly's Ritz, Panama) ran it.

Nite spots now open—River Club, Rumson; Club Lido, Sea Girt; Riverview Club, Long Branch; Hilltop Club, Oceanport; San Remo, Long Branch; Maison Folel, Long Branch; Log Cabin, Long Branch; Monterey Gull, Asbury, Park; Shrewsbury Manor, Shrewsbury.

Coney Island

Coney folded again.

Barkers and Penni-hearts game operators using mikes to spiel to mob. Easier on the tonsils.

Autogyro advertising plane flying around beaches on weekends with a streamer on 'Golddiggers of 1933.'

Loew's Coney Island seventh anni. this week, Mgr. Wm. Woolfolk and Sam Kaplan asst., handing out cigars.

Old Moiin Rouge cafe near Sheepshead bay reopened as Kings Garden with dansapation by Anthony Trini and radio ork.

'Uncle Murray' Bracker of Sheepshead theatre Century circuit, gifted on his birthday. His Mickey Mouse club members didn't forget.

Cute looking Marion Weeks, sister of Ada Mae now singing in Feltman's with Eddy-Burston orchestra, spotted in Maple Garden.

Ludwig Satz and friends from Sea Gate will see his picture. 'His Wife's Lover,' playing at Tuxedo theatre in Brighton June 20-21.

Coney is heavy on sports. Boxing and wrestling matches at Fugazy bowl, baseball at Brooklyn Sports Stadium, and bike races at Velodrome.

Six acts of vaude and pict. drawing biz for New Brighton, altho plenty squawks about second run films n. s. h. Mgr. Jackson would like to experiment with ten acts of vaude.

Half Moon rendezvous of noted fliers, including Jimmy Mattern who rested here before his present solo flight 'round the world. Wiley Post and two Lithuanian fliers now around playing checkers in Aviator's room. Floyd Bennett field near here is takeoff spot for their flights.

San Francisco

By Harold Beck

A fortnight in Chi was enough for Ruth Westgate.

Arch Bowles to LA for confab with the Skourases.

Mike Newman is in town on a publicity campaign.

The Warfield's birthday cake this week has 10 candles.

The stork up and leaves the Ed Murphys their fourth.

Jay Brower to Salt Lake RKO, where he's band leader.

Cynthia Duane is chanting for NBC after a Hollywood career.

Jerry Saffron, Columbia's new Coast chief, here with Jack Tillman.

After his leg amputation, Bill McStay is resting at his Alameda home.

Ann Chase, doing Chiffon Jazz' program, is NBC's first femme announcer.

Herman Cohen is back by the home fires after a stay in New York and Boston.

While Dollo Sargent goes Hollywood, George Nyklicek presides over the NBC console.

Wilbur Hall has added to his collection a cane belonging to Bismarck, dated 1880.

Larry Rich has a swell home in Los Angeles, but it's rented for so long he can't use it.

Bill Wolff practicing for that July 7-9 RKO convention by talking to himself, with gestures.

Florence Dunand will exchange wedding vows on June 22 with John MacGowan, state parole officer of L. A.

Dobbsie's secretary, Jane Barrett, moved from CBS to NBC while her boss goes NBC 3,000 miles away in New York.

Fred Johnson and frau are heading toward Chi fair while Rene Cazanave subs at the 'Call-Bulletin' drama desk.

Lloyd Campbell and Jack Wittemore have opened up again, this time in the Willard hotel. They call it the Variety club.

Charlie Leonard won't go to UA's New York office now that that outfit has given him a raise and ordered him to remain here.

A bandit burgled the Walter Baker home, taking the kid's bank and the housekeeper's watch, but spurning the master's Ingersoll.

For several months Peggy O'Neill has been loafing. This week she had her kiddie revue at the Warfield, put a lineup in Turpin's cafe, gave a dance recital, opened a new studio in Burlingame, and readied her presentations for El Capitan.

Cleveland

Glenn C. Pu'len

John Fergus quits Public Hall b.o. for World's Fair berth.

Howard Bernon jumping into roadhouse biz with Club Thistledown.

Franky Burns, former head man of Plaza nitery, now managing a beer spot.

Dave Lederman has gone back to law with folding of Carter's musical revue stock.

Freddie Carlone due back with Flit D'Orsay to open Conneaut Lake park's season.

Otto Wille out of Lakeshore Gardens. Peter Schmidt, owner, planning to reopen it.

RKO Palace has cut out switchboard and half its phone lines as economy measure.

Cal De Vol, continuity writer for Gene and Glenn, making trek to Detroit with boys.

Largest beer garden in Ohio, with 7,000 capacity, being opened by George Lake park.

Graves Taylor still getting razzberries from WGAR crowd for filling in ingenue bit on a kids' broadcast.

RKO and Loew moguls again dickering with musicians' local on putting vaude back in Palace and State.

Margaret Hamilton, Clevelander groomed by Playhouse here, now in Hollywood acting in filmed 'Another Language.'

Ellis Baker in Hanna's stock burned when gossip-chatterers made much of her former marriage to Frederic March of pictures.

Syracuse

By Chester . Bahn

Rafaelo Diaz, tenor of the Met. Opera, is the house guest of Dr. and Mrs. Irving A. Oberlander.

Empire, dark since the withdrawal of the Skouras interests, may be lighted soon; two deals are simmering.

Cinema Critics Club marked the half-way stone in its seventh year with a dinner dance at Drumlins last week.

Replacing Franz Westphal at the Liberty, Herkimer, as manager, Stephen Boisclair will double at the house's console.

Syracuse publishers cold to rates cut, the Paramount has followed Loew's in dropping out of the Sunday amusement page.

Roy's Gang, radio combination on WFBL opens at Loew's State next week. Harry F. Shaw, State's manager, acting as m. c.

Arthur Hopkins' cronies, victims of his practical jokes for years past, are planning a warm welcome for the Syracuse realty broker and his bride, Doris Kenyon.

Stricken with a nervous breakdown while driving his truckload of 18 trained dogs through Manlius, Sanchos Morales, circus and vaudeville performer, is under treatment at the Syracuse Psychopathic hospital.

Pittsburgh

By Hal Cohen

Ken Hohl, former WB exploiteer, doing freelance publicity.

Warner Club's annual picnic set June 24 at Slippery Rock.

Elmer Kenyon will soon take off for annual summer visit to Europe.

Bernice Warner, four years secretary in WB's Pittsburgh office, resigned.

Lynn Morrow, 'Post-Gazette' radio ed, and the family going to Canada for vacash.

Magidson Twins, local redheads, doing their stuff at the Crescent Club, Toledo.

Emil Jensen, Variety Club trainer, off to Saratoga for the summer. Back Labor Day.

In Fairmont, W. Va., his home town, Fuzzy Knight always gets top billing in pictures.

C. J. Latta's Mrs. and the children by motor to Omaha and Indianapolis for a month.

Howard Addelsberger, former treasurer, slipping out pasteboards at Forbes ball park.

It's a new plane for Virginia Dahlman, saxophonist with Jean Wald's all-girl band.

Mrs. Donn Wermuth and Donn, Jr., wife and son of the p.a., in Los Angeles for the summer.

It'll be wedding bells next week for Bobbie Walker, band leader, and Gladys Stahl, cigaret gal.

First thing Max Baer did when he got to town was to slip down to the Fulton and see fight pictures.

Betty Nylander, acrobatic dancer with 'Tattle Tales,' a north side gal and a former Stanley chorine.

George Jaffe through with vaude. Intends to reopen Academy as a burlesque house in September.

Mrs. Mike Cullen putting on weight and glad of it. She was Hazel Jennings of the Ziegfeld choir.

Magidson Twins cut short a Toledo nite club engagement to get back to town for their high school diplomas.

Jimmy Murray, former newspaperman and now radio p.a., marrying Erma Scott, local girl, in New York next week.

Newspapers here have all been besieged with inquiries about Dick Powell's condition. He's down with pneumonia on the coast.

Minneapolis

By Les Rees

Max Roth, new Columbia district manager.

Auiger dramatic rep again touring northwest under canvas.

Helen Anderson, Loring cashier, recovered from eye operation.

Chuck Saunders has opened new night club and beer garden in loop.

David Ackerson is back from his tour as Fiske O'Hara's accompanist.

Helen Anderson, Loring theatre cashier, recovered from eye operation.

'Be Mine Tonight' in 10th week at World theatre and still no end in sight.

North Dakota exhibitors all set for hardest fight ever for Sunday shows.

Saturday openings now at the two leading loop houses, State and Orpheum.

Cool weather, after two record-breaking heat waves, has helped theatre.

Orpheum reduces balcony to 35c for stage show weeks. Lower floor still 50c.

Bill Elson back from Grand Rapids, Mich., where he took over two RKO houses.

Merle Potter, 'Journal' film editor, back from New York with plenty of theatrical lowdown.

Carlton Duffis of Publix publicity staff weds Helen Watson, non-professional of St. Paul.

Film salesmen report business picking up in North Dakota since wheat prices advance.

Norvy Mulligan's orchestra landed choice engagement at Radisson Inn, summer lake hotel.

Bud Struck, localite, has quit Gus Arnheim's band to wed St. Paul girl and enter business here.

Jimmy Londos' wrestling match with Joe Cox first sport event here in some time to escape red.

Roscoe Fawcett of Fawcett Publications recuperating after fifth major operation in 12 months.

With midweek changes of Marcus' stage show and of pictures, RKO Orpheum has its first split week.

Eva Phillips, secretary to Ben Blotcky, Paramount district manager, wedded to Milford Myhre.

'Cavalcade' reported as grossing better, comparatively, in neighborhood houses than in loop first-runs.

'42d Street,' playing its fourth loop engagement, a full week at the Aster theatre, held over an extra day.

Ila Green, blonde, new information girl at Publix, succeeding Evelyn Schwartz, brunette, recently married.

New North Dakota exhibitor's assoc., asking exchange to refuse to sell to theatres charging dime admission.

Henry Woehning, veteran musician and one of organizers of Minneapolis Musicians' association, dead at 64.

Two voters wrote name of Lou Breese, Lyceum orchestra conductor, on ballots for mayor at recent election.

Pantages theatre had street sign inviting pedestrians to step into lobby and enjoy benefits of new cooling system.

WCCO loses Bill Slater, its star sports announcer, leaving to take headmaster's position at Brooklyn, N. Y., private school.

For first time in many a moon three loop film houses—State, Orpheum and Lyceum—have stage entertainment simultaneously.

Johnny Green, song writer and State theatre guest orchestra conductor, composed two numbers and introduced them here for first time.

Minnesota Amusement Co. (Publix) withholding announcement of its acquisition of 4,200-seat Minnesota and plans to reopen house in fall.

Thurston entertained at parties during local engagement. Given by Carl-Jones, Journal publisher, and Mystic 13, local society of magicians.

'Duke' Hickey, Universal exploiteer from New York, a former local newspaperman, here to help ballyhoo 'King of Jazz' at the Lyceum.

Stage hands' union has demanded city council employ an additional stage hand at municipal auditorium to replace Andrew Campion, stage carpenter, resigned, although council policy is to fill no vacancies.

Hollywood

Eleanor Packer back from N. Y.

Paul Snell finally fell for a haircut.

Thelma Todd expected back from London July 10.

Vic Clark searching for a ranch for his son, Woody.

Ed Lowry came on from Chicago and will angle a bit for pix.

Ben Goldman here from the Warner h. o. service dept. for a few days.

Flo Marshall, fan maggie, back from a three-month visit in Venezuela.

Shirley Temple, baby star for Educational, is posing for a 24-sheet soap ad.

Lyle Talbot back at Warners after visiting the home folks in Omaha and Kansas City.

I. Robert Broder, Milt Lewis and Joe Lefkowitz blew in together for biz and pleasure trips.

B. P. Schulberg hopes to pick up a play for pictures while in Budapest on his European jaunt.

Walter Klofeldt handling Southern California distribution for 'Race Night,' new novelty short.

Jim Davidson accompanied Spyros Skouras to the coast. He's assistant film buyer for the Skouras.

Eddie Hatrick arrived here Friday (16) from New York, coming by way of the Hearst ranch at San Simeon.

Hugh Herbert has rented his Malibu home to Norman Houston, while Mrs. Herbert (Anita Pam) is visiting in New York.

M. Mitchell has opened Metro Entertainment booking offices here, designed primarily to furnish stag and banquet entertainers.

That marriage of Brown Holmes to Janet Banks, Ben Piazza's sec, scheduled for two weeks ago, is still in the offing. No reason given.

Fred Gossett of the N. Y. law firm of Hughes, Schurman and Dwight, here for a vacation. Returns to Manhattan through Canal.

Seattle

By Dave Tropp

Walter Lemon here from N. Y.

J. G. von Herberg flew to N. Y. last week.

Jean Singer plugging music in 10-cent store.

Vic Meyers back from flirting with films in Hollywood.

Al G. Barnes circus here July 3-4 on civic auditorium ball park.

Al Capone's $15,000 motor car exhibited here at 15 cents a throw by John Danz.

Only one rodeo set for N. W. this year—Ellensburg, Wash., with Pendleton reported out.

Short horse-race season assured. Also readying for dog races at Silver Lake and possibly Playland.

Frank Newman back from Portland, Eugene, Ore., and Vancouver, Wash., looking at Evergreen houses.

George Hood readying nite club at Frye hotel, with oldtime Alaska barroom type and entertainment reproduced.

Gus Sonnenberg, ex-champ rassler, shows here to oke crowd at Ranier club date at civic aude, butting Bob Kruse around.

Pompom night club scene of killing, with one of proprietors admitting he fired shot at robber. He's charged with murder.

Ben Shearer in town from Portland, where he is remodeling the Heilig theatre, which will become Hamrick's Music Box.

Roy Fehner resumes weekly wrestling shows. Jim Browning, heavy title claimant, on opening bill. Now five wrestling clubs in town.

Lawrence J. Wieland, formerly treasurer at the Metropolitan, when it was an Erlanger house, has gone north, forming company to pack herring.

Stroudsburg

By John J. Bartholomew

Eddie Duchin band playing one-nighter at Fernbrook park.

Plaza reverting to straight pictures after trying last-half vaude.

Bushkill's Marine ballroom opening with return of Allen Quirk ork.

George Grubey and orchestra from the Embassy club opening the Castle Inn grill.

Cold June having a disastrous effect on night baseball, but increasing theatre patronage.

Lew Stanley's California Nighthawks one of the two bands chosen for the Laurel Blossom ball.

Harlan Dixon and Peggy Cornell furnishing the entertainment at the local high school alumni banquet.

The Sherman theatre here now in affiliation with the Comerford interests of Scranton for joint booking.

Yo-Yo business getting a belated play around here. Local department store has a Filipino expert and promoting contests.

Embalmed 68-ton whale on a 100-foot exhibition car on a siding near the D., L. & W. depot. Comedy relief, London flea circus.

Rev. Percy Crawford, young minister of the Church of the Air (WMCA and WCAU every Sunday), recently purchased a hotel near here and will conduct young people's all-summer revivals.

OBITUARY

MATHILDE COTTRELLY

Mathilde Cottrelly, 82, in her heyday one of the finest women comics ever to sing in light opera, died in Tuckerton, N. J., June 16. She had been ill for many months with the infirmities of age.

The daughter of August Meyer, conductor of the Hamburg state opera, she went on the stage at the age of eight and at 15 married George Cottrell, an English circus clown, professionally known as Cottrelly. At his behest she turned from stage to sawdust, but three years later he was killed in a fall and she went back to the boards.

She came to America in opening at the Irving Place theatre, then the home of German productions, appearing in light opera. The following year she toured and presently became financially interested in the McCaull opera co., acting as stage manager and playing comedy roles opposite De Wol Hopper, Digby Bell and other famous comedians of that time.

Later she joined Russell's Comedians, the company including the senior William Collier and worked over to more serious parts, but always with a comedy slant. She was the original Mrs. Cohen of 'Abie's Irish Rose' and also played a character part in 'Potash and Perlmutter, Detectives,' in 1926. This was her last professional appearance, though she has since appeared in private performances. She was a shrewd business woman and had investments in a number of successful theatrical ventures. She married a second time, her husband, Thomas J. Wilson, non-pro, dying about 10 years ago.

She leaves no close relatives.

FRANK M. BAUCUS

Frank M. Baucus, 52, of Troy, N. Y., who drum-majored the famous Oriental Temple band and Noller's band of that city and who promoted automobile shows and indoor circuses there, committed suicide by taking poison, June 12, a few hours before he was scheduled to face trial on an indictment charging grand larceny in the handling of a large estate left by a relative.

A giant in physique and striking of carriage, he long had been a familiar figure in parades throughout the east, music and Masonic affairs being his hobbies. Survived by a wife.

ALBERT H. MOROSCO

Albert H. Morosco, 38, adopted son of Oliver Morosco, died June 15 at his home in Eaglerock, Cal., of heart trouble.

Morosco was tax counsellor for the California Taxpayers' Association. He was adopted by Morosco when a baby and sent through Stanford University and Annapolis, serving as officer during the World War. Dead man is survived by his wife and one daughter.

JAKE ISRAEL

Jake Israel, 67, died in New Orleans June 16. Mr. Israel had been interested in the old Winter Garden, the former Greenwall and Dauphine theatres in the Crescent City but in late years has been president of a finance company.

Israel was one of the best liked of Southern showmen. Survived by son and daughter.

Interment in New Orleans.

JOSEF ROSENBLATT

Cantor Josef Rosenblatt, 51, known to practically all of America through his stage appearances and phonograph recordings, died suddenly in Jerusalem June 19.

He had been singing in the synagogues since the age of 9. And for years was as familiar on the concert stage as at the religious ceremonies of his faith.

GERTRUDE HERBERT DUNN

Mrs. Gertrude Herbert Dunn, wife of Edward D. Dunn, former actress and playwright, died in New York June 17. She wrote 'Countess Cathleen,' in which she appeared some years ago in the lead. She has also contributed to magazines as Gertrude Herbert.

Survived by her husband, two daughters, two sons and her parents.

RUTH BELL

Ruth Bell, 26, actress, died June 17 in Los Angeles, from self-poisoning. Deceased is survived by a brother.

KARIN RONAY

Karin Sylva Ronay, 22, died at hospital Vienna, June 7, after committing suicide on Whit-Sunday. She was German by nationality, played recently under Nowotny at the Kammerspiele in Vienna. Very gifted and had achieved much success for her age. Both parents living at Prague.

EGON POLLAK

Egon Pollak, 54, Bohemian orchestra director, fell dead of heart disease while conducting a performance of 'Fidelio' in Prague, June 14.

He appeared in Chicago in 1915, but was better known in Europe, where at one time he had been general musical director of the State theatre, Hamburg.

STODDARD KING

Stoddard King, 43, died at Spokane, June 14, of sleeping sickness, after an illness of five months. He was a newspaper columnist, but was best known as author of the lyrics of 'There's a Long, Long Trail.'

Survived by his widow and two daughters.

DAVID I. CALDWELL

David I. Caldwell, 58, of the vaudeville team of Amiet and Caldwell, died at his home, Alba, Pa., June 11. He is survived by his widow, Louise Amiot, a daughter by a former marriage, and a sister.

JERIE ROGERS

Mildred A. Betts, known on the stage as Jerie Rogers, was buried at Elimsport, Pa., June 11.

Evelyn Betts, a sister, flew there from Los Angeles, Cal., to attend the funeral.

FLORENCE WALTHOUR

Florence Walthour, nee Conklin, trick bicylist in vaudeville for many years, died at her home in Brooklyn recently. She was the aunt of Bobby Walthour, track cyclist.

Survived by a son.

HARRY SWEET

Harry Sweet, 32, director at RKO, crashed while piloting a plane near Big Bear Lake, Calif., June 18.

Details in a news story elsewhere in this issue.

Mother of Joe Weston of vaude died June 16 in Philadelphia.

MY PAL MOTHER
Has left me to guide my footsteps from above.
CAROLYN HAYMAN VON WESTON
Friday, June 16, 1933
Joseph Weston

William Morris

Burley Weather Break

Irving Place, New York, rescinded the closing notice it had posted the week before. Business picked up with the cooler weather last week. It stays open indef.

The Irving is the only New York burleycue now operating outside Times Square.

Comic Heads Own Co.

Springfield, Mass., June 19.

Harry (Pep) Pearce, comedian with the former State Theatre stock burlesque company, is touring New England with a tab show entitled 'Kitchenette Revue.'

In addition to eight chorus girls, group has Ruth Bradley, Tillie Griffin, Peggy Moore, Alma White, Jack Taylor and Vic Marl.

Burbank, L.A. Burley Grind, Gasps, Expires

Los Angeles.

Burbank, Main street house which has had a varied career of burlesque and an off-and-on policy of vaude and jig shows, has gone dark again. Harry Seber and Fred Wolf, operating the house, expect to reopen again with burley.

In the last gasps the house alternated almost weekly on vaude and burley, with Fred Mack having the stripping show end and Bobby Lutz the vaude.

Mack's combo got top salary, his men receiving $20, $25 and $30 for the week.

State-Congress Actors Hope For Reopening

Chicago, June 19.

State-Congress theatre may reopen in a couple of weeks. At least that is the hope of Morris Fraelich, the impresario, and personnel who expect to get jobs back so they can collect back salaries owing when house folded.

Actors involved are: Jack O'Malley, Harry Allen, Ruth Hamilton, Mildred Clair, Angelus Lee, Charles Fagan, Eddie Dale, Charles LeRoy and Chuck Gregory were on the production end.

Victims of Persecution

(Continued from page 11)

rate any recommendation. Crude acting throughout. Three scenes and they bore. Photography nil.

The righteousness of the cause is not considered in this observation. Looks like an attempt to cash in on a very delicate world problem at the present time, and it has been conceived and made without taste for the subject. Picture is deplorably incorrect in showing for instance an elderly and presumably pious Jew bare-headed in a synagog, at a period suggestive of the 19th Century. Jews don't do that even today, except in the reform temples, which are not synagogues of the orthodox as portrayed in the film.

The picture is kind of a mixture of two films, one an original, modern piece, and the other a clip from some old picture. The old stuff is supposed to be a flashback on some happening of the past in Jewish history.

This story would have a Jewish judge slated for the governship of his state, suddenly mixed up in a racial conflict involving a Negro defendant up for judgment before him. After a wooky marathon, with no action to mention, everything ends okay. Cast is wholly unknown or practically so. *Shan.*

STRANGE PEOPLE

Chesterfield production and release. Directed by Richard Thorpe. Story and adaptation by Jack Townley. At the old Roxy, N. Y., week June 16. Running time, 64 mins.

Jimmy Allen	John Darrow
Helen Mason	Gloria Shea
Burton	Hale Hamilton
John Davis	Wilfred Lucas
Crandall	J. Frank Glendon
Edwards	Michael Visaroff

Mystery hodge podge that takes too long to get underway and leaves too much explaining to the last couple of reels. Story has several novel twists and the picture is good in spots but as a whole is too involved and labored.

Mystery angle well patronized by author and director. So much so that the audience even giggles when the corpses start to pile up. Cut down to 50 minutes, with much repetitious drawing room conversation excised, would make for better entertainment.

One thing a lot of fans will probably like is that there is no predicting the finis. *Waly.*

MAN OUTSIDE

(BRITISH-MADE)

London, June 2.

A Real Art British production, released through Radio Pictures. Directed by George A. Cooper. In cast: Henry Kendall, Gillian Lind and others. Length, 4,700 feet; running time, 50 mins. Previewed Cambridge theatre, London, May 31.

This picture was produced by Julius Hagen for Radio, palpably designed for a second feature in the provinces. The story is unoriginal, but surefire, if one may judge by past experience.

A mystery melodrama about stolen diamonds, murder, etc. The police inspector turns out to be the criminal, the silly fool of a young man to be the crime investigator; while all the underworld crooks talk with an Oxford accent. Patrons of popular-priced picture houses will watch its unfoldment with wide eyes, and be thoroughly entertained.

Production, direction, acting, etc., satisfactory. *Jolo.*

Variety House Reviews

Albee, Brooklyn

(Continued from page 13)

They would laugh about three times as loudly and twice as long if she did something besides parrot the obvious stuff. When she clowns, she's over solidly, but not enough clowning.

Diamonds do the customary clean-up and are followed by Miles and Kover, who make effective closers with their dances. Act has been changed around a bit to give it a semblance of novelty, but basically it's the same, and nice footwork.

Working toward the opener the two-spotter is Benny Ross with his exquisitely tired girl friend. Now they cover the piano with cloth and she takes a nap atop of it, which helps along. That's the only new angle here. Opening is the Shang Tun troupe of eight Jap boys, who sell their stuff nicely and have much to sell. The turn is hurt in spots by the introduction of plate spinning and serpentine manipulation, too hackneyed to pace with the smash tricks.

Phil Fabello's band does a seven-minute overture to add to the 69 minutes of the stage show. On the screen is 'International House' (Par) and the newsreel. Plenty of show; perhaps a little too much for easy digestion. *Chic.*

STATE, MPLS.

Minneapolis, June 16.

Second week of stage show at this Publix house again finds highly agreeable pit entertainment coupled with Thurston, the magician, on the stage and the usual quota of screen offerings, including the feature, 'The Eagle and the Hawk' (Par), Paramount news and a 'Betty Boop' cartoon.

Johnny Green, guest conductor and master of ceremonies, and the Malerich-Madesen orchestra repeat the fine impression which they made last week. Here is a swell local orchestra, comprising 15 A1 musicians and fortified by clever arrangements, a classy conductor and a popular singer, Julie Madesen.

Green announces the numbers, wields the baton and contributes some piano playing. He is young and magnetic and uses plenty of showmanship in his conducting. A flashy arrangement of 'Jazz Nocturne' gets the musical interlude off to a good start. Madesen warbles a bit, and Green does some tickling of the piano keys that meets with audience approval.

Thurston used 10 people on the stage, including his daughter Jane and six other girls. A small army of kid plants from the audience helped to stooge on and off the stage. Using some new embellishments for old illusions and tricks, the magician even scored with such old chestnuts as the levitation, sawing a woman in two, floating a girl through space and running a blade through a woman. He repeated the published explanation of sawing a woman, scoffed at it and, using plants and members of the audience on the stage, actually suceeded in making most of the auditors believe the trick was performed differently than the Camel cigaret advertisements claimed. Here was showmanship at its peak.

House almost completely filled at early matinee performance. *Rees.*

CHICAGO

Chicago, June 19.

Balaban & Katz pepped up by a swell week with 'When Ladies Meet,' which set the highest gross in over three months. That was last week. This week it looks fairly good, too, with somewhat less screen strength in 'Jennie Gerhardt' (Par), but a nice stage assist.

From the sidewalk to the new hostess at the end of the lobby all the attaches are in red jackets. That's hip-hip-hooray for the World's Fair summer. B&K marquees all drip with special banners and salutations of welcome to the strangers from other Main streets. It's a refined-looking invitation the visiting firemen are getting, and who can say that it doesn't sell tickets?

'The Piccoli' (New Acts) is the major chunk of the stage show. It is advertised as '14 surprising scenes' and only a member of the cognoscenti could guess that behind it all were marionettes. This entertainment consumed 42 minutes flat, leaving George Givot and a production number to fill out the time.

Givot started here as a baggy pants college pummeller of popular songs. He returned once as a mimic and all-around light comic. Back again, protean-like, as something quite different, 'The Greek Ambassador of Good Will.' It was presumably Chicago's first taste of their erstwhile favorite and west-side punk in his new role of dialect humorist. They liked it very much, although it's not too rash a guess that many an old-time fan will fail completely to recognize him. He couldn't be more radically different from the old Givot if he did an act on roller skates.

'I Cover the Waterfront' film and song inspired the production department's effort. Deane Janis, back again, sings the soulful lament. The girls in split skirts that show naked thighs above black hose dance. Ben Dova, novelty acrobat, does his drunk. Brighter scholars can visualize the whole affair from the personnel involved. *Land.*

Labor Wins

(Continued from page 16)

projectionists other than members of 306, but awards full salary as provided for in contracts during the time that 306 men have been locked out of the house.

Reade in the spring of 1932 signed two contracts with 306. One ran for a year from April 1 that year at $315 for the booth, the other from Sept. 1, 1932, to August 31, this year, at $350. Last December when Sam Kaplan was in difficulties, Reade sought a reduction in the scale, but when unsuccessful in this direction, turned over the Savoy to Rose-Reade, Inc., informing 306 that Jerome Rosenberg, his brother, was running the theatre.

With that transfer of control, 306 men were arbitrarily placed on a lower scale, whereupon 306 sued in Municipal court for the difference in salary, getting a verdict of some $900. With that development, Rosenberg discharged 306 men and put in Empire members. Next move of 306 was on a motion for an injunction to prevent the Savoy from hiring operators other than those in 306. This was denied by Justice Valente in the Supreme Court. New decision is on appeal from that ruling, with a reversal in favor of 306.

Rubien & Bregoff, attorneys for the I. A. T. S. E., 306 and numerous other unions, declare their victory is likely to have an important bearing on a few cases of a similar nature pending as well as any coming up in the future.

In many cases theatres attempt to nullify contracts through change of ownership. This has apparently been possible in the past through the two weeks' clause in contracts, with theatres going through that routine and then calling for new deals under the changed ownership. Under the 306 contracts, however, in the event of the two weeks' clause being invoked, it is understood 306 operators are to be re-employed on reopening.

Columbus Co. of Stock

Columbus, June 19.

Stock burlesque at the new Lyceum theatre to do well despite heat and actual end of the season, with no announcement of the usual summer closing.

House generally folds for the season on or before June 15. All on co-op basis.

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3 Leaders Nix More Cuts for Ticket Buys

Chicago, June 19.

Ripley's Odditorium, the Belgian Village, and the Midget Village are among the World's Fair midway attractions omitted from the Palmer House coupon book as finally set last Saturday (17). Originally included these concessions refused to accept slashes in the agreed reprice for bulk purchases.

Understood the Palmer House ticket deal promoters finally wanted to buy 25c tickets at 8c apiece instead of 12c as first worked out. Odditorium with a 40c gate declined to accept a profferred 18c.

Art Institute Added

List as completed includes: Admission, Sky Ride or Tower, Lagoon Boat Ride, Wings of a Century Pageant, Indian Village Pageant, Lincoln Group, Fort Dearborn, Alligator Show, Lion Motor Drome, Pantheon panorama, Streets of Paris, Hollywood, Art Institute. Last mentioned is on Michigan boulevard three miles from the midway and entirely apart from the expo.

This $4.15 retail value is to be peddled over the radio by Floyd Gibbons acting for the Palmer House at $2.50 per book.

Bulk buys from the concessionaires are on contract reported in blocks of 100,000 and payable by the Palmer House in installments.

Roxie LaRose on Mend

Des Moines, June 19.

Following the accident at Atlantic City steel pier last year, Roxie La Rose, after eight months in a cast, is able to be about on crutches and watch her husband, Orville LaRose, get the act ready for the season.

With him is Frank Shepard and Inez Ward. They will open their act at Riverview park next week.

CANADIAN BIKE GRIND

Ottawa, June 19.

A six-day bicycle race is proposed for the Ottawa Auditorium for the last week in September under the direction of Willie Spencer, former pro bike champion of the U. S., and W. M. Gladish, representing the Canadian Wheelman's Association.

This will be the first six-day grind for Ottawa.

JOHNNY JONES STUCK

Wilmington, Del., June 19.

Johnny Jones Expositions Shows carney hung up here on an attachment by the local bill posters' union, which sponsored the carney here to help its funds. Jones guaranteed the union $800 for its share, but biz was bad and he went $375 shy. Union put on a plaster, with feed, lot rent and salaries mounting up.

GRIFT AND ALL

Manson, Ia., June 19.

Business men of the city, staging a jubilee week, June 27 to 30, are opening the town wide to independent concessions and shows of all kinds and character. Event designed to bring in thousands from neighboring counties, as it is one of first of its kind in a blue moon.

FROM CIRCUS TO PIX

Hollywood, June 19.

Cliff McDougal, formerly with the Barnes circus, is planting photogs for Columbia studio.

He handled the school publicity for the circus as far as San Francisco this year.

Glorious Fourth

Dubuque, Ia., June 19.

Summer vacation spots are getting keen competition from the hinterland this year for Fourth of July. The Cowrie Legion is lifting the lid with a big carnival. Clear Lake is putting on the works 3 and 4. Perry is to stage a rodeo and celebration from 1-5. Northwood has hooked three orchestras for a steady grind on the Fourth in connection with a homecoming.

The American Legion of Hedrick is to be host for the Fourth. The farmers co-op at Rockford is to entertain guests from several counties. Corning, Milo and Humboldt have made plans for pretentious affairs, while hundreds of the smaller towns are going in for celebrations on a aller scale.

SKYRIDE GETS GOING

Two Towers Named Amos and Andy—40c Each Way

Chicago, June 19.

Skyride, largest concession at the World's Fair, started carrying passengers Friday (16) after numerous delays, setbacks, strikes and general grief. It represents $1,250,000.

A union crane operator will man each of the rocket cars. From four o'clock Friday, when passengers were taken across the lagoon at a heighth of 200 feet until closing, 10,000 paid passengers were transported, according to official figures. Price is 40c one way.

Great Beyond Area of Expo Yelps Loudly For Better Breaks

Chicago, June 19.

Concessionaires at the 39th Street end of the Century of Progress Exposition are squawking, and loudly, about the unhappy situation in which they find themselves. This area is the 'great beyond' of the Fair grounds. Beyond the lights, crowds, and general activity of the expo.

Several meetings have been held by the irate showmen, who have expressed themselves as dissatisfied with the amount of publicity, illumination and co-operation provided by the expo. It is unquestioned that the crowds are thinnest at the 39th Street end of the grounds, but that the expo has slighted the concessions on publicity is not proven as this department has been quite impartial to all.

Something will probably be done to make life more tolerable for the 'great beyond' area. If, as charged, guides employed by the expo have belittled the allurements lying south of the Travel and Transport building this has probably been an unconscious slant adopted by the college boys in charge of this work. Ways and means of getting the crowds down toward the 39th street gate is the problem and no easy one in view of the fatigue that sets in for the average pedestrian sightseer around 31st street.

London Opposish

(Continued from page 38)

Associated Theatre Properties, Limited, which owns eight of the best West End theatres and was thought likely to be concerned in the Moss' Empires and Howard & Wyndham's combo, have been left out. This will create two strong show producers in the West End. One is Associated Theatre Properties, which produces shows in conjunction with Charles Coohran, Gilbert Miller, Stanley Scott and Louis Dreyfus, and the other is Moss' Empires and Howard & Wyndhams, which will work with Jack Waller, Julian Wylie, and will advance capital to indie producers.

Although the Moss' Empires-Howard-Wyndhams camp declare they are likely to come to some amicable arrangement whereby they will get most of the Associated Theatre Properties productions for their provincial houses, the other side is not so amenable, feeling they have been let down by not being included in the new combo.

Circus Routes

(For current week—Week June 19)

Al G. Barnes

June 19, Bend, Ore.; 20, Klamath Falls; 21, Eugene; 22, Marshfield; 23, Corvallis; 24, Salem; 25, Vancouver, Wash.

Hagenbeck-Wallace

June 19-25, New York.

Ringling Bros.-B. & B.

June 19, Providence; 20, New Bedford; 21, Brockton; 22, Worcester; 23, Fitchburg; 24, Portland, Me.

Carnival Routes

(For current week—Week June 19)

Bendixen Midway Attr.: Worthington.
Castle-Ehrlich & H.: Sioux Falls.
Conklin's All Can.: Winnipeg.
Copping, Harry: Lock Haven.
Crafts 20 Blk: Berkeley.
Edwards, J. R.: Crestline.
Gibbs, W. A.: Council Grove.
Golden Valley: Richmond.
Keystone Attr.: Lanocaming.
Landes, J. L.: Iola.
Lewis, Art: Worcester.
Metro.: Live Oak, Fla.
Mighty Sheesley Midway: Pittsburgh.
Monarch Expo.: Huntington.
Northwestern: Adrian.
Roland's Expo: Smithers.
Sol's Liberty: Kokomo.
Steffen's Superior: Santa Monica.
West Coast Am. Co.: North Sacremento.
Western, J. W.: Richmond.

O. PARK'S NAME GAMBLE TO LURE MIDWAY COIN

Columbus, June 19.

Spending money to make it is the order of the day at Olentangy Park. Bookings include two-day, six appearance showing of radio stars, Gene and Glenn, for June 24 and 25. They will be put on as a free show for the customers who pay only a slim dime at the park gate.

Two days later Ted Lewis and orchestra and full show are booked in (27). For this attraction the park may ask as high as $1 per couple, which will include dancing. All other name bands brought in at dance spots about town getting minimum of $2 per couple. Park certain to take a loss on both these attractions but hopes to make it up by playing to a spending crowd.

Brothers Haenlein and Max Stearn, owners and operators, are splurging heavily all along line this season. Outstanding spending to draw trade includes free outdoor picture nightly, free wrestling matches twice weekly and a 'Baby Farm' which includes every animal and its young the park has been able to find.

Concessions, all operated by owners, same as last year with exception of addition of giant Ferris wheel.

Business so far slightly vance of 1932, which went plenty in red.

'Barker' New

Johnny J. Kline has issued a 5c sheet named the 'Coney Island Barker.' irst issue published last week.

The new paper mostly relates to the Island and its concessionaires. No regular dates of issues are announced.

Kline formerly was the publisher of a weekly on the outdoors called 'The Showman.'

EXPO MIDWAY CHANGES

New Shows in Some Spots Probable

Chicago, June 19.

Some shows along the World's Fair midway were reported about to close last week because of discouragingly poor grosses. But that either the Fair itself or neighboring concessionaires would permit any dark spots to bob up along the main drag was considered improbable.

What will probably happen in two three instances will be a radical change in the type of show offered. In other words where public apathy toward any given attraction is marked and continued an analysis of what's lacking will either result in a new sales approach, change of name or billing, or a different show entirely.

HOLDING UP TACOMA

Tacoma, June 19.

Funland, new and only outside amusement park is due for some grief. While located on city ground, city attorney says each concession can be taxed a license. Total of $460 due the city for the privilege of operating the amusement devices, according to inspector. Corporation counsel says a tax of $50 due on the 8 thrills. Park board, which leased ground, is not taking any stand.

Park is doing business and concessions will pay, if they have to. This outside amusement not helping theatres.

ime Dancing Oke

Akron, O., June 20.

Dime dancing is catching on here. H. W. Perry, managing director Summit Beach Park ballroom, one of the largest in the entire midwest, introduced dime dancing here at the start of the season, and is packing 1,500 to 2,000 into his ballroom every Monday night.

Dance sessions are three hours, and fairly good bands are booked. Innovation has proved popular hereabouts, and has made Monday night, which always has been a slow one in this territory, one of the most profitable of the week for the operator.

Although admission is only a dime, patrons spend several before the evening is over, with checking, beer, lunch and other concessions.

Concessions At Chicago World's Fair

Chicago, June 16.

(Below is a partial summary with comment of some shows and exhibits at the Century of Progress Exposition items listed were chosen at random.)

Adler Planetarium

Unquestionably the exposition's best educational show is a permanent museum of the stars whose location on Northerly Island made its inclusion in the Fair Grounds mandatory although the Field Museum and the Shedd Aquarium nearby carefully insisted that the turnstiles be behind, not in front of their buildings. Although the exposition can't take any bows on the Planetarium, in scientific splendors it eclipses anything else on the lot.

Performance, or lecture, at the Planetarium consumes about 30 minutes. Audience is assembled in a large circular auditorium with a bowl-like ceiling. This dome serves as a screen for reproducing the heavens with unbelievably effective realism. Professor of astronomy in charge is not without showmanship and has a little sermon on the pettiness of human quarrels when viewed from the magnitude of the planets. Demonstration is calculated to inspire awe and kinks in the neck at the same time. But, sincerely, a great entertainment. Admission 25 cents.

Lion otordrome

More genuine action, thrills, and nerve tension here than in three blocks of the rest of the midway. Two men and two women ride cycles around the perpendicular sides of a wooden bowl in demonstration of the laws of centrifugal force. For th climax two lions under the control of one-armed trainer are made to pose on platforms while a cyclist roars over and under them alternately.

Gorilla Villa

Doing a nice business since wisely clipping the admission to 10 cents. Little more than the average public zoo can show but dressed up with pith helmets, thatched roofs, and jungle environment. Chimpanzee Cottage would be more veracious billing.

Venetian Bridge

Connecting island and mainland at 23rd street end of Midway. North side of bridge open toward lagoon. Opposite side, shops of narrow depth. Variety of concessions ranging from mugg galleries to electric razers plus the inevitable auctioneer. In general location and business both seemed good.

Carter Magic Show

Did not close as wrongly reported but biz very light despite a first-rate 25-cent entertainment. Public sidesteps word 'magic' evidently and change of front or new sales slant an obvious need here. Might do better to take out seats and give a standup performance, more congenial to the roaming habits of the Midway. This is Charles Carter of San Francisco, an Oriental traveler with magic show for 20 years. Has around $10,000 cash in this layout.

Belgian Village

Although its commercial possibilities are insufficiently tested to date, this cluster of bonafide Flemish buildings is unquestionably the architectural sweetheart of the exposition. Entrances are guarded by spear-carriers in the military vestments of 1600. Village is extensive in area and built on sloping land so that an even greater variety of landscaping is obtained than from the buildings alone.

Streets are paved with cobble stones and structures appear to be actual-size reproductions. They vary from shops, bars, cafes to hotels, churches, city halls, etc. Rear as well as front view of the buildings can bear scrutiny. Concessionaires operate the stores, cafes, etc. Admission to grounds is 25 cents.

Laff in the Dark

Individual cars seating two are taken through a circuitous tunnel, with coffins, skeletons, devils, and wild beasts lighting up and roaring at the corners. Mildy hysterical for girls and juveniles. Priced right at 15 cents.

White-faced clown out front to attract attention used the ancient trick stem flower. Quite well dressed people stand for minutes at a time watching passers-by fall for the proferred posey and laugh inordinately at each victim.

Home Planning Group

An interesting, and free with the exception of the House of Tomorrow, group of buildings adjacent to the Midway and getting a big play. Home built entirely of wood, including sidewalks and dishes, stands beside one of composition stone, another of reinforced brick, that a spieler declares to be tornado, earthquake, lightning and flood-proof. (Nothing about mortgage-proof.) There is a structure reared of solid bricks of glass.

Across the street the exhibits building is populated by furnaces and plumbing and whatnot. Salesmen can't sell, but they're mighty anxious to get names and addresses.

Egyptian Hall

Small ballyhoo edifice with handicraft exhibits from the Nile. Objects for sale. Beaver board construction looks cheap and small place over-congested with stuff. Okay location on island near bridge. Free.

Ukranian Cabi

Painted to resemble logs. trictly merchandise and meager in interest. At 39th street entrance, poor location. Admission free. Doorman in native costume with sword.

Streets of Pari

Money-getter deluxe. Launched with a sensational $7.50 per person Four Arts Ball, effective exploitation considering the price next morning was 25 cents. Parisian atmosphere mostly painted on canvas but not bad flash and looks good after dark. Nudity, sex, taxi-dancers, roulette, and general 'naughtiness' has already gotten enough publicity and word-of-mouth to assure this concession impetus. So far a gold mine.

Midget Village

Operated by Jack Fine of vaudeville and with several vaudevillians in on management. Peopled by a numerous population of midgets and dwarfs, a couple of Negroes. Highlight is city hall with mayor's office, courtroom, jail (with sanitary conveniences), all reproduced in miniature. Midgets put on specialties, act as guides, sell miniature ice cream cones, etc. A 'cute' idea all the way and getting pretty fair play at 25 cents.

African Dips

Centrally located on Midway. Three tubs and the boys get baptized frequently. Doing well at 10 cents for three missiles.

General Motors

A glorified automobile display room. Largest structure at the Fair and said to represent over $1,000,000. Commanding position near one of central gates. Heavily neoned by night. Main lobby looks like a hotel with snappy page boys, etc.

In rear of building a factory is in operation turning out Chevrolets on a continuous belt. This is where the money must have been sunk. Interesting for average non-engineering mind, probably a delight for boy mechanics, etc. Orders for Chevrolets taken in morning delivered complete at night. This exhibit is big business' biggest gesture at the expo. Entirely free.

Sinclair Dinosaurs

Outdoor prehistoric rock gardens of considerable extent with four or five neolithic monsters of huge size These 40-ton quadrupeds are mechanically wired to move their necks, roll their eyes, groan and otherwise act fearsome. Big crowds and much interest for this showmanly advertising. Gratis.

Great Beyond

This one might be gagged as being located in the great beyond itself—near the 39th street entrance, beyond the midway and the point where the crowds start doubling back. It's a hoke performance that begins in one small auditorium with an optical illusion of turning a person into a skeleton. Spieler, an elderly orator of much experience, conducts the party through hell, a winding corridor with stooges dressed as spooks to dart out and frighten women and children.

Various stations of the pitchfork are visited much as pilgrims make the stations of the cross. Finally the Devil himself is approached and goes 'boo!' to the instant petrification of everybody under nine and over 90. Journey ends in another auditorium with holy music and religious symbolism with lights and the dim outline of an angel. 25 cents. Too much of a wait before starting.

Enchanted Island

Started 100% free but has since put up a fence to tax adults 10 cents. Children can still crash free. Miniature rides form the bulk of the contents of Enchanted Island which is not an island at all save as it is part of the large Northerly Island. There's a magic mountain for kids to slide down and Marionettes (in a tent) plus a children's theatre.

Hall of Sciencee

Much that's engrossing mingled with much that's unimaginatively advertising. Best thing as it is one of the finest scientific displays in the entire expo is the transparent man, an import from Germany. With uncanny ingenuity and adroitness all of the organs of the human body are shown in action. No charge.

10c TRICK PROSPERS

Lincoln, June 19.

Harper's Circus, motor show leaving here two weeks ago, is doing well playing the tanks. According to reports, the performance has had to be given twice nightly in several stands.

Capacity is about 1,000 and the gate with a coupon widely distributed goes for a dime, reserved seats (about 700) going for another dime.

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31 NEW RADIO-FILM STARS

Czech Govt. Offers Subisdy for U. S. Pix Makers—Country Needs Films

Czechoslovakian government has sent word to several independents in New York that picture making in that country would be appreciated and abetted officially. Czechs have intimated a government subsidy will be available, in cash, for picture production within Czechoslovak borders.

Move, originally, was one to cash in on the German situation, with the offer first broadcast a couple weeks back, more or less openly, to German picture exiles. Quite a number of runaways from German picture business, on racial and other political angles, went to Prague to look around. Not enough got to work there, so the Czech government wants to encourage them.

Czechoslovakian situation is pretty desperate. American picture people walked out of the country over a year ago when the government tried to club them for a heavy quota and tax duty. It's the one instance in picture history where American filmites stood together for an extended length of time, and the Americans are still not doing business there, with the exception of a slight Radio Pictures lapse. Now the country needs pictures badly and doesn't quite know what to do about it.

FAY-STANWYCK BUST WENT $110,000 RED

After playing three and one-half weeks to small grosses at the Broadhurst, New York, 'Tattle Tales', the Frank Fay-Barbara Stanwyck coast-devised revue, folded Saturday (24). Show quit with a loss of $110,000, the b.r. reported provided by Miss Stanwyck.

Despite some halts on the coast, 'Tales' toured eastward but there were few weeks that the statement didn't show red. Loss was mostly that of operation, production cost being nil. Refusal of Fay to change the revue's routine and inject new material and people blamed for the show's bad Broadway showing.

Final week cost Fay and Miss Stanwyck $11,000 because of the transportation liability. They were obligated to pay the fares of 39 people.

INDIANA GOVERNOR ON AIR ONCE WEEKLY

Indianapolis, June 26.

Governor Paul McNutt has taken to the ether and may be heard for one-quarter hour weekly from WFBM.

Governor uses his air time to explain the operations of his party (D). At present he is the only governor in the country using the radio as a means of communication with the people.

Lady Chumps

Long Beach, L. I., June 26.

Chuck-a-luck, also known in gambling circles as Bird Cage, is the substitute here this summer for the former Lotto or Lucky. Tables in stores on the boardwalk seat from 250 to 350 players, mostly women.

As the odds against the player in Chuck-a-luck are only 65% in favor of the house, the local ladies have a summer of hopes before them.

Sneak Snaps of Oh! Oh! Scenes Kill Mag Stills

Hollywood, June 26.

Following publication of a print of Frederic March and Claudette Colbert in a more or less embarrassing position, Paramount has barred visitors and employees, other than still department cameramen, from carrying cameras on the lot.

When the offending picture appeared in the publication, studio heads did a series of nip-ups and sent for all still photographers to find out who made the picture. Magazine didn't help matters by captioning the picture with a suggestive line. Studio employees disclaimed responsibility. A search through the negative department failed to reveal the sought-for neg. Decision was that some visitor, or an employee of the studio not connected with the still department, did the dirty work.

It's known in Hollywood that several fan mags are always in the market for pictures that shouldn't get out of the studio. Several times poses of an off-color nature have been traced to outside lens hounds who happened to be visiting the studios.

With small candid cameras it is possible to grab pictures without the subjects or bystanders wise to the proximity of a photog.

It is expected that other major studios will follow the lead of Paramount in barring personal cameras.

John L. Sullivan's Life

William Drake has completed an original based on John L. Sullivan's life, which is making the rounds.

It's written on a big scale. Covers a decade of the country's growth, taking in the old Bowery and sporting angles.

16 IN PICTURES; AIR 15; LEGIT 3

Vaudeville Contributed and Developed Nothing—Big Year in Radio Way—Several Film People Being Groomed for Stardom

TEN FALLEN STARS

Thirty-two new stars appeared in the theatrical firmament during the season of 32-33, just ended. Pictures contributed 16, radio 15 and legit three. All the remainder of show business, including vaudeville, developed nothing in a star way.

In contrast to the 16 who acquired star billing in pictures, 10 veterans became fallen stars during the year. All in all it wasn't such a bad season for billing seekers in the show business. In retrospect it seems especially good considering that everything else in the business

(Continued on page 11)

SHOESTRINGER PICTURE FOR $2,400

Era of shoestringing so common in legit looks to have finally hit pictures. Outstanding instance is 'Victims of Persecution,' full length, produced at a total cost of $2,400. It got a full week's booking at the Cameo, New York, for its first run.

Producer of picture is William Goldburg. All the actual shooting was done in a single day, studio space engaged for that one day only.

Betty Hamilton, featured, is understood to have been paid $35 for the job, and Judah Bleich, supporting, was satisfied with $25. All other actors pro rata.

Script was written on pads as it was being taken. For a musical background the producer borrowed a handful of phonograph records.

O. K. As Devil

Only one Jew left in Berlin legit currently. He's Alexander Granach and is playing the Mephisto part in 'Faust.'

Explanation of Granach's not being bothered is supposed to be that the Nazis like to look at a Jew in the chief devil role.

Every B'way Legit in Cut Rates Last Wk. for 1st Time in History

For the first time on record every legit show on Broadway went into cut rates last week. There were 13. The Leblang office claimed seven of the shows would have been forced to close had they not received that agency's support.

Last August when the number of legit shows in New York dropped to a record post-war low mark, the list totaling but six, two were not in the cut rates.

Premium ticket agencies have little to offer visitors other than better seat locations than available at the box offices or cut rates. While choice locations for the prize fights are bringing excess premiums, prices of theatre tickets sold through agencies are kept down to regulation limit. No show is able to sell out and when the demand does not exceed the supply, moderate rates are the result.

Truth Tellers

Chicago, June 26.

Some of the shows on the World's Fair Midway are using college boys as cashiers. About five minutes before the regular relief crew was due at one of the attractions, two collegiate youngsters walked up to the cashier and said, 'We are the relief.'

They were. They relieved the box office of everything.

$250,000 Yearly From Churches; 10,000 Use Films

There are about 10,000 churches which are netting U. S. film distributors approximately $250,000 annually in film rentals, according to industry surveyists.

In addition the church screen market is widening. Where not so many years ago only certain distinctly religious subjects would find their way through the church projector, investigators now figure that at least 10% of Hollywood's yearly turnout is suitable for many of these non-theatrical showings.

The main reason for the church film circulation not being greater is, it is claimed, the ecclesiastic desire, generally, not wishing to infer a competitive status with the professional theatre.

Of the 10,000 churches estimated to be contributing to distributors about 500 are reported in a one-showing-per-week class. The bulk of the remainder are reported to show only once or twice a year on certain festival occasions.

The equipment in the vast majority of the churches is reported to be still capable of accommodating only silent film.

RESORT HOTEL OFFERS STOCK AS ATTRACTION

New London, Conn., June 26.

Fashionable Griswold hotel at Eastern Point, summer resort here, opens a season of dramatic stock this week with a company headed by Violet Heming and Conrad Nagel.

Only one matinee performance a week and that on Thursdays. Matinee admission is 50 cents and at night the scale is $1 and $1.50. Subscriptions tickets for nine plays are being offered for $10.

FIGURING OPERA FOR DIRIGIBLE HANGAR

Freakiest booking yet would place grand opera within the enormous dirigible hanger at Akron, O., during late July or August. There is capacity for 25,000 seats without using the entire space. One performance only is figured.

Attraction would be the pop operatic company now at the Hippodrome, N. Y. Scale of 99 cents top tells the story of takings which have been averaging $2,300 nightly with the weekly gross around $18,500 for the second and third weeks. Engagement was announced to close this Saturday, but is holding over another week. Bookings then take the company to Newark, Boston and Providence. Seven nightly performances is now the schedule, the Saturday matinee being dropped because of royalty requirements for any repeat within a limited period.

The Akron hangar is 1,175 feet in length, 325 feet in width and 211 feet high. Acoustic experts figure that by stringing copper wires the length of the interior, about 30 feet above the floor, the hangar will be satisfactory for opera.

Acts for Apples in Bronx Swimming Hole

Bronx has another vaudeville stand at an outdoor swimming pool.

Bronxdale Pool is playing from six to eight acts daily. Presentation is in the pool's dance pavilion, with dancing before and after.

Acts, besides apples, get a free ducking.

Hollywood-at-the-Fair May Give Innocent Hicks Fairly Wrong Idea

Chicago, June 26.

Pending the hoped-for materialisation of some tie-ups that may give a more authentic film studio atmosphere to the concession the local 'Hollywood-at-the-Fair' may be aptly described as a large outdoor restaurant with a dance floor and eight vaudeville acts. It is more NBCish than Gower Streetish.

Having charged them 40c to get in, the concession has the problem of diverting the crowds and up to now nothing of a cinematic nature has been conspicuous. Several radio programs have been broadcast behind glass partitions while large and presumably engrossed audiences looked on but after all it's 'Hollywood' and not 'Radioland.' What the auspices eagerly seek and urgently need is the purr of a camera motor, the stimulating spectacle of actors in coffee-colored grease paint with magenta neck-lines.

A world-weary and sleepy lion, strictly vegetarian, is locked up behind some iron caging borrowed from a busted bank. This defeated and humiliated beast is labelled as 'Leo,' the M-G-M lion. If it really is 'Leo' that lion on the main titles is just another sound effect.

Peep at Paradise

Outside of 'Leo,' or his double, and a row of standing sets for atmosphere there isn't much that looks like L. A.'s demented suburb. However, a yokel within the grounds looked out at Bob Purcell's dance orchestra, the people quaffing beer at tables, the girl in transparent chiffon doing a high-kicking specialty and naively inquired: 'Is Hollywood really like this?'

Maybe for most people a vaudeville show out in the sun with beer and a European village painted on the scenery will realize a satisfactory mental picture of Hollywood.

Parallel Shooting Cuts Cost on Horse Operas

Hollywood, June 26.

As an expense cutter, the Bob Steele company is shooting the exteriors of two westerns at once in the vicinity of Lone Pine, Cal., this week for Monogram release. Scripts on 'Galloping Romeo,' and another untitled pic, were finished simultaneously for that purpose.

R. M. Bradbury, Bob Steele's father, directs both, and Doris Hill has the lead femme spot.

Ostrer After Talent

Hollywood, June 26.

Maurice Ostrer, English banker, chairman board of directors of British Gaumont, due here Tuesday (27), will try and secure American directors, writers and actors for musicals to be made in England. He will also attempt to set distribution in this country.

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POOR JEAN ANNOYED

Nuts With Books and Pens Interfere at World's Fair

Kansas City, June 26.

Jean Harlow, Kansas City's, Kan., own platinum blonde, has been here for several days visiting her grandparents.

Miss Harlow stated she tired of Chicago's loop and World's Fair, that she was unable to see the fair so bothered by autograph seekers.

From Hollywood

Hollywood, June 26.

Jean Harlow returning here declared she knew nothing of the MGM night arrangement at fair in Chicago until next day, when she read in Chicago papers of her failure to appear.

States she was with friends at dinner that evening and then on LaSalle roof.

Declares following day (17) she received phone call from some one at fair she was due there to address advertising men's convention and that tickets had been sold. She asked party talking to her tify the people accordingly.

She attended one session at the fair, says Miss Harlow, prior to the so-called Metro night in which she said she met about 5,000 people. They mauled her around and one hand was numb from signing autographs.

RKO SPLITTING WITH ZANUCK FOR BENNETT

It begins to appear like that recent Hays meeting over the Darryl Zanuck thing has reaped some benefit to objectors. Insiders are handing credit for the benefit to M. H. Aylesworth, RKO head. Zanuck's snatching of Constance Bennett while RKO was still dickering to hold her has finally resulted in the latter company getting a 50-50 split of the player's services.

Miss Bennett will make two films for RKO this coming season. Instead of making four for Zanuck, she will make only two.

Inside is that Aylesworth put the thing up frankly to the Hays boys, with the result that Metro through Nick Schenck intervened in a payoff to RKO.

Seems as if Schenck had previously put in a bid for Bennett but it was turned by RKO, when overnight almost the girl was in the top of Twentieth Century.

Marion Davies, Pres.

Hollywood, June 26.

Motion Picture Relief Fund Tuesday (27) elects Marion Davies as president to succeed Conrad Nagel, who served two years.

Other officers will be re-elected. Six of the old board of trustees also re-elected with new ones added being Warner Baxter, Alfred A. Cohn, Conrad Nagel and Will Rogers for the three-year term.

DeSylva Questions Lilian Harvey's Myth Pic Tale

Hollywood, June 26.

Buddy De Sylva, producing 'My Weakness,' second Lillian Harvey picture for Fox, is trying to persuade the studio to hold off the release of 'My Lips Betray,' her initial American film, until after 'Weakness.' Original release date for 'Lips' is Aug. 17. The second one will be completed before then.

Argued that the initialer, story wrapped around a mythical kingdom tale, is not a sufficiently suspicious bow for Miss Harvey, but possibly better as a follow-up. Fox had a disappointing experience with 'Adorable,' last Janet Gaynor feature which was a mythical country yarn.

Muni in 'Masquer'

Hollywood, June 26.

Paul Muni is set for lead in 'Masquer,' story by Robert Gessner, at Warners.

It will follow 'America Kneels.'

WILL MAHONEY

The Hollywood Citizen News' said: 'Will Mahoney, the star of Sid Grauman's prologue to 'Grand Hotel' was a sensation. He won and deserved a tremendous ovation.'

Direction

RALPH G. FARNUM

1560 Broadway

ONLY 6 EASTERNERS FOR MUSICAL CYCLE SO FAR

Only six people from the New York stage field, of all the hundreds who hoped to crash Hollywood as a result of renewal of musical film producing, have landed so far. They are Ed Wynn, Jack Pearl, Helen Broderick, Jack Haley, June Knight, and Fred Astaire.

Of the lucky half dozen no more than four were engaged directly because of the new musical cycle on the Coast. Wynn and Pearl were taken by Metro solely because of the radio rep the two comics recently built up. They probably would have landed in Hollywood for one picture apiece anyway. Metro gets them both.

Astaire and Miss Broderick go to Radio, Haley to Paramount and Miss Knight to Universal.

Studio Saving of $3,000 Mo. by Stopping Stills

Hollywood, June 26.

As an economy measure all major studios are expected to follow the lead of Paramount and Warners which this week announced that they would discontinue supplying 11 by 14 photographic stills to the fan magazines. Paramount, the first to confine its magazine picture handouts to 8 by 10's, claims it will save $3,000 a month by dropping the larger sized pictures.

Saving on the part of Warners, however, is not expected to be so heavy as this studio has not been so indiscriminate in passing around the celeb photos.

Studio check-up showed that rarely were the larger pictures used for reproducing as in nearly all cases the mags used the smaller sized pictures that were handed out instead of the bigger ones. They found that the only use of the 11 by 14's was for a flash to the editor, and that in cases where they were used photographic detail was lost in first enlarging them and then again having them reduced to size during the reproduction process.

MARINER'S MANIA

Jones and McNutt Just Can't Stand Other Guy's Yacht

San Diego, June 26.

yacht didn't give 'em enough searoom to write the screen play of Max Miller's original story 'Captain Jericho,' so Grover Jones and William Slavens McNutt are pacing the decks of two adjoining vessels in literary frenzy while they complete their joint script for Paramount's forthcoming marine film.

Team of writers each owns a yacht, and each feels more at home in his own cabin.

Only 2 Days Remain to Find 'Lady's' Male Lead

Hollywood, June 26

With no leading man yet found, 'Dancing Lady,' Joan Crawford's picture, can shoot around this character only two more days. After that the production will be at standstill unless a player is found.

Russell Hardy was the latest candidate tested for the part.

Naughty Players Must Behave or Else

Too Many Delayed Appearances at Coast Studios—Add to Costs

Hollywood, June 26.

Major sutdio heads will meet within the next week iscuss ways and means of handling balky and recalcitrant who through temperament carelessness hold up productions and add to the cost.

During the past few months, tardiness and other player ills have mounted the production at several major studios, particularly Paramount, Metro and Fox. Trio are the leaders in the plan to formulate a system of fines so that the offending players will contribute to the excessiveness of picture costs which they have created.

Fox recently found that the tardiness of two stars on one picture boosted the production cost $12,000. One male star set Metro's budget on his picture up $30,000, due to his habitual lateness in getting on the set in the morning.

A player at Paramount held up the production of a feature for one day because, following a tough night, he failed to appear at the studio the next morning.

Companies favor a system of penalties whereby the player will be nicked in accordance with the expense incurred through his non-appearance or lateness.

At one of the studios, production managers have been instructed to tabulate every hold-up on pictures and the reason. When the pictures are completed, players who caused the time out will be informed as to how much they cost the studio with the warning that if the incidents reoccur, player will be nicked for the amount of time lost in dollars.

For Wives Only

Hollywood, June 26.

Members of a club composed of picture people, all males, decided to discontinue their weekly meetings during the summer, but voted that the secretary continue sending out mailed notifications of weekly meetings.

COAST BURLEY COMIC CLICKS IN FIRST PIC

Hollywood, June 26.

Bobby Wilson, local burlesque comedian, recruited from a Main street burley house for a bit in Metro's 'Dancing Lady,' impressed the studio so much during his two days' work that he has been written in for the run of the picture.

Engagement is his first picture experience. His rewritten part now goes the full route.

Coast Convalescents

Spencer Tracy bruised when polo pony stumbled and pitched him.

A sprained ankle will keep George Bancroft laid up at his home for the next two weeks.

Benjamin Warner discharged from the Cedars of Lebanon, Hollywood, following 10 days of medical treatment.

Jackie Cooper improving swiftly from an appendix operation performed at Hollywood hospital (19).

At the California Lutheran hospital, Dorothy Dwan is recovering from an appendix-snatching.

Dick Powell, down with pneumonia, and Herbert Somborn, who was operated on for kidney trouble, both doing well at the Cedars of Lebanon, Hollywood.

Dunn and Others East for R&B's 'Take a Chance'

Rowland & Brice is borrowing Jimmy Dunn from Fox for 'Take a Chance,' its second musical for Universal release, which starts July 10 at the Paramount studio, Astoria, L. I. Cliff Edwards, Ginger Rogers and Lillian Bond will come east for the indie, with Buddy Rogers a possibility but not set.

R. & B. was slated to finish first feature for U, 'Moonlight and Pretzels,' Saturday (24) on an 18-day schedule.

'Take a Chance' will be made in association with the musical's legit producer, Larry Schwab, in on the film venture on percentage.

Sam Kopp is handling publicity for the firm.

SAILINGS

July 6 (London to New York) Herbert Marshall (Olympic).

June 30 (New York to Reykjavik, Iceland), Marc Connelly (Kingsholm).

June 29 (New York to London) Carlos Israels (Aquitania).

June 28 (London to New York) Dick Henry (Ile de France).

June 28 (Los Angeles to Sydney) Gordon Ellis (Monterey).

June 28 (Baltimore to Hamburg) George Canty (City of Havre).

June 27 (London to New York) Charles Laughton, Sally Ellers, Thelma Todd (Europa).

June 24 (Los Angeles to New York) David Landau (St. Helena).

June 24 (New York to London Jerome Kern (Olympic).

June 24 (New York to Genoa) Jules Brulatour, Hope Hampton, Paul D. Cravath (Rex).

June 24 (New York to Berlin) Herb Williams, Richard Addinsell, Laura LaPlante, Joyce Cary, Ray Hendersen (Bremen).

June 23 (New York to London) Colin Keith-Johnson, Ivy Sawyer-Santley (Minnetonka).

June 22 (London to New York) Hassard Short (Majestic).

June 22 (New York to Berlin) Margarete Olden (Berlin).

June 22 (New York to Munich) Edward Johnson, Allan Cleaton (Albert Ballin).

June 21 (New York to Venice) Fania Maranoff (Vulcania).

Connelly Cooling Off

Hollywood, June 26.

Leaving here Saturday (24) Marc Connelly goes to New York to sail June 30 for Reykjavik, Iceland, for a vacation.

He then goes to Syria to meet Robert E. Sherwood, whose new play Connelly will New York this fall.

Connelly left Paramount at this time rather than do 'Alice in Wonderland.' Said he would rather cool off in Iceland.

Collison Holds On

Hollywood, June 26.

Wilson Collison states that Lawrence Langer will not rewrite 'Angel' for Archie Selwyn, which was recently tried out in the east.

Collison states he gave no rewrite permission and is asking Authors' League to cancel his contract for the play with Selwyn.

Collison contemplates producing it himself this fall.

Ignore Warren William In Chicago Billing

Hollywood, June 26.

'Gold Diggers' opened Friday at the Oriental with Balaban and Katz advertising the cast in this order: Joan Blondell, Ruby Keeler, Dick Powell, Aline MacMahon, Ginger Rogers and Guy Kibbee. In small type one-third the size of other names Warren William is listed. In all official Warner publicity matter William is the number one name.

B&K is of the opinion that William has never clicked as a box office personality in Chicago.

Walter Abel's 1st

Hollywood, June 26.

'White Woman,' the Dorothea Wieck picture, will be the first screen chance for Walter Abel, from the speaking stage who will arrive here this week.

'White Woman' is an adaptation of 'Hangman's Whip', one of last season's legit flops in New York.

Herbert Marshall is to appear in it.

STUDIOS' SEASON RATINGS

Studio Ratings

SEASON 1932-33

Following statistics cover releases for the approximate period Nov. 1, 1932, to June 1, 1933, 176 in number.

EXPLANATORY NOTE—PR (Pictures Released); Good (counted as 5); Fair (Counted as 3) and Poor (Counted as Zero); PCT (Percentage).

	P.	Pct.
M-G-M	5	.654
W. B.	5	.640
PARAMOUNT		.600
FOX		.576
UNITED ARTISTS		.570
COLUMBIA		.556
UNIVERSAL		.515
RADIO		.509
INDEPENDENTS (combo)	26	.554

Percentages are arrived at by counting good pictures at a value of 5, fair pictures at 3 and poor pictures at zero. Totals are scaled against a possible 100% or all releases graded as Good.

METRO AND WB COUNT ONE, TWO

176 Releases Weighed for Box Office — One High Grosser Out of Three Tries on Average—Bulk of Product Gets Back Negative Cost—One in Four Loses Money for Producer

TWO WIN PRESTIGE

Close of the season in VARIETY's studio ratings on the basis of box-office experience of product finds the relative standings of the majors little changed from the list up to mid-March. Minor changes take M-G-M up from second place to the head, swapping places with Warners, while Radio goes to the cellar, changing spots with Universal.

Score derived from all major product released since fall, summer releases of 1932 not figuring in the results. This is the third quarterly compilation, the whole list attempting to weigh box office values of pictures numbering 176 major unit productions and 26 independents.

Composite figures show 52 strong pictures at the box office out of the group, making 30% or one money click out of three tries. Pictures rated as fair, meaning they got back the production cost to the producer or thereabouts, numbered 81, representing 46%, an average of about half. Weak pictures totalled 43, percentage of 24 or one dud in four starts.

Ratings were made by VARIETY and submitted to the distributors for checking, there being no material revision on the process. Ratings thus are based on VARIETY's estimates from box office returns and on the distributors' own figures. In a considerable number of cases individual pictures' returns were spotty and there were undoubtedly cases where the product did not make money for the theatre. It would be difficult if not impossible to evaluate such releases in a percentage system to express this value. Therefore the distrib returns have been accepted generally.

Prestige Pictures

Another element enters into the compilation. Two pictures for the period considered were put down as 'prestige' subjects — pictures that were of such conspicuous strength at the box office as to supply a filip to the whole industry, at the same time bringing to the producer heavy profits. The subjects were Paramount's 'She Done Him Wrong' with Mae West, and Warners '42nd Street.'

In order to give appropriate weight to such product in the percentage table they have given a special value of 10.

The independent group is set apart for the reason that product covered in that field is not comprehensive, subjects counted being only those which appeared in metropolitan key spots, which makes them the pick of the bulk of indie output.

Returns foreign distribution are not considered, being too uncertain to have much weight over the whole field. Foreign revenue probably would not vary enough as between one major company and another to change the ratings, anyway.

Screen Musicals Will Stand Up Only If Kept Distinctive, Says Connolly

'Make a new screen musical each time you make a musical—and musicals will last. They insisted on sticking on one formula before; that was the trouble with the first cycle. Being a musical is not what killed musicals. The success of 'The Kid From Spain,' '42nd Street' and 'Gold Digger' proves it.

'Any kind of picture is good—if it's a good picture,' says Bobby Connolly.

Same thing is true of the stage, Mr. Connolly points out. They said operettas were through and along came 'Rose Marie.' They said college books were out and along came 'Good News.' They said war stories would guarantee an empty theatre and then 'Sons o' Guns,' proving, he believes, that anything is good at any time if it's good stuff in itself. These were not only good shows, but each had a new formula, presented a new, an arresting quality.

More Scope

Pictures offer a dance director a much bigger field than the stage, he believes. It's harder but far more interesting—a challenge. The technique is so different but the results can be so thrilling. It requires more money, more time, much more elaboration, for Connolly thinks big, elaborate numbers are essential to make a screen musical important.

'40% of the value of a number is lost in transferring it from the stage to the screen,' he says, 'therefore you must over-produce a number for pictures. Its sock lies all in its pictoral and visual qualities. You can't count on the girls' animation, on the individual zest of their dancing to put it over. It must build swiftly, succession of mounting climaxes, all visual—pictorial mass composition.

'Therefore a film musical—if it's to be a stand-out—can not be cheap. They take money—for they're all production and production comes high.'

Requirements

Any experienced stage dance director, it's Connolly's opinion, with carte blanche at the studio, with a camera man, enough money and no interference, can make a good musical. 'There's no use hiring a dance director for a picture and expect a smash after limiting him. He might be able to do it on the stage—but pictures are different. A picture musical can't be an intimate little thing—unless it's the exceptional novelty. It's got to be big and grand and lavish. It can't be a line-up of 12 girls each a specialty dancer. Their individual talent would never be noticed on the screen. It's got to be mass effects—the welding of one splurge with another. Certainly the numbers must be novel—novel in a great big way.'

Connolly just finished staging the numbers for 'Moonlight and Pretzels,' a feature-length Rowland-Brice production for Universal release being made on $100,000 budget, allowing him two weeks' rehearsal and nine days shooting time for five numbers, made at Astoria, L. I. Mr. Connolly looks very rosy and happy about it despite his thoughts on the ideal conditions under which film musicals should be made. It cost $100,000—so that means the way they explain it to him, it's already $400,000 ahead over those that cost $500,000.

'NUDE' IN TITLE SHOCKS LI'L CHI

Chicago, June 26.

'This Nude World,' licensed by the Censor Board and scheduled to open June 23 at the Castle on State street, ran afoul of police disapproval. Commissioner Allman's nix is said to have followed strong protestations from church and civic bodies at the exhibition of a motion picture dealing with the subject of nudism.

Special preview, scheduled for Wednesday (21) at the swimming pool of Jantzen Beach, within the World's Fair grounds, had to be cancelled. . E. Beck of the Castle theatre owns the Illinois, Indiana and Wisconsin state rights to the picture, nationally distributed by Monogram.

Apparently none of the objections to 'This Nude World' came from persons who had seen the picture whose shocking qualities are reported here as confined mostly to the title and the exploitation angles. Film is a composite with mostly European footage. It runs about an hour.

JUST A FEW NAMES IN THE METRO WAY

Hollywood, June 26.

'Hollywood Party' gets under way Thursday at Metro with Marie Dressler, Jimmy Durante, Joan Crawford, Jean Harlow, Lupe Velez, Jackie Cooper, Clark Gable and Charles Butterworth heading cast. Edmund Goulding is directing.

Sheehan's Research

Hollywood, June 26.

Winfield Sheehan will leave July 15 for a trip to Europe, probably being gone about three months. While abroad he will do research work on the life of Louis Pasteur.

Reginald Berkely will join Sheehan when he has made sufficient accumulation of material to work on the treatment of this planned super-special.

Joan Peers on Stage

Chicago, June 26.

Peers, former screen in- replaced Edna Hibbard in 'On the Make' at the Garrick last night (25) when Miss Hibbard withdrew because of poor health. Miss Peers appeared in a number of features in Hollywood prior to her marriage a couple of years ago.

She is the daughter of Frank Peers, manager of the Garrick for Ralph Kettering.

TOUGH BEAUT PICKING

Studios Have Troubles Finding New Chorus Faces

Hollywood, June 26.

With only six tentative picks out of 2,000 interviewed girls during the past week, and no better prospects in sight, Metro having plenty grief in its search for new faces for the chorus lines.

Understood hunt for facial talent is really for 'Hollywood Party', although announcements are that femmes are wanted for 'Dancing Lady'.

Headaches also at Goldwyn's where same policy of using unscreened girls is current in picking 'em for 'Roman Scandals'.

Warners got the jump on competitors by snagging cream of fresh pans for 'Footlight Parade', already under way.

GIGLI IN FEATURE MADE IN BERLIN BY ITALIANS

Berlin, June 16.

Gigli, Italian tenor, has been signatured for a picture to be made here in Italian and German - sions.

Itala Films will produce, to start in a month.

Outside of Chaliapin, Gigli is claimed to be the biggest male solo draw in concert work in the U. S.

Laughton and Marshall Recalled from England

Paramount has sent a hurry call to England for Charles Laughton, with a request to return pronto. He'll sail on the 'Europa' June 29. Laughton was in England on a leave of absence to make a picture or two there and had intended to stay over for some legit playing.

Herbert Marshall is also due to return to the Paramount lot from his home visit in London. He sails from England on the 'Olympic' July 6.

Chaplin Tells Only Her

Hollywood, June 26.

With his new picture scheduled to start in six weeks, Charles Chaplin is still keeping his studio staff in darkness as to the story idea. Only he and Paulette Goddard know.

Yarn will have Chaplin doing his baggy pants character and will be without dialog. That's all that's known around his studio.

Harry Brand Marrying

Hollywood, June 26.

Harry Brand, Coast director of publicity for Joseph M. Schenck, United Artists and 20th Century, will marry Sybil Leavy at Los Angeles, July 2.

Carl York Knighted

Carl P. York, Paramount's g. m. in Scandinavia, has been made a knight by King Gustav. He's the first picture man in Swedish history to be honored that way.

York's full title reads Riddaren M. M. Carl P. York of the Royal Order of Vasa.

METRO CALLS BACK POLLY

The Moran Girl Obliged to Cancel Plenty Dough by Obeying

Polly Moran has been recalled by Metro to report at the Culver City studio July 8. She will immediately appear opposite Jimmy Durante in 'The Hollywood Party.' Her next, also with Metro, will be its 'Hollywood Revue of 1933.'

Metro having a prior claim on her services, Polly had to listen to the command to reappear. It obliges her to cancel all other engagements including air programs, personal appearances and stage dates in England.

Miss Moran leaves New York July 4th for the Coast.

BAER-DEMPSEY LIGHT IN CINSY—$1,000

Cincinnati, June 26.

Max Baer, with Jack Dempsey added, boxed four rounds at Redland field Wednesday night (22). Scale from 50c to $2 with gate less than $1,000, causing the local promoter to take it on the chin for $500. Baer-Dempsey troupe got only expenses and no percentage.

Benita Hume Going Home; Marrying Over There

Hollywood, June 26.

Benita Hume, English stage star brought here by Metro, will wash up with the studio when her six-month contract expires in August. Miss Hume, homesick for England and her fiance, Jack Dunfee, will meet him in Detroit where he will participate with Don Kaye in the Harmsworth Trophy race early in August.

Pair expect to be married immediately on their return to England. Dunfee has a rep on the continent as a gentleman race driver. The Detroit race will be his first speed boat try. Heretofore he has stuck to motor cars.

Powell-Keeler Co-Stars

Hollywood, June 26.

Dick Powell and Ruby Keeler will be co-starred by Warners in 'Sweethearts Forever,' another musical saga of the stage, from an original story by Thomas Monte, which was bought in the east.

Flicker should start before Sept. 1. Tunes will be dished out by Harry Warren and Al Dubin.

Winchell's B'way Story Brings $15,000 on Coast

Hollywood, June 26.

Walter Winchell has engaged to write a Broadway scenario for the 20th Century Co.

Claims it is a yarn he had had in his trunk for years.

Loretta Young is set for the lead.

Deal made for Winchell through Nat Goldstone Saturday (24), understood price is $15,000.

'Christina' Trouble

Hollywood, June 26.

Possibility of story and casting trouble is expected to postpone production on Metro's 'Christina,' Garbo's first picture since returning from Sweden.

It is known that the star is not keen on the yarn.

Hoofing Names the Worry

Hollywood, June 26.

Metro is having difficulty casting the leads in 'Stage Mother'. Script calls for most of the name spots to be filled with dancers, and hoofing picture leads are scarce.

Alice Brady is set for the mother role. Maureen O'Sullivan is being tested for the daughter. Miss O'Sullivan, if okayed, will take tap instructions. Male leads offer tougher problem, as none of the names on the lot can hop the buck.

Film Spokesmen Have Prepared Answers to Pertinent Dictates Of Recovery Act; Hays' 85% Set

Washington's rules and regulations regarding formulation, authorization and administration of basic codes by industry, under the recovery law, pertaining to filmdom, were interpreted clause by clause over the weekend by picture authorities and advisors familiar with all plases of the business and in constant touch with the Capital.

Because of diverse opinion in filmdom regarding the government's codistic ruling, with every faction shaping its own formula, that part of Washington's dictum concerning 'authority of the President' is first considered by picture interpreters. They put it up squarely to the Government to determine this authority. In that respect they are prepared to show that Hays is the dominating factor of the picture industry—that domestically Hays companies produce 95% of the pictures shown on the U. . screen; that Hays members control at least 85% of picture distribution in the U. S.; that the Hays organization has its hand in virtually every exhibitor and actorial association in the entire business. In the Motion Picture Theatres Owners of America, Allied Exhibitors, Theatre Owners Chamber of Commerce, the Academy of Motion Picture Arts and Sciences, Hays members, either through circuits or producers, will be held to be important philanthropic backers.

Truly Representative

That part of the government's regulations, to which the above pertains, requires of industries submitting codes: 'That such associations or groups impose no inequitable restrictions on admission to membership therein and are truly representative to such trade or industries or subdivisions thereof.'

Under the clauses in 'Principles to Be Considered,' of which there are four, industry spokesman take them one by one.

The first reads: 'Basic code provisions relating to maximum hours may involve appropriate consideration of the varying conditions and requirements of the several industries and the state of employment therein. An average work week should be designed so far as possible to provide for such a spread of employment as will provide work so far as practical for employes normally attached to the particular industry.'

The answer of picture spokesmen to this is that at the time it was written into the bill it was probably designed for factory industries. Position of the film industry is that it is in a category with agriculture; far flung, divided into units. Point is made that unemployment in films realized its greatest impetus when theatres started to close by the wholesale. That the passing of vaudeville also abetted declining payrolls. Let-outs in home offices were not over 1% of those in the entire business. Picture analysists' answer to the government on this point will be that the industry can return to normal only the way it reached subnormal—theatres.

Second government clause under Principles reads: 'Minimum wage scales should be sufficient to furnish compensation for the hours of work as limited; sufficient, in fact, to provide a decent standard of living in the locality where the workers reside.'

ifferent Localiti

Film interpreters once more resort to the far reaches of the film industry. Unlike steel or cotton workers, who are grouped here and there and whose living is fairly easy to standardize, the picture industry finds its employees in cities, towns and hamlets. Were a minimum scale to be reached it would be the same in the small town as in the big city where theatre working conditions, as well as the demands of life, are so varied. There would bound to be unrest and employee disgruntlement. The government, from present indications, will likely be told, as the result, that pictures can't answer this question.

In the third government clause under the same heading the following condition is expected: 'Conditions of employment should contain necessary safeguards for the health

(Continued on page 11)

4 DAYS OFF, WITH PAY

Fox W-C Alters Summer Vacation Ruling for Employees

Los Angeles,

In lieu vacations this summer home office employees of Fox-West Coast will be given the Fourth of July holiday with pay. Vacations will commence Friday night (30) with work resumed July 5.

Previously announcement had been made that such employees as desired could take one week off without pay.

3 B. I. PICTURES AGAIN TRYING OVER HERE

Thelma Todd sails from London for New York today (27) havng finshed her picture for British International. She was featured in 'You Made Me Love You,' which Monty Banks directed.

British International now has at least three pictures ready with American names and is arranging to ship the lot, with possibly one or two more, to America within a couple of weeks. Idea is to make a final attempt to break into American houses with names the natives recognize.

Ready for this first attempt, besides the Todd picture are 'She Wanted Her Man' with Bebe Daniels and Victor Varconni. Paul Stein directed it. He's from Hollywood too. Also 'Heads We Go' with Constance Cummings.

Re-reading for Stories

Hollywood, June 26.

With between 175 and 200 scripts and yarns in its files from which to draw the remainder of its new release period, Paramount is setting the pace in a decidedly bearish Hollywood story market.

Only new yarns with a timely twist will be considered. Paramount's editorial board is re-reading file material. Other studios expected to follow suit.

Annonymous Letters

So many annonymous letters criticizing matters generally have come into RKO of late that the company authorities have been discussing turning over the stuff to the U. S. Postal authorities for investigation, including a list of suspects. Most of the latter are pointed to be ex-employees.

Many of the letters bear clues as to the identity of the suspects.

Loew's May Slip RKO $400 Wkly to Square The Bronx Oversight

Indications are that Loew's will appease the RKO people, in part at least, if they haven't done so already for continuing double features at the Spooner, Bronx, in opposition to the RKO Empire up there. This would be by Loew's giving RKO a weekly stipend out of the Spooner gross and amounting maybe to under $400.

It is the situation that has had Loew's and RKO entangled because after having received RKO's consent to double feature for a limited time at the Spooner, Loew's didn't stop. The Spooner began to show weekly profit and the Empire began to droop.

In essence this arrangement would amount to a pool of the two spots, with RKO acquiring a share of the Spooner's income.

MERGE DISTRICT MEETS OF PAR SALES FORCES

Last minute changes were made in Paramount's series of sales conventions, the New Orleans regional being striken off the list. Instead, the south will meet with the middle-west in Chicago Thursday and Friday of this week. As the result of the change the meeting dates at Los Angeles of the Pacific sales delegation have been moved up to July 5-6.

The convention got its start in New York yesterday (26). Session will close today, Tuesday. George Schaefer, general manager, is attending all meetings. At the Monday opening he announced the company's line-up of 65 features for '33-'34. Today he will go into sales policies. New York session includes all sales branches of New England and the Middle Atlantic States.

On-and-Offer Starts

Hollywood, June 26.

'Soviet,' one of the leading on-and-offers at Metro, is currently scheduled to go into work Aug. 7.

Story and political difficulties have held the production up for two years.

Dailies' Neglect of Circuits, Favoring Of Cafes, Brings Lineage Threat

Chicago, June 26.

Extraordinary catering of the Chicago dailies to the nite clubs, roadhouses and beer gardens continues to irritate the theatres. Circuit men feel that the publicity breaks given the dine-dance rooms is at their expense. Protests of a purely verbal nature on the part of the circuit execs started to get down to cases last week when it became known that one of the papers was bluntly informed that the circuit's advertising appropriation would be cut if that paper played favorites any longer.

Dailies are carrying more paid lineage from cafes than in all Chicago history. A corresponding volume of free space goes with it. In fact the deals have been consummated on a frank exchange of favors.

One Cafe Break

Theatre men were shocked and piqued when the Sunday 'Herald-Examiner' came out with two solid pages of photographs devoted 100% to cabaret personalities and headliners. Even when the theatres were at their maximum prosperity nothing remotely like this kind of circusing was ever seen.

RECEIVER SHOWS PROFIT

Net of $8,087 for April-May at Orph, Denver—July-Aug. Losses

Denver, June 26.

Report filed in district court by the receiver, Albert H. Jewell, shows the Orpheum made $8,087 over operation in April and May.

During July and August the receiver expects a deficit of $5,278. Harry Huffman, the manager, has retained that amount to cover the anticipated loss.

F-WC Direct Film Buys From Co. Heads in L.A.

Hollywood, June 26.

Fox-West Coast in departure this year will make all film buys in Los Angeles with distribution heads of companies expected here to arrange deals for coming season. Heretofore J. J. Sullivan, circuit's film buyer, went to New York to do his booking.

Booking will start in July after distributors sales conventions terminate.

Only Code Talked Over Among Film Show People All Through Past Week; Maybe Sid Kent as Main Spokesman

UPPING SCALES QUIETLY

WB Rai in Phila—Boyd First

Philadelphia, June 26.

Stanley-Warner company is quietly boosting prices at some of their downtown film houses. Plenty of plugging being given 'Jennie Gerhardt,' next Boyd picture, in advance campaign, and at the same time house scale is being jacked from 55c to 65c top for that film.

Same thing occurred with 'Gold Diggers' which put the Stanley top figure back to 65c. Similar boosts are expected at the Stanton and elsewhere.

Fox never did drop its top below the former 75c top, although reducing scale of cheaper seats and morning prices.

STUDIO LABOR ALOOF FROM FILM CODE

Hollywood, June 26.

Business heads of labor unions affiliated with picture business and theatres held a meeting this morning, deciding they will refuse to cooperate or join any associations or groups in the picture industry to work on National Recovery Act Code. They want to play a lone wolf and will be backed up by their International organizations.

17-MIN. SHOW ON S. I.'S 20-MIN. FERRYBOATS

Nickel picture shows on the Staten Island ferries will become a reality if Joseph C. Shea, film publicist, is successful in current negotiations with New York City authorities who operate the waterway.

Approximately 50,000 people use the S.I. boats for daily commuting purposes. Trip is 20 minutes each way. If only 5,000 should turn out to be the average daily attendance, Shea figures the gross will run into $250.

Show would consist of a single reel and a complete news program. It would not run over 17 minutes. Show boat concession would be on a percentage with the city. Fire hazards would be minimized by the new self-incased portable sound projector.

Shea, former eastern scenario editor for Fox, is now handling RKO Music Hall publicity.

8th Writer on 'Tarzan'

Hollywood, June 26.

Howard Emmett Rogers has been assigned to do a script for 'Tarzan and His Mate' at Metro. This will be the eight treatment the story has had since it was announced some nine months ago.

Other writers who have made adaptation of the Edgar Rice Burroughs's animal yarn are: Bud Barksy, Frank R. Adams, Leon Gordon, Robert Johnson, C. Gardner Sullivan, Arthur Hyman and Oliver H. P. Garrett.

Seid Sent Over to London To Work on Miller Film

Hollywood, June 26.

Having difficulty with laboratory conditions in England before starting shooting the first Gilbert Miller picture, Harry Cohn sent to Hollywood for George Seid, head of his laboratory, to come over and take charge. Seid left June 24 for New York to sail immediately.

business has gone code crazy.

The huge table which Roosevelt envisioned for each industry has chipped into incalculable merry-go-rounds during the past week.

Each one now insists upon having its day in Johnson's court. Each one figures that if it can beat the Hays Organization to the punch its code will already have partly bent Washington's ear when the big code contest day comes off.

As the result, industry spokesmen figured that last week from films alone General Johnson received at least 100 petitions for as many different kinds of film government.

Reports that the major industry had its own code set up in type a week ago had the reaction of a disrupted horsefly nest among indie and actorial groups of the business. Everywhere meetings piled upon meetings. Codes sprang out of nowhere. Oratory extended late into the night. Major as well as indie leaders admitted dizziness. Some of the oldest exhib leaders in the business got to the point where they couldn't explain their own codes.

When Washington gets the knack of picking codes and editing out conversation is the time picture men figure ripe for their code unloadings. This may be late in July or August.

No Leader Chosen

Who will lead the Haysian forces has not yet been actually decided. Will Hays has never made such personal appearances in the past, although this one is original. There are some who want him to go to bat. Others figure a small group headed by Sidney Kent will talk for the majors on code day. Charlie Pettijohn, who used to do most of the talking at Washington and ameliorating with the exhibs, has been, and will remain, far away from the conflict.

That the Johnson group will refuse to countenance a continuance of the current word battle once documents are up for his decision is gleaned by Haysites in Washington's refusal to listen to legal arguments. Some Haysites hope the whole thing may be washed up in a day. Others, counting upon films being the most complicated of all industries, doubt if the award can be made in less than a week.

Unhappy

Then comes the matter of the administrator. He must be a man familiar with all departments of the business. Reasoning that no exhibitor (indie) or producer (indie) would qualify for such a post, majors are content in this respect.

Looking at it all philosophically, one important Haysite, in summary, notes:

'Right after the code gets into operation there will be plenty of people who will be unhappy. This goes for large and small and for distributor as well as exhibitor. But, six months later when the business is stabilized—well, everyone will look back at these times and wonder how they survived.'

All Mountain States Par Leases Cancelled

Denver, June 26.

All leases of the Mountain States Theatre corporation, a Publix subsidiary, have been cancelled by the referee in bankruptcy, and the theatres have been turned back to the owners.

The Westland Theatres, Inc., of Denver, have leased the Burns-Paramount at Colorado Springs, and will rename it the Chief. The house was leased by Publix in 1928.

The stands given up by Publix include the Denver and Paramount in Denver, the Paramount and Rialto in Colorado Springs, the Colorado, Pueblo; Sterling at Greeley and the Avalon at Grand Junction. Companies controlled by Harry Nolan of Denver have taken the Rex at Greeley and the Mesa at Grand Junction through foreclosure proceedings.

LOOKS LIKE A HAYS CODE

Publix Expects Whole Decentralization Within 3 Mos.—H. O. Taxation Cut Out

It is Paramount's intention to eliminate all manner of home office taxation on theatres in the field within 90 days. This is taken to mean that Par's theatres will have been fully reorganized on a wholly decentralized basis within three months.

In the final outcome only a nucleus of three or four men may be retained in the home office so far as the theatre end goes. Their duties will mostly be to watch over the financial ends of the deals now being made for partnership field operations. If any other kind of home office authority on theatres is to be maintained it will be of an advisory kind mostly and only.

Sam Dembow's position, under such a scheme, looks to become problematical. Indications are that his post will be among those to be abolished in the reorganization scheme of things. Presently Dembow is the nominal factor in charge of operating activities while operating authority in gradually diminishing status is maintained during the reorganization period.

Actually authority lies with the Reorganization Committee as headed by S. A. Lynch, with delegated powers from the trustees.

It's to be a new deal all the way around, for theatres and the men in the field.

The time limit is the thing as to when this will be all accomplished is an inside prediction based on the manner in which reorganization work is progressing under the trustees.

Par's main interest in splitting up its circuit is to have its own financial equities which may be existent in the present properties protected. Only to that end will a home office authority be retained.

Sid Kent Alone

Downtown info has it no sucessor will be elected to E. R. Tinker, recently resigned as chairman of the board of Fox Film. This makes Sid Kent the sole and ultimate boss of Fox, a thing which Chase Bank has been striving to accomplish since first making contact with Kent, over a year ago.

Tinker, in the future as he has in the past, will represent Chase in the business side of Fox West Coast theatres. He is rated high in financial circles.

DRAMA GUILD BACKING WRITERS' CLOSED SHOP

Hollywood, June 26.

Dramatist's Guild is reported by Laurence Bellenson, attorney for the Screen Writers' Guild, to be in accord with the latter organization's stand on a closed shop, which is now assured for the script writers following the turn in of a necessary three-fourth affirmative vote.

Bellenson, back from New York, states that the Dramatists' executive body will back the scenarists even to withholding material from any studio declared unfair by the Screen Guild. He states that membership support of the executivs committee's stand is virtually in the bag.

Attorney was in New York to cement entente cordiale on this point between the screen writers and the Authors' League and the Dramatists' Guild. The Authors, Bellsenson states, have also promised to fall in line, with similar stop sales of books or short stories to any studio getting thumbs down from the scenarists.

A. J. Balaban Back

Chicago, June 26.

A. J. Balaban arrived here from Europe Thursday (22) and departed Saturday (24) for California. Traveling alone.

After a visit to the Coast the showman will return to Europe, pick up his family and is then expected to return to Chicago. Whether permanently or with any intention of resuming an active interest in show biz is not known.

Carl, Sr., Sailing?

Carl Laemmle, Sr., intends to sail for Europe tomorrow (Wednesday), but up to yesterday (Monday) hadn't booked passage. He'll be away about a month.

Laemmle's son-in-law, Stanley Bergerman, returns to Hollywood the end of this week after supervising the indie production of 'Moonlight and Pretzels' for U.

HARRY WARNER SAYS BATTLE IS NOW ON

With advices from H. M. Warner that the battle has only commenced, as his reason for refusing to make public a letter to Will Hays, a copy of which was sent to all company heads, Warner repeats the verbal blanket charges made at private meetings against Twentieth Century. Hays directors see in the outcome chiefly an interpretation of ethics.

While the consensus of opinion among the leaders is that Nick Schenck and Louis B. Mayer may have loaned money to Joe Schenck and Darryl Zanuck to promote the Century Co., they hold that this will probably never get on the record unless the first two volunteer admissions.

Because of this financial entanglement and factual mystery the admitted roots of the Warner raiding charges are made more involved. N. Schenck and Mayer, it is seen, can, until confirmation is obtained, if ever, only be hinted at. There is nothing specific in the Warner letter, a follow-up to a session the week before of the Hays direcorate session in which the elder Warner was informed formal charges would have to be filed before further consideration could be given the mess by the Hays organization.

Franklin's Contract Got No RKO Board Approval

RKO's signature on Harold B. Franklin's contract for the current year was again stalled when brought up for discussion at last week's KAO board meeting. Franklin's signature is on the papers, but the space which makes contracts official is still blank.

Upon completion of Franklin's first year as RKO's theatre operating head he received a letter from RKO stating that as he was remaining pending possible issuance of a contract it should not be taken as indication a contract would be forthcoming. Situation remains unchanged.

Franklin is continuing on a week-to-week basis, minus any binding agreement, as far as his RKO status is concerned.

Academy's Move

Hollywood, June 26.

Academy's emergency committee on industrial recovery act held its first meeting this noon. It will immediately start service of unemployment in picture ranks as first move to try and aid government.

MINORITIES OUT OF THE PICTURE

Depends on Screen Ethics for Public Support—Action When Czar Returns from Coast—Film Execs Cut Their Own Pay by $5,000,000

INDIES GO ALONG?

Behind a smokescreen covering the code furore Monday (26), major company heads conceded that Will Hays, if for no other reason than their own ignorance of politics, holds the whip and will use it on those of his own fold who want to extract teeth from Roosevelt's enactment as applied to pictures.

Hays lieutenants are counting on public support appearing at Washington on Code Day and demanding that the four-year-old catechism of picture morals be featured in any film set-up before it is authorized by the government.

Haysites, certain that they can defeat any insurgent faction within their own group at Washington, and confident their organization will have assumed a united front when the time comes to appear before General Johnson, are now hopeful of merging all codes into one complete formula.

The fact that Johnson has lately ruled only one code will be considered from each industry, and that representing the majority, is regarded by Hays eguars as adding to their strength. The writings of minor factions in the business, according to the latest version of code court procedure, will therefore represent only nominal and not effective opposition.

Wages Up to Government

Fair practices, it was decided Monday, will constitute the main code which the Hays group will submit. The matter of minimum wages and maximum hours will have to be decided for pictures by the government. This phase of the formula has not, it is officially reported, even been discussed at any of the regulation conferences held to date.

While it is understood the skeleton of the Hays code was submitted to Washington during the past week with the idea of giving the capital a working knowledge of the lines being pursued by major filmdom, the developed code will not be up for ratification until Hays returns

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Prize Political Spot, RKO's H. O.; Outsiders Temporarily in Show Biz Keep Selves Busy Recommending

Anything may now happen at RKO as M. H. Aylesworth sets himself to whip politics out of RKO. With everybody that demands it apparently taking a voice in RKO theatre affairs, home office political pot is boiling over at RKO.

Company morale ebbed the past week. Something like four company execs have been put on prescribed lists of some faction or another.

Names on the lists include Harold Franklin, Herman Zohbel, Herschel Stuart and William Mallard. No action has been taken on any.

Additionally, some three or four others have promised themselves to depart if and when. The 'if' part belongs to Walter F. Brown, who has worked himself into the job of the leading recommender of RKO, after five months in show biz. Formerly he was with the Irving Trust on the RKO receivership.

The 'when' is if Brown's recommendations pass.

Inquiry revealed that the political stuff was unknown to Aylesworth as well as to McCausland, head man for the receivership department at RKO. It has almost become a Chinese puzzle to figure whether the RCA people, the Rockefellers, Mike Meehan or Walter F. Brown wants to run the the works. Brown's present job at RKO looks to have been made by himself similar to the one which Jim Turner held under Hiram Brown, late RKO prexy.

Brown became headmaster of recommendations after first coming into RKO as part of the Irving Trust's receivership staff. As recommendation helpers, he is stated to have certain of McCausland's underlings. One of these has been working around RKO for only a couple of weeks or so. Others are statisticians or auditors of the company.

The Zohbel and Mallard ousters are stated to have been recommended by the Meehan end. Meehan recently gained a strategic position on the Keith-Albee-Orpheum board. The Stuart ouster is laid to Zohbel with whispering help from some higherups in the operating department itself. So far as the Franklin thing goes, it's known that Brown has tried to get opinions favorable to that unofficially.

The account on rown's recommendation for Stuart's resignation are supposedly based on Brown's own expert knowledge of the show biz. Since Franklin and Stuart are both theatre operators, it's Brown's belief the company has one too many. Franklin, being RKO president, the Stuart thing looks easier.

There has long been friction in the company's theatre department due mostly to letting the non-understanding non-showmen sit in on company affairs. So far as the friction between the auditing division and the operating end goes, that started a long time back. Franklin's ideas on how theatre accounting should be done and how the auditing division does it didn't always jibe. It flared to white heat when the operating division to bring about economies was handed the job of cutting down the number of auditors in Zohbel's department.

Before that came the time when the real estate division was moved from the accounting department's supervision to the operating end where it belongs. Many discrepancies were found before this was done. There were instances on file where rental records and tax records were many months deficient and where deals had apparently been made without any apparent knowledge of policy or theatre operation.

When the operating department

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7-Yr. Term Starts at $35, But Concludes at $750

Los Angeles, June 26.

Superior court approved agency contracts between Beatrice Hagen, 15, singer, and Edwin Lester, concert manager, and between Charlotte Henry, film actress, and Harry Lichtig, studio agent.

Also okayed a seven-year option termer given Pauline Brooks, 20, by Metro. Contract starts at $35 a week and goes to $750.

LOEW'S OBJECTS TO L. A. STATE'S STAGE SHOW

Los Angeles, June 26.

Current two-week engagement of Ted Florito and his band at the State will probably end the Skouras brothers scheme to re-establish stage shows in the house. Objection to this policy comes from the home office of Loew's. They claim the house with straight pix is satisfactory and do not want to gamble with the addition of live talent.

Loew's owns the structure housing the State, F-WC operating it on a 50-50 profit split.

F-WC execs have pointed out to Louis Mayer that unless stage shows were resumed at the house and the b.o. take increased there was danger of dual programs returning in the first-run territory.

Theatre operators figure resumption of stage shows in the State would increase current overhead $4,000 weekly, and that the expense will be beneficial, as far as composite entertainment is concerned, regardless of what it might cost the operating companies individually.

F-WC crowd has appealed to Loew's to permit the stage policy to continue after the Florito engagement. This consent is necessary as Loew's passes on policy matters for the house.

Films' Big Head Drops Down

No 3d or 4th Industry—Maybe 20th or 30th —1% of All

filmdom's swell head about its size has been suddenly reduced. It isn't the third, fourth or twentieth largest industry in the U. S. It's so small that film spokesmen who, over the years, have acquired the habit of referring to it in the third and fourth brackets, are now disagreeing among themselves as to the actual size of its financial hatband as compared to other industries.

It took the U. S. government to unearth the facts. When General Hugh Johnson named the 10 largest industries as the ones from which he intends first to obtain codes under the Roosevelt enactment, he either failed to include or else overlooked the picture business.

'Some fool,' allbied one, 'back in 1927 put it in the bonnet of the U. S. Chamber of Commerce that pictures were fourth largest. Of course that is ridiculous. I don't think the film industry ranks more than 22d.'

Nevertheless, this same spokesman conceded that the industry, itself, has heard so much about fourth that it will probably be a shock to the average filmite when the truth leaks out.

Figuring that in normal times the industry grosses around $800,000,000 and that it represents an accredited capital investment of $2,000,000,000, another analyst came to the conclusion that in the basis of turnover films are at least 12th largest, while from the standpoint of investment the industry rates in the thirties.

In a report of neutral accountants, outside the picture business, the film industry represents slightly over 1% of the national gross of all industries.

Spectacular Jump in Wheat Pushes Stocks to New Peak for the Year; Amusements Spotty; Loew, WB Rise

By AL GREASON

A spectacular advance in grains (Monday) communicated enthusiasm to the bulls stocks, and the industrial averages were carried up close to 99, a peak on the 'new deal' recovery. Wheat at one time was 7 cents higher, while cotton advanced $4 a bale, penetrating the 10-cent level. Wheat rise was based mostly on crop news, and as a speculative incentive more than balanced a reaction in the foreign from which the American inflationists have been drawing their inspiration lately.

The amusement shares took part in the general renewal of the upward drive, but in a moderate way. Only few minor highs were topped, Warner Bros. preferred being one. Loew's at 23½ approached its best for this year, being only a fraction away, but dealings were on a modest scale. A late spurt carried WB up ⅝ to 5⅝.

The Fox refinancing is doing the theatre group no special good, as bringing forward the unhappy condition in one of its principal units. There is also the outlook for a dull summer in spite of gains generally in American industry. Situation appears to be that the worst in pictures is just being realized. A new issue to go off the board of the Stock Exchange is the old Orpheum preferred, which was stricken from the list last week after a long career among the inactives. Company, in bankruptcy, has dispensed with its transfer agent, the Hanover Central bank. Stockholders were in a perfunctory meeting yesterday. RKO owns substantially all the Orpheum senior, with a few scattered holdings by M. J. Meehan, Martin Beck and Mrs. Kohl in Chicago.

Amusements Backward

In a week of rather violent movements both ways, the amusement shares remained laggard, once more illustrating the lack of market interest they command. Certainly the changing aspect of inflation possibilities on stocks get small response from this division. While the American dollar was falling fast against foreign currencies early in the week ending Saturday (24), the active theatre issues remained practically stationary. They gave way but moderately on Thursday when there was a general setback, apparently due to a temporarily overbought market condition. When that situation was corrected, the rest of the market marched ahead on Friday and about held its own Saturday. Net result for the week in the picture stocks was fractional changes in the pivotal shares, leaving the group substantially unchanged for the period.

Only a few individual stocks scored appreciable gains or losses, in all cases the change being without general significance. American Seating, long neglected, came suddenly to life, more than doubling its quoted value during the week, a movement from 3 to 7 for a net gain of 4 on a turnover of 19,000 shares. This for a stock that during the depression often did not come out at all for a week at a time. Company recently reported net loss of $142,596 for the quarter to March, '31, slightly less than the deficit for the same quarter of the previous year.

Changed aspect in this quarter apparently is the expectation of new business from the public improve-

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Yesterday's Prices

Sales.		High.	Low.	Last.	Net chge.
800	Am. Seat.	6⅞	6⅞	6⅞	— ½
1,100	Col. Pic.	10½	10¼	10½	+ ¼
700	Cons. F.	4	3⅝	3⅝	— ⅛
300	do pf.	11⅞	11⅞	11⅞	— ¼
3,000	Eastman	81⅝	79¾	81	+2
8,400	Fox	3¼	2⅞	3¼	+ ¼
14,500	Loew	23⅝	21⅞	23½	+2
200	do pf.	72	72	72	+2½
1,200	Par-P. cfs.	1⅜	1¼	1⅜	
1,200	Pathe	1½	1¼	1½	+ ½
5,000	do A.	5⅝	4⅞	5⅝	+ ½
47,800	RCA	10	9⅝	9⅞	+ ⅜
3,900	RKO	4¼	4	4½	+ ⅛
35,100	W. B.	5⅝	5	5⅝	+ ⅝
300	do pf.	20½	19	20½	+1½
	BONDS				
$6,000	Gen. The.	5	4½	4½	— ⅜
15,000	Keith	47¼	46	46	— ⅞
5,000	Par.-Fam.	14	13½	14	
11,000	Par.-P.	14	13½	13½	+ ⅜
35,000	W. B.	35	33½	35	+2½
	CURB				
100	GTE pf.	⅝	⅝	⅝	— ⅛
400	Tech.	8	8	8	+ ⅛
	Trans Lux.	3	2⅞	3⅜	

Skouras' Lose One Soft Salary Job, But Not So Bad

Paramount may retake its theatres now operated by Skouras Brothers and known as the Atlantic States Theatres. Looks in the bag.

There are some 14 such houses spread over Pennsylvania to Virginia and including Philadelphia.

The Skouras boys have had them since the trio departed from Warners or almost. Happened at the time that the three made a deal with Par whereby they would get something like $2,250 weekly pay in addition to 25% of the profits. This was the aggregate compensation for their operating time and services.

Around 18 months ago, Skouras boys got their 'in' into Fox through Harry Arthur. In the decentralising of Fox theatres in the east, the Skouras' were able to negotiate for part of Fox's upstate theatres. Were around 68. Presently they have around 40 as the others were retaken by Schine.

Salary Out

At the time of their Fox deal the Skouras and Paramount amended their joint agreement on Atlantic States. The weekly salary thing was nixed and only 25% cut in the profit remained. They, later made up for this loss in pay by making even a better salary bargain with Fox, when through E. R. Tinker, recently resigned chairman of the Fox Board, and while the latter was Fox president, the Skouras were able to negotiate for themselves a weekly check of $3,000 and the operation of Fox West Coast Theatres.

How much the bankruptcy of F-WC has affected their standing financially isn't known. Likely that salary continues.

The Little Corporal

Hollywood,

Arthur Caesar, currently perspiring over the Ed Wynn story at Metro, will go to Warners for 'Napoleon' after he finishes another stint at the Culver City lot.

— inal Metro spot is an untitled yarn about the rise of a kid film star, for Jackie Cooper and Marie Dressler. Caesar considers himself somewhat of a Napoleon expert, having written the one-actor, 'Napoleon's Barber.'

Starling on 'Torcher'

Hollywood, June

Lynn Starling has been engaged by Paramount.

He will write the dialog on 'Torch Singer,' to feature Claudette Colbert.

Seitz at Par

Hollywood, June 26.

George B. Seitz, former Columbia director recently writing at Metro, joins Paramount's writing staff.

He will script 'Jorgensen,' novel by Tristram Tupper.

N. Y. to L. A.

Jules Levy.
Ned Depinet.
Bob Sisk.
Fred L. Metzler.
Frances Agnew.
Stanley Bergerman.
Ned Marin.
Louis Shurr.
Jack Haley.
Mrs. Jack Haley.
Jack Pearl.
Cliff Hall.
Billy K. Wells.

L. A. to N. Y.

Mrs. Louis N. Cohn and family.
Max Factor.

'Beauty' Involves 'Im

Los Angeles, June 26.

Alleging breach of contract, Edward Hillman, Jr., assistant director, has filed suit for $6,923 against N. H. Marshall, who is asserted to have taken over former's obligations on publication of a 'Beauty's Questions and Answers Dictionary' seven years ago.

Hillman's complaint says Marshall failed to pay publisher's bills, and that the Hartwell-Warner company got judgment against Hillman on a debt which was assumed by Marshall.

Academites' Slant At New Constitution And By-Law Changes

Hollywood, June 26.

Proposed new Academy constitution and bylaws have been mailed to members for review before they are called upon to vote on the redrafted instrument at branch meetings.

First of these confabs will be the directors' gathering Wednesday (27) night, with the technicians slated to follow the next night.

Chief change since the last draft is strengthening of code machinery for the various agreements between producers and employees, in line with the proposed Industrial Recovery code, although it is not so specifically mentioned.

Board of directors decided to allow all members of branches to vote, irrespective of their associate or full-fledged membership standing, after considerable clash on this matter in the actors' group. Two members opposed decision to give associates the ballot.

Goldsmith's 6

Hollywood, June 26.

Ken Goldsmith is readying the first of six feature productions for the new season.

Initialer is 'Carnival Kid,' to start in three weeks, and on which Harold E. Tarshis is doing the screen play.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly 'Variety.' The Bulletin does not circulate other than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Edmund North and James Gow working on the script of 'Suicide Club' at Universal; are the 59th and 60th writers to take a crack at this Robert Louis Stevenson story.

'Too Much Harmony' is in for its third rewrite at Paramount, to get Bing Crosby and the Mills Brothers into the story.

Casting difficulties are holding up starting on 'A Man's Castle' and 'Goin' to Town' at Columbia.

Frances Dee's Boost

Frances Dee's three-picture contract with Radio calls for $1,500 weekly for first, $1,750 for second and $2,000 weekly for the final. When loaned by Paramount for 'Silver Cord,' Radio paid the studio $800 weekly for the girl. Upon returning to Par, she walked out.

Dorothy Coonan, one of the Warner chorus girls gets a term contract and femme lead in 'Wild Boys of the Road.' Twenty girls were tested.

Reopening of the Colorado, Pasadena, by Lou Bard, set back to June 30. Returned to former owner by F-WC, house will reopen with a stage band policy with acts booked by F&M.

After sidestepping a part in 'Red Meat,' the E. G. Robinson picture at Warners, because she would be a 'heavy,' Kay Francis changed her mind.

Universal's writing staff is now down to eight members, the lowest in three years. Just before the studio closing, department had 40 writers.

Chic Sale will be starred in a series of shorts for Paramount produced by Phil Ryan. Player will be in his old character as a show-off hick and not as the old man, his most popular characterization.

Fox has Irene Bently for a try on the coast.

First part at Warners for Gene Fullerton, former N. Y. stage actress, is in 'America Kneels.' She will be billed as Gene Muir.

John Blystone gets a new option period on his Fox directing contract.

Clyde Bruckman will direct the Thelma Todd-Patsy Kelly series at Roach studios.

Sam Goldwyn and Warners have made a trade deal on Busby Berkeley whereby the dance director goes to the former July 15 to start the dance routines for 'Roman Scandals,' the Eddie Cantor picture. In return for holding off, Goldwyn gets Warren William on loan for 'Nana,' the Anna Sten film.

Though still under contract to Paramount, but refusing to switch her contract over to Paramount Productions from Par-Publix, Wynne Gibson has been offered a three-picture contract by Radio. If Par and Miss Gibson split, she'll go over.

George Oppenheimer, brought here from Viking Press by Samuel Goldwyn to aid in dialoging 'Roman Scandals,' is to become production assistant to Goldwyn.

With 'Secrets' likely to be yanked at the end of its second week at the Tower, next picture at the newest first-run downtown will be 'I Cover the Waterfront.' Long grind, Tower has a b. o. tariffc of 25c afternoons and 40c nights.

Fox is angling for Charles Butterworth and Harry Langdon for 'My Weakness,' the Lillian Harvey pic.

Metro has engaged Frank Dolan, former N. Y. newspaperman, to write an original story based on the J. P. Morgan senatorial investigation.

With Mervyn LeRoy returned to Warners, Sam Wood is handling the retakes of 'Tug Boat Annie.'

Al Boasberg has filed suit against Abe Lyman, claiming the bandsman owes him for gags.

Paul Lukas and Gloria Stuart will be co-featured in Universal's 'Giant Plane,' Laird Doyle's original.

Universal is negotiating with E. H. Griffith to direct 'Left Bank.' Assignment begins when director completes 'Another Language' at Metro.

Bertram Block, Metro's eastern story editor, is here to colab with Roland Leigh on the treatment of 'I Married an Angel.'

Morris Turns U Down

Deal for a three-year contract at Universal for Chester Morris fell through, due to billing disputes and other dissensions. Split came when Morris objected to being co-starred with Claude Rains in 'The Invisible Man.' He goes to Charles Rogers' production to be co-featured with Richard Arlen in 'Golden Harvest.'

Edmund Grainger left for New York to discus plans for producing pictures with a possible Columbia release.

Finishing the script of 'Death Takes a Holiday,' and preparing to

(Continued on page 35)

Metro After Mechanical Substitute for Sound Man

Hollywood, June 26.

Metro is working under cover on research for a sound attachment on its recording equipment that will, if perfected, eliminate at least one sound mechanic on every production unit.

Engineers are endeavoring to devise a system whereby the sound channel can be controlled by a switch or button from the seat, instead of in the sound booth.

Union men do not look for an immediate use of such a system, in view of the proposed Roosevelt industry code which seeks to put more men to work rather than drop them off. Average sound crew now working on a unit is four or five against eight used the first two years after sound was introduced into films.

FRENCH AS DIRECTOR

Los Angeles, June 26.

Lloyd French, assistant director for Roach, has been promoted to direct 'Calling All Cars,' last on the Laurel-Hardy program this season.

The 14-Hour-a-Day House Mgr.

Wears Tux and Eats 5c Hamburgers—Not Enough Salary to Keep Collar White

Seattle, June 23.

Economists! Sociologists! Social Welfare Workers! Government Officials! Humanitarians! Good wishers of mankind everywhere!

You have told us of work-weary textile factory hands—their long 10 and 12-hour shifts, their low pay. You have set forth the horrible conditions of mine, mill and assembly-line laborers. You have shown in general the traditional poverty, slavery, hopelessness that grips that ill-fated share of humanity that must labor to live. And we have not been unsympathetic, of course.

But how could you overlook that even more viciously exploited toiler—that 98-hour-a-week slave—the Theatre Manager?

You are astounded. Yes, you, like so many others, have permitted that unctuous and supercilious managerial demeanor to deceive you. You should know that with that flashy tuxedo (furnished by the theatre, just as the doorman's uniform is) goes the white collar job, of which he speaks so proudly, but does not pay him well enough to keep the white collar clean.

It is all a defense mechanism, as Freud would say, for his futility. In name he is the manager, but actually what does he manage? On occasion he is allowed to determine the best cleaner to remove the gum from the rug in the main foyer.

His shows are selected for him; his ads are written for him; what shall appear on the marquee is prepared for him; how he shall answer the phone is dictated to him ('Good morning, Bijou Theatre!')

Limited

Although he strides about the lobby in marshal-domo mein, he cannot hire or fire an usher. His main job is to receive kicks. Kicks come from above, the boss' office, division office, advertising office. 'Watinell, you still got that lobby poster up for Zuzie Zilch advance? We jerked that an hour ago!' Ten minutes later, 'Put Zuzie Zilch back up, we changed our minds.' Kicks come from the customers, 'It's too hot,' 'It's too cold,' 'I tore my stocking on your seat,' 'Why do you show such rotten pictures?'

Let us look into a typical case history of one theatre manager (average).

No. 1778962451

Pertinax MacSychophant, theatre manager, 26, single, at college long enough to know how his hair should be cut but not long enough to learn how to pay for the cutting.

Pertinax disappears into the cavern of darkness, Bumstein's Palace, every morning at 10 a. m., not to emerge until 14 hours later. He repeats this operation seven days a week, 52 weeks a year, or until he drops dead.

His complexion under this circumstance remains a greenish pallor. His stomach is bad, principally from eating 5c hamburgers, grabbed while the boss is not expected to drop in.

He hides in his cubby hole next to the broom closet under the stairs to the balcony, looking at newspaper and blinking uncomprehendingly at the headline announcing the coming of the 30-hour week. He is sore at this, and delivers a speech.

'Damn working stiffs — 30-hour week, why they don't know what it is to work any more! And telling us how to run our business. What'll they do with all their spare time, anyhow?'

His office is lined with pictures of film stars and vaudeville celebrities, many of the pictures with intimate salutations to Pertinax scribbled across the corner. One is given the impression that Pertinax, by virtue of his job, is almost all of Hollywood and Broadway. Strangely enough, these salutations have a remarkable sameness in penmanship.

PAR LOOKS IN GOOD SHAPE

If You've Got a Code in Your Family You're Better Than That

Hollywood, June 26.

Code, code who's got a code? This is the current game with every clique or group, organized or unorganized, determined to play a potent part in the formulation of the code as called for under Industrial Recovery Act.

Work at the studios seems to be secondary to getting in under the wire and cut up a political melon, to show individual and organization importance to the administration at Washington.

Today (26) three separate meetings were held with all seemingly working at cross purposes in assembling the employee pact. Academy committee of 10 went into session for its initial chin-chin on this issue, heads of the various unions are gathering to find out where they stand and the Al Cohn-formed group, in a schism from the Academy, is holding a luncheon confab following the launching of this group's Motion Picture Employees Code Conference Friday (22).

Al Cohn's Resignation

Code-drawing embroglio started last week when Cohn, of the Academy board of directors, resigned from the board because the members would not see his point and have the code drawn up by a strictly employee outfit. He claimed that producer membership in the Academy automatically removed that organization from participation.

Cohn immediately drew up his own unit, sending out invitations to various organizations for representatives. Meeting was principally by the reading of a report by a 'survey committee,' which panned the industry for 'extravagant waste' chiefly on the theory that the industry could not be recovered unless the companies fire their high-salaried executives.

Oliver H. P. Garrett, reported to one of the highest priced scenarist on the coast, took exception to the report. Union men laughed at it, with one claiming it was not the issue and that to remedy the asserted evils would take a congressional investigation five years to clean up, while the recovery act's life is only for one year.

Union men stating they were there only as observers and without sanction of their organizations, immediately on leaving the meeting set about to find out where labor stands in the matter. The meeting of this group today is for this purpose.

Meanwhile the Academy is going ahead with its code doping at the meeting today with a committee comprising Louis D. Lighton, William Sistrom, Douglas Doty, James K. McGuinness, John Cromwell, Richard Bartheimess, George Irving and Alvin Wyckoff.

Trying to Find Bank A/C Belonging to Lloyd Corp.

Los Angeles, June 26.

Horace K. Bachelder, trustee in bankruptcy for Metropolitan Sound Studios, has obtained a $10,500 attachment against the Harold Lloyd Corp. Efforts to find funds of the comedy company have thus far failed.

Eight local banks were searched in an effort to recover the sum claimed due for rentals while the Lloyd unit was on the Metropolitan lot.

Extra Work Picks Up

Hollywood, June 26.

Fluctuating market on extras took a leap upward last week, hitting a total of 4,091, more than good with production rather spotty currently.

Biggest day was June 24 when 768 extras worked, 200 of them as court-roomers in Metro's 'Dancing Lady.'

Zanuck's 1st Starts

Hollywood, June 26.

First of the Twentieth Century productions to go into work will be 'The Bowery'; July 10. Later in the month the second of the Darryl Zanuck series, either 'Trouble Shooter' 'Miss Lonely Heart', commences.

Latter is from book by Nathaniel West purchased for $4,000. It will have either Lee or Spencer Tracy as the lead.

YATES' FILM PRINT DEAL WITH RKO COMING UP

It looks problematical whether Consolidated Film (Yates) and RKO hook up again on a film printing deal. Lots of angles. There's even a personal one reported around.

Pathe-Dupont which seems to have a creditor interest in the RKO film end or something, wants to get in on all the printing juice, it is declared.

Receivers and other in charge of RKO affairs would like a reduction in terms before talking farther with Consolidated. It is hinted they would like a reduction of something like $200,000, counting the deal as made altogether too heavy.

No official details as to what's exactly up but the confabs are slated between Consolidated and RKO because under some kind of an option clause in the deal, the matter must be ironed out in July although not expiring until October.

MEEHAN'S KAO HOLDINGS

Of Preferred Stock—Defaults Permits Selection of Director

Besides having five reps elected to the Keith-Albee-Orpheum Board, Mike Meehan also negotiated for one of his representatives to be elected a vice-president. Latter is Malcolm Kingsburg.

Board comprises 13 members, of which RKO has five. Three are neutral and elected by joint agreement from both sides. This, because Meehan and RKO, each, control around 20,000 shares each of the KAO preferred. The common, amounting to 1,200,000 shares, is controlled almost wholly by RKO.

Meehan's entrance into KAO affairs is by way of the condition that if and when RKO defaults on six quarterly dividend payments, the preferred stockholders of KAO take over the stock-voting privilege. Altogether there is around 60,000 shares of preferred outstanding, with Meehan and RKO controlling two-thirds between them in equal lots.

Observer for Year

Just how active Kingsburg may be in RKO's theatre affairs is mostly conjecture and probably depending upon himself. He has been acquainting himself for around a year now, having been sitting in Harold Franklin's cabinet meetings during this time, as an unofficial observer.

Besides Kingsburg, those board members as nominated by Meehan include Orrie Kelly, of the County Trust; Edward Flynn, Bronx political leader; J. Eddy and Peter J. Maloney.

M. H. Aylesworth, David Sarnoff, Harold Franklin, Frank Altschul and Paul Mazur look to be RKO's reps, with Herbert Bayard Swope, Donald David and W. O. Van Schmus as the neutral birds or maybe.

'CANARY' FOR BAXTER

Hollywood, June 26.

Fox has purchased 'Grand Canary,' tale of a doctor in the Canary Islands, for Warner Baxter. Jesse L. Lasky will produce.

Despite the title, it isn't a musical.

RENTALS 15% UP MORE HARMONY

Estimate $100,000 Weekly in Excess of Last Summer for Paramount Picture Grosses — Strong Exploitation for Novelty Features—'College Humor' to Flying Start.

ROADSHOW PUBLICITY

Paramount, the picture end, at least, is looking upwards. With distributi returns approximately 15% better than those of this time a year ago, home office executives also express the optimistic belief that rentals should average at least $100,000 more per week this summer than during that of 1932.

Rehabilitation of the trademark is admitted an important objective in the company's weighty exploitation plans which were ushered in with the picture 'College Humor.' All other tie-ups, it is learned, are also being designed to emphasize the mountain in the clouds.

The company's announcement of 65 features for '33-'34 was made over the week-end. Of these at least 12 are set for the same special form of roadshow publicity, at regular box office prices, given 'Humor,' which was the test picture for such campaign treatment. Success of this feature on the eve of the sales campaign is hoped by Par execs to give the whole program a boost. To impress such upon the exhibitor mind the company plans several similar releases during the warm months.

Publicity Benefits

In the novelty picture set-up Paramount is planning to get away from outstanding names, figuring that other ingredients, plus exploitation pressure, will make the b.o. attractive. Extra exploitation costs are claimed slight, houses in keys playing the pictures on percentage and netting just so much more for distribution through added attendance. The publicity benefits are also claimed reflected right down the theatre line.

In the executive set-up harmony is reported in the home office such

(Continued on page 27)

Couple of Stiff 'Ifs' for Indie Producers and Exhibs in Their Demands Made for Majors

The major industry will gladly accede to the demands of indie picture producers, that big producers divest themselves of theatres, and the insistences of certain veteran indie exhib groups, that all box offices meeting the price be allowed first-run pictures, if——

The indie producers pay major producers their original investment in circuit houses, and if the indie exhibs will actually pay as much cash, in rental or percentage, as the big first runs currently do.

With these announcements developing in some of the major conferences during the past week, the major circle sees little reason why there should be further major objections from the minorities about getting together on one acceptable code for Roosevelt.

Near-Closing

The majors are of the understanding that 'theatre contamination' is the chief objection of indie producers to the Haysian formula. They figure that they have accepted this indie branch's challenge and that it is now up to the small producers to gather up merely a near-billion to close the deal and seal the code.

The exhib angle is largely the code proposed by the Theatre Owners' Chamber of Commerce. Charlie O'Reilly, its head, sees where picture life would be reduced from the present nine months to a future four if all things between circuits and indie houses were equal for the price.

Major spokesmen say there is no reason why the Tivoli on 8th avenue, New York, as an instance, shouldn't play day and date with the Capitol on Broadway if:

The Tivoli pays the equivalent of the Capitol's percentage. In other words the Tivoli would have to do more than turn in just 22% of its receipts. That percentage at the Capitol is estimated to be in the neighborhood of $14,000. So, under the TOCC plan, if the Tivoli would be willing to pay $14,000 every seventh day it could compete with the Capitol on its own screen.

Indie exhibs, however, found one answer that silenced the circuit heads, when Ed Kuykendall in debating one of the myriad of issues during one of the innumerable conferences, said in effect:

'The only difference between the independent exhibitor and the circuit theatre is that the circuit borrowed more money than the independent.'

Marin's Imports

Ned Marin left for the Coast last week after having spent a couple of months in New York negotiating distribution deals for his foreign pictures.

Expected that Marin will return east next month for another tended stay in regard to his import venture.

RKO SALESMEN ARE IN SESSION IN N.Y.C.

It's apparent that RKO is about to conclude a satisfactory arrangement with Ann Harding or has done so, with the company's announcement of product for the new season detailing as holding three Harding films. Altogether, RKO will make around 52 pictures.

The company's annual sales convention is now in session in New York, having opened Monday (26) and continuing until Wednesday (28) the afternoon of which day the conventioneers will hear a talk by M. H. Aylesworth, company president.

Monday, Jules Levy and Ned Depinet addressed the gathering. Among other speakers scheduled is Joe Goldberg, who is associated with Walter Futter.

Looks like the company has decided to give up on Richard Dix, as info would have no Dix picture listed. However, at least two Barrymore films are on. One is with John Barrymore and the other will have his brother Lionel.

Katherin Hepburn is down for one film, so far. Also, two Wheeler and Woolseys and one 'King Kong' type which will be called 'Kong's Brother' or something.

Full details on the product not at hand as the company is holding things under cover until the salesmen are hopped up on potentialties and a full announcement will probably be forthcoming, probably just before the conventioneers sit down to their banquet at the Park Central, Wednesday (28) night.

On Thursday the home office crowd moves to the Drake Hotel, Chicago, for the second lap of the annual conventions which will get under way there Friday (30). Sunday (2) Ned Depinet and Jules Levy, accompanied by Bob Sisk, set out for California.

Film P.A.'s Meagrely Talk of Fool Proofing Selves—AMPA Too Blah

Movement is in the embryo in the east for all bonafide film publicity and advertising men to take advantage of the industry regulation law and form a fool-proof organization of their own. One of the purposes of the association would be to arrive at a minimum wage scale agreement, some of the press agents feeling that the publicity man in a film company is little better off than an extra in Hollywood.

Discussions so far indicate a sentiment on the part of the older agents to set up a brand new outfit, the feeling being that the Association of Motion Picture Advertisers has for too long pursued a wide open membership policy, besides a lethargic and careless attitude.

To have full strength and really command respect of the eastern industry it is being argued that the fold would have to be 100%; that as soon as a cub p.a. crashing the business from the newspaper field showed any promise he should be initiated.

Then, argue some of the publicists, a lot of good men wouldn't have to resort to bootlicking in order to get jobs. They could get away from the hangdog and job-fear attitude because the bosses would have to pay them so much.

Such an organization would have to maintain a regular unionistic attidue toward the industry. It would have to be understood at the start that a member wouldn't accept any salary or any job because if he did the outfit would be licked at the start.

The job scare is held responsible for agents today earning about the same salaries as ordinary metropolitan newspapermen.

Whether the organization ever takes form is still problematical and too early for prediction. Like cut-throat exhibs there are agents, it is known, who would accept anything.

MORE BEAUT STUFF

Thi ime for World's Fair with iversal Pictures as Alibi

Chicago, June 26.

Hollywood-at-the-Fair and Universal City are at opposite ends of a national 'personality contest' being promoted on an ambitious scale by A. H. McLaughlin, former fan magazine and film exchange man. This stunt is designed to supply the Hollywood concession with the cinematic atmosphere now lacking and greatly needed, but will take about four weeks before the girls start arriving at the exposition from all over the country.

Universal Pictures guarantees the national winner eight weeks work at $75 per week. McLaughlin and his associates which will include Harry K. Smythe in Cleveland, Eddie Ashkin in Milwaukee, Ed Burton in Detroit and R. J. Wiley in Chicago, expect to bring around 3,000 local contest winners to Chicago over the summer. Each theatre participating in the personality contest will send a girl winner whose expenses are to be pro rated among the merchants, newspapers, etc., of the community from which the frail hails. Newspaper circulation voting stunt will be utilized as well as other standard contest technique.

Stage Show with 'Vienna' Gives State, L. A., $2,500 Opening; 'Humor'-Crosby, $17,000, Par

Los Angeles, June 26.

Addition of stage attractions in the first run group has sort of stimulated trade in these houses. The stage show operation during the current spell is helpful toward increasing the current stanza take.

State going back to stage shows got great start with 'Reunion in Vienna,' doing close to $2,500 on the opening day, with Ted Fiorito band accountable for a portion of the income. Holding over 'College Humor' the Paramount did rather an astute thing in getting Bing Crosby for a personal four days during the week with the F & M stage show, which will probably help the house to the only healthy holdover week it has had in years. 'Ex-Lady' no hot number for either of the Warner first run emporiums. Chinese still holding in great style with 'Gold Diggers of '33' for its fourth stanza which should hit around the $18,000 mark. 'Melody Cruise' on healthy augmentation to the Horace Heidt unit and vaude at the RKO, where trade should exceed first week take of stage policy.

Estimates for This Week

Chinese (Grauman) (2,023; 50-$1.50)—'Gold Diggers of 1933' (WB) and stage show (4th week). Mat. trade fairly good with nites at almost capacity bringing current week close to $18,000. Last week heavy spurt toward end with take at $18,700, which is big.

Downtown (WB) (1,800; 25-70)—'Ex-Lady' (WB), and vaudeville. No name value here with strength of Bette Davis topping not enough for steady b. o. clicking. Around $7,800. Last week 'Heroes for Sale' (WB). This Dix a bustaroo at $7,200.

Hollywood (WB) (2,756; 25-65)—'Ex-Lady' (WB), and vaudeville. Getaway days rather weak with week-end helping toward around $8,500. Last week 'Heroes for Sale' (WB). Had an unnoticeable stay at $7,400.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Yes, Mr. Brown' (UA), and 'Love Is Like That' (Chesterfield). Stage show competition at matinees not helping any here. Looks like $4,000. Last week 'The World Gone Mad' (Maj), and 'The Racing Strain' (Maxim), had tough sailing to get $3,600.

Paramount (Partmar) (3,595; 25-40)—'College Humor' (Par), and stage show (2d, final week). With Crosby in four days during week and heavy campaign kept up will come home with around $17,000, which is great. Last week plenty of profit with this one at record breaking take of $23,100.

RKO (2,950; 25-40)—'Melody Cruise' (RKO), and stage show. First good pic house has had in long time. This balance for Heidt unit should bring take to around $7,000. Last week 'Ann Carver's Profession' (Col), helped by new stage policy, came home with fair but not profitable $6,400.

State (Loew-Fox) (2,024; 25-40)—'Reunion in Vienna' (M-G), and stage show. With stage help back got off to very good start and looks like around $16,500, which is profit all around. Last week 'Peg o' My Heart' (Metro). With a million dollars worth of exploitation and advertising was nothing to brag of at $11,100.

Tower (Principal) (950; 25-40)—'Secrets' (UA) (2d week). Pickford healthy mat draw with the shoppers and on holdover and final week should bring in around $4,200. First week picked up after fair opening and came home with around $6,000.

LINCOLN SWELTERS, BUT 'HOUSE'-BAND $3,100

Lincoln June 26.

This section still sweltering and the grosses continue to melt. Product has dribbled off also until there is about one good average drawing card every two weeks. The LTC has found itself long on pictures and short on dates, hence every one of its houses with exception of the Stuart, is splitting weeks to play 'em all. Meanwhile, the indie houses find themselves too many for the pictures they can get.

They're playing a game here with vaude. George Monroe tried it at the Rialto and it didn't take so well. Now he's dropping it this stretch and the Stuart is taking on the Beverly Hill Billies for a try. Monroe's coming back with it next week.

The Lincoln has its first split week last week—first since the house opened eight years ago. And as a sidelight, beer becomes legal in this state Aug. 9.

Estimates for This Week

Colonial (LTC) (650; 10-15-20). 'Temple Drake' (Par) and 'Son of Border.' Split worth average $650. Last week 'Penguin Pool Murder' (Radio) and 'Somewhere in Sonora' (FN), with Baer-Schmeling fight pix, a $900.

Lincoln (LTC) (1,600; 10-15-25). 'Picture Snatcher' (WB). So-so for $1,650. Last week 'Zoo in Budapest' (Fox) and 'Sailor's Luck' (Fox), split, got fair $1,700.

Orpheum (LTC) (1,200; 10-15-25). 'Tomorrow at Seven' (Radio). Light stuff, $550. Last week 'Humanity' (Fox) and 'Girl Missing' (WB) couldn't take it, $600.

Rialto (Indie TC) (1,100; 10-15-25). '7th Commandment' (Ind). In here on percentage without usual vaude and okc for $1,300. Last week 'Unwritten Law' (M) and stage band, a poor $800.

State (Indie TC) (500; 10-15-25). 'Circus Queen Murder' (Col). Should get fair $900. Last week 'Bitter Tea' (Col) a surprise at nice $1,200.

Stuart (LTC) (1,900; 10-25-35-55-60). 'International House' (Par) with Beverly Hill Billies on stage. Expects neat $3,100. Last week 'When Ladies Meet' (MG) nice with $2,700.

NO B'KLYN EXCITEMENT

Meet,' $26,000, and 'Adorable,' $15,000, Okay

Brooklyn, June 26.

Just another quiet week. Majority voters are at the beach.

Estimates for This Week

Fox (4,000; 25-35-50) 'Jim Dolan' (WB) and stage show. Wesley Eddy and radio talent for fair $12,500, passable. Last week 'Hold Me Tight' (Fox) did $14,500.

Loew's Met (2,400; 35-50-75) 'When Ladies Meet' (M-G) and vaude. A good $26,000. Last week 'Reunion in Vienna' (M-G), fair $21,200.

Albee (3,500; 25-35-50) 'Adorable' (Fox) and vaude, so-so here, in region of $15,000. Last week, 'International House' (Par), $14,800.

Strand, 'Silk Express' (FN). Tie-up with local dept. store, but nothing hot at $6,000. Last week, 'Ex-Lady' (FN), $7,600.

P'LAND SMILES WITH 'MADE' NEAR $6,000

Portland, Ore., June 26.

Two Universal pictures clicked last week and both holding over. Pix are revival of 'King of Jazz,' at the Liberty, and 'Be Mine Tonight,' at the Oriental.

J. J. Parker houses, Broadway and United Artists, being exploited from the indie angle. Both were formerly F-WC. Both have been running in the black since the F-WC divorce with the b.o. barometer steadily rising.

Two-day competish this week with Al Barnes circus here. Homer Gill got extra results with 'King of Jazz' by special display all over the building front.

New fad here is bicycle riding. Wife of a former congressman has opened a bike rental spot on Swan Island airport. Three-mile concrete road around the airport and gag is to ride around for the daily dozen. Getting some attention, but doesn't look like it'll catch fire in a big way. Most pedallers going for the one-time novelty.

More than 8,000 downtown seats dark this week. That's about 50% of normal first-run capacity. Pan deal for the Orpheum still uncertain and no plans in the mill for the dark 3,500-seat Paramount. Something percolating though now that J. J. Parker houses have gone indie.

Estimates for This Week

Broadway (Parker) 2,000; 25-40). 'Made on Broadway' (MG) and Baer-Schmeling fight pictures. Latter strongly exploited and getting results; should click for nice $6,000. Last week 'International House' (Par) did $4,800.

United Artists (Parker) (1,000; 25-40). 'Warrior's Husband' (Fox). Getting attention and in line for fair $4,000. Last week 'Peg o' My Heart' (MG) average for $3,600.

Oriental (Hamrick) (2,500; 25-35). 'Be Mine Tonight' (U). Holding second week and good for okay $3,500. First week a big $4,700.

Liberty (Evergreen) (2,000; 15-25). 'King of Jazz' (U). Boosted this house into big money class. Second week going to $2,500. First week answered to good exploitation for strong $4,200.

Prov. Has What They Want, So 4 Big Spots $30,000

Providence, June 26.

Weather continues kind to harassed exhibitors. For three weeks the breaks have been with the theatres, and this week looks as though the cool breezes will stick around long enough to give all stands a fairly good toe-hold. Both film and stage fare exceptionally good, and word-of-mouth should help build to a nice week.

One noticeable feature of the local situation is the letup in advertising. Theatres have cut to the bone and are using only sufficient space to tell the natives what's present. Just over the line in Centredale, a 15-minute drive from here, the small Community theatre is trying out foreign films. If a go management plans one foreign made weekly. 'Maedchen in Uniform' first and booked this week on a three-day basis.

Both the Albee and State will be in the money this week with a swell combination of films and stage fare. At the Albee are 'What Price Innocence?' and the stage revue, 'Connie's Hot Chocolates.' State has 'When Ladies Meet' and vaude.

Outside of the stage end the big moment in town is 'Gold Diggers' at the Majestic. 'Diggers' won't be less than $8,500, plenty these days. Film will be about $1,500 under '42d Street' but 'Diggers' playing to top of 40 cents as compared to 55 cents for '42d Street.'

Now indie Paramount also doing fairly well in the face of stiff opposish with 'College Humor.'

Estimates for This Week

Loew's State (3,200; 15-40)—'When Ladies Meet' (M-G) and vaude. Plenty of class in feature, but vaude fans will go since it has plenty of drawing names. Gross surely in neighborhood of $14,000. Last week 'Waterfront' (UA) leaned rather heavily on stage show to pull through at $11,800.

Majestic (2,200; 15-40)—'Gold Diggers' (WB). Swell going and first solo house has had in month. With help of the word-of-mouth sure to climb to $8,500, splendid. Last week 'Picture Snatcher' (WB) and 'Nagana' (U) with Cagney the draw for $6,000, okc.

Paramount (2,200; 15-40)—'College Humor' (Par), and 'Destination Unknown' (U). 'Humor' sure to stick close to $5,500, not bad considering competition this week. Last week 'Supernatural' (Par) and revival of 'Whoopee' (UA) $4,500.

RKO Albee (2,200; 15-40)—'What Price Innocence' (Col) and vaude. Femme fans going for feature and with stage show as boost around $6,000 all right. Last week 'Melody Cruise' (Radio), $7,000.

RKO Victory (1,600; 10-25)—'Sundown Rider' (Col) and 'Woman I Stole' (Col). Latter feature second run; cool breezes a help here; will go to $3,000, okay. Last week 'Emergency Call' (RKO) and 'Love Is Like That' (Batcheller) just $2,100.

CINCY IS FAIR WITH 'JENNIE' AT $12,000

Cincinnati, June 26.

'Jennie Gerhardt' is the ace draw currently. 'Gold Diggers,' in its third and final week at Keith's, is pulling better than normal trade and Universal is showing 'Be Mine Tonight' for a fourth straight week at the Ufa, 400-seater and unchilled house, although biz now is poor.

Estimates for This Week

Albee (RKO) (3,300; 25-50)—'Jennie Gerhardt' (Par). Should bring dandy $8,500. Last week 'When Ladies Meet' (M-G) $7,900, fair.

Palace (RKO) (2,600; 25-50)—'Hold Me Tight' (Fox). Dunn-Ellers heading for $5,900, good. Last week 'College Humor' (Par) $9,000, good.

Lyric (RKO) (1,285; 25-50)—'Cocktail Hour' (Col). Bebe Daniels loud speakered and echoing $4,000. Last week 'Looking Forward' (M-G) $3,300, new low for house.

Keith's (Libson) (1,500; 25-40)—'Gold Diggers' (WB). Getting $6,000 in third week; nifty; last week $9,000.

Grand (RKO) (1,025; 15-30)—'Below the Sea' (Col), and 'Girl Missing' (WB). Split week indications for $2,000, fair. Last week 'Song of Eagle' (Par), and 'World Gone Mad' (Maj), with Baer fight film, $1,700.

Family (RKO) (1,000; 15-25)—'Bondage' (Fox), and '11th Commandment' (Stand). Split week for $1,700, neat. Last week 'Sunset Pass' (Par), and 'Midnight Warning' (Mayfair), $1,500.

BIG SATURDAY NIGHTS

New Haven Surprises Itself—Palace Expects $6,700

New Haven, June 26.

Local houses doing surprising Saturday nite biz, when patrons are supposed to be following the shore spots.

Palace bringing Lanny Ross in for three days as a feeler on stage reaction. Last week, after opening 'Jennie Gerhardt' as a single feature at the Paramount, home office nixed the idea and added 'Return of Casey Jones,' not as a lifesaver to 'Jennie' but merely to continue double feature policy.

Estimates for This Week

Paramount (Publix) (2,348; 35-50) 'College Humor' (Par) and 'Sunset Pass' (Fox). Will do $7,500. Last week 'Jennie Gerhardt' (Par) and 'Return of Casey Jones' did $4,500.

Palace (Arthur) (3,040; 35-50) 'Nuisance' (M-G) and 'Loved You Wednesday' (Fox). Looks good for nice $6,700, billing and draw about even. Last week 'When Ladies Meet' (M-G) and 'Below the Sea' (Col), strictly okay at $7,200.

Roger Sherman (WB) (2,200; 35-50) 'Detective 62' (FN) and 'Melody Cruise' (Radio). Competish will probably hold these to a fair $5,000. Last week 'Waterfront' (UA), as a single feature, apparently needed some support, $5,100.

'CRUISE' A NORMAL $2,900 IN SEATTLE

Seattle, June 26.

With announcement of another downtown theatre to be built in Seattle, showmen have sharpened their pencils to figure seating capacities of theatres already built. The new house is to be a 1,000-seater, on Pike street near Fifth avenue, in the heart of the Rialto, and will be operated by John Danz, largely as subsequent run. Danz's other houses, dominating the subsequent runs downtown, are mostly in portions of town that are slipping. The new spot will be ideal.

Tabulation shows theatre seating capacity of this 360,000 pop town at 45,000. Of this, 29,000 seats are downtown. This includes Orpheum, 2,660; Moore, 1,946, and Olympic, 749, all dark. Metropolitan, 1,459, running legit attractions, and Playhouse, 275, with repertory, included. Civic auditorium, university pavilion and numerous club and lodge rooms, not included. These would swell total seats to close to 100,000.

These figures also are illuminating, since rumors are that Marc and Harry Arthur may reopen the Orpheum. Astute showmen figure that right now houses, first run, open in Seattle, carry at least 5,000 seats that might as well be left folded, with those remaining being sufficient to handle the howling mobs that clamor to see the shows.

Logging camps opening, mills sawing timber, Bremerton navyyard to build a cruiser or two, the county dole dwindling so rapidly hopes are this relief will not be required after September, reforestation camps and shipping and fishing picking up, all makes the setup look better. Against this the theatres lost their last hope to halt daylight saving when the courts turned the petition for a referendum invalid, as the ordinance was called an emergency enactment by the city council, and the council had the right to so judge it.

'Be Mine Tonight' finished five weeks at Roxy to steady and surprising biz, making a record for this town for a long run in big-seater. Jensen-von Herberg houses opened this week to full houses, but no lines at Liberty, Roxy and their suburban spots, due to final drawing for an automobile giveaway.

'Blue Monday Jamboree,' air act, is getting nice crowds at the Rex, a spot that has been sledding roughly.

Metropolitan getting on with light opera, local chorus and support for a half dozen imported headliners, with rehearsals now for fourth week. Not proving a money-maker of any extent, but getting into the black, and thus surprising some of the trade. Union stagehands and musicians like this, for it gives a number jobs.

Estimates for This Week

Fifth Avenue (Evergreen) (2,400; 25-40)—'Reunion in Vienna' (MG). Barrymore and Wynyard get publicity breaks, appeal mostly to higher class mobs, looks like fair $6,500. Last week 'Little Caesar in Society' (FN) slipped, Robinson draw below expectations here, slow at $5,800.

Roxy (J-vonH) (2,300; 25-35)—'Cocktail Hour' (Col). Free automobile opening night a help to expected $6,200, moderate. Last week 'Be Mine Tonight' (U) fifth and final week, six days, as management wanted new show for car drawing next day, big enough and steady at $4,900, with grand total for entire engagement over $27,000. Good for these times.

Paramount (Evergreen) (3,106; 25-40)—'I Love That Man' (Fox) and 'Warrior's Husband' (Par) dual

'Wednesday' and Stage Show Get $17,500 in Frisco

San Francisco, June 26.

It's nip-and-tuck this week, most of the houses racing along to even returns. If anybody gets top honors it ought to be the Warfield which has 'I Loved You Wednesday' (Fox), and a stage show headed by Barto and Mann. Warner Baxter and Elissa Landi are eggs in the coffee in this town.

'College Humor' is in the Paramount with some topnotch exploitation on Bing Crosby and Burns and Allen, and pix is bowling along at a smart but not too fast a pace.

Fox is another house putting over its stuff with the help of good publicity and exploitation. 'World Gone Mad' is being heavily plugged, as the top of a double bill, with 'Kiss of Araby' in the lower brackets. House, scaled at 15c and 25c, has slipped from the 10 to 12 grand it got on initial weeks, to around $7,000 and is looking for names to hold up the take.

'Melody Cruise' (Radio) is doing pretty well at the Golden Gate, largely because this is Phil Harris' stamping ground, he having spent more than a year at the Hotel St. Francis, and on the air via NBC for similar period.

'I Cover the Waterfront' holds on at United Artists, and may run into a third week, after which revivals of old b.o. record-busters come back, U's 'King of Jazz' first.

Embassy is again reopened with a condensed farce, 'Footlights,' and an indie first-run film, 'Strange People.' Not doing so well, and with the union labor due for their chunk of change before each show it doesn't look too good for the cast, which is supposed to get paid at end of first three days.

St. Francis holding up quite well with 'Ex-Lady' and 'Supernatural.'

Estimates for This Week

Embassy (Markowitz) (1,800; 25-40) 'Strange People' and stage show 'Footlights.' Not doing much, maybe $2,000, with fems admitted free first day if accompanied by male escorts.

Fox (Leo) (5,000; 15-25) 'World Gone Mad' (Maj) and 'Kiss of Araby' (All Star). Former heavily sold, and helping to $8,500, which is considerably better than the $7,200 on last week's 'Sphinx' (Co-op) and 'Alimony Madness' (All-Star).

Golden Gate (RKO) (2,844; 30-40-65) 'Melody Cruise' (Radio) and vaude. Phil Harris in pic plenty popular here, and boosting to okay $14,000. Last week Baer-Schmeling fight films and 'Ann Carver's Profession' (Col) hit swell $16,000.

Paramount (Fox) (2,700; 30-40-55) 'College Humor' (Par). Smartly exploited, and with Crosby and Burns and Allen well liked, bound for $12,500. 'Peg o' My Heart' (MG) despite all the ballyhoo and ad space didn't hit so healthily at $11,000.

St. Francis (Fox) (1,500; 35-40) 'Ex-Lady' (WB) and 'Supernatural' (Par) with former getting tops, okay at $7,000. Last week 'Made on Broadway' (MG) and 'Silk Express' (WB) got about $6,500.

United Artists (1,400; 25-35-50) 'Waterfront' (UA). After a neat first week of $11,000, now in a good deuce stanza at $9,000.

Warfield (Fox) (2,700; 35-55-65) 'I Loved You Wednesday' (Fox) and stage show headed by Barto and Mann, good $17,500. Last week 'Working Man' (WB) and 10th anniversary show $17,000.

again, trying to get something for this theatre; former gets big billing and Lowe above pix. Anticipate $4,500 for eight days, fair. Last week 'Made on Broadway' (MG) fair at $3,500.

Music Box (Hamrick) (900; 25-35)—'I Cover the Waterfront' (UA) opened nicely, may go two weeks; plugs now for 'Gold Diggers of 1933' next. Should reach good $3,800. Last week 'Silver Cord' (Radio) only fair, $3,000.

Blue Mouse (Hamrick) (950; 25-35—'Melody Cruise' (Radio) anticipates normal $2,900. Last week, 'Picture Snatcher' (WB) bad at $2,200.

Liberty (J-vonH) (1,900; 10-25)—'Black Beauty' (Shef), 'The Ironmaster' (Mas) dual, looks like steady $4,200. Last week, 'Uptown New York' (WW) okay for steady takings at this spot, around $4,000.

Coliseum (Evergreen) (1,800; 15-25)—'42d Street' (WB) after four weeks at Music Box, still has punch left, headed for great $4,200. Last week, 'Clear All Wires' (MG), 'Smoked Lightning' (Fox), six days, somewhat off at $2,700.

Rex (Hamrick) (1,400; 15-35)—'Tomorrow at Seven' (Rad), but stage show, 'Blue Monday Jamboree,' is the draw; looks like good $4,000. Last week, grind policy at 15c top.

Chi Loop Tourist Trade Increasing; 'Gold Diggers,' Oriental, Does $34,000

Chicago, June 26.

It becomes slowly evident that the World's Fair, which was an unmitigated catastrophe to the theatres the first few weeks may develop into at least a minor boon and boom for the Loop cinema parlors. On present evidence the Chicago theatres' size, location and policy looks like the number one beneficiary of tourist trade. Meanwhile a general improvement throughout the Loop with the possible exception of McVickers raises the hopes of showmen that the summer will have its salubrious side.

'Gold Diggers'' behavior in the Oriental suggests two, possibly three, nifty weeks. While across the street another Warner picture, 'Little Giant' is putting grins on managerial muggs by making a holdover week possible in a theatre where one week has been too much for most of the recent releases.

Estimates for This Week

Chicago (B&K) (3,940; 35-55-75) —'Loved You Wednesday' (Fox), and stage show. After three good weeks each improving on the one before, B&K feels that their flagship will sail through the summer pushed by the strong breeze of tourist curiosity. 'Wednesday' seems headed for $32,000. Last week 'Jennie Gerhardt' (Par) romped through with smacko $41,-100 and was shunted for a holdover week into the utility house, the Roosevelt, from which another holdover, 'When Ladies Meet' (M-G), just departed.

McVickers (B&K) (2,284; 25-55) —'Woman I Stole' (Col). This house gets the slough product and has displayed little or no tendency to improve with the increase in the floating population because of the World's Fair. Figure, $5,500. Last week 'Jimmy Dolan' (WB) got $4,-200 on six days.

Oriental (B&K) (3,200; 30-40-65) —'Gold Diggers' (WB). Opened Friday at splendid pace and looks like it will take the straight picture record for the Oriental. Advance expectations run to $34,000 with somewhat lower scale on house than when previous big weeks were chalked. Large capacity gives picture big spills. Sam Clark for Warners and Ed Levin for B&K united on stro' campaign. Last week 'Adorable' (Fox) got $10,300.

Palace (RKO) (2,583; 40-65-83)—'Melody Cruise' (Radio), and vaude. Some betterment here although vaude bills of last few weeks not universally commended. May go to $16,500 with weather break. Last week around $15,700 with 'Cocktail Hour' (Col).

United Artists (B&K) (1,700; 35-55)—'Little Giant' (FN) (2nd week). Did well enough to earn second week, exceptional for this house on recent averages. First week $9,500 and this week around $6,500.

CALLOWAY SENDS K. C. MAINSTREET TO $20,000

Kansas City, June 26.

Sweltering weather, running races in the afternoons and baseball at night, are making things miserable for the downtown amusements. Nothing in sight to change the condition. Races continue until Firecracker day.

Big noise of the week is at the Mainstreet, where Calloway's band is stage attraction. Extra late show Saturday night and special performance for colored customers Thursday night.

This Week's Estimates

Liberty (Dubinsky) (860; 10-15-20), 'Keyhole' (WB), 1st half; 'Private Jones' (U), 2d half. Fair play afternoons but light nights. Average around $1,800. Last week 'No More Orchids' (Col) and 'Grand Slam' (FN), ditto.

Mainstreet (RKO) (3,000; 25-35-50), 'Woman I Stole' (Col). Picture only incidental this week as Calloway's band heavy draw. With couple of extra shows during week should reach big $20,000. Last week 'Silver Cord' (Radio) received nice reviews but only $6,100 in money.

Midland (Loew) (4,000; 25), 'The Barbarian' (MG). Continues only house downtown with Sunday opening. Well liked names in this picture will help; expected to hold well for $10,100. Last week 'Waterfront' (UA) $10,000.

Newman (Par) (1,800; 25-40), 'Private Detective 62' (WB). Picture opened nicely. Bill Powell played up as local boy. Expected to reach good $7,500. Last week 'Jennie Gerhardt' (Par) $7,000.

Uptown (Fox) (2,040; 25-40), 'Lilly Turner' (WB). Nice introduction and management looks for fair $3,500. Last week 'Loved You Wednesday' (Fox), $3,000.

Two Splits in Tacoma And Both Around $3,000

Tacoma, June 26.

Split week prevails at both first-run houses this week, following eight-day run by 'Be Mine Tonight,' at Roxy last week, which clicked for reported $5,600, a record for this house under present policy and management.

Estimates for This Week

Music Box (Hamrick) (1,400; 25), 'Tomorrow at Seven' (Radio), first half, 'Melody Cruise' (Radio) for week that looks like fair $3,000. Last week 'Central Airport' (WB) four days, $1,500; 'Hallelujah, I'm a Bum' (UA), three days, big $2,200. With 'Hallelujah' annual Merrick dance festival performers numbering many local young stars, credited with the big draw.

Roxy (J-von-H) (1,300; 10-25), 'Devil's Brother' (MG), first half, going okay, 'Fast Workers' (MG), last half, around $3,500, good. Last week 'Be Mine Tonight,' eight days on top of the Seattle bally and record five weeks' run, caught on for wow $5,600.

I'NAPOLIS LYRIC DROPS VAUDE DESPITE $6,000

Indianapolis, June 26.

A bombshell exploded in local theatrical circles when the Lyric suddenly announced that it will abandon its vaudfilm policy at the close of the current week in favor of a 'summer policy' of straight pictures. House always known primarily as a vaude spot. Move staggered trade circles, because house has been doing the best and most consistent business in town with its Fanchon-Marco booked and locally produced stage shows holding up B pictures. Fourth Avenue Amusement Co., with headquarters in Louisville, operating the house, but has a squabble raging between landowners and building owners over control of the theatre site and operating lease.

Not much else on the local horizon this week except the heat. Apollo, Circle and Palace picking up a few customers because of slightly better attractions.

Estimates for This Week

Apollo (Fourth Ave.) (1,110; 25-40) —'I Loved You Wednesday' (Fox). Business brisk after several dull weeks, and Warner Baxter seems to be the reason for increase to nice $4,300. Last week 'Melody Cruise' (Radio) only fair at $3,000.

Circle (Circle) (2,600; 25-40)—'Working Man' (WB). Arliss giving house something of a lift and should garner around $3,400; nothing exceptional but a rift in the clouds. Last week 'Ann Carver's Profession' (Col.) and Schmeling-Baer fight film did a bad $2,400. Latter picture booked at last minute.

Lyric (Fourth Ave.) (2,600; 25-30-40)—'Emergency Call' (Radio) and vaude. Stage show only thing that will keep take to a fair $6,000. When this vaude bill closes Thursday night (29) will leave town without a stage show other than a couple of fading burlecque stands. Last week 'Trick for Trick' (Fox) battled through to $6,000, with local radio team in person helping a little.

Palace (Loew's) 2,800; 25-40)—'Waterfront' (UA). Liked but won't draw more than mediocre $4,200. Last week 'The Nuisance' (MG) slipped to a closing figure of $3,700. Not so good.

PHILLY OK BUT LACKS A SOCK THIS WEEK

Philadelphia, June 26.

Some improvement for downtown houses this week provided no scorching weather hits the city.

Plugging 'Jennie Gerhardt' heavily, opening tomorrow (Tuesday) at the Boyd. 'Gold Diggers' doing a lot better, even in third week, than most attractions at Stanley do in first week. It will probably be forced for a fourth week although this hasn't been officially decided. Second week $20,000 and $14,000 indicated this week with a chance to better.

'Be Mine To-night,' which relighted the Aldine last week, Universal having taken the house on a straight rental basis, won great notices but not much trade. It will limp through two weeks but probably won't exceed $12,000 for entire fortnight.

Estimates for This Week

Arcadia (600; 25-40-50) 'Hell Below' (M-G). At $2,300 for second run. Last week 'Devil's Brother' (M-G), $2,400, about average.

Aldine (1,500; 40-55-65) 'Be Mine Tonight' (U). Fine notices but not much biz. Won't hit $7,000 this week.

Boyd (2,400; 40-55) 'Cocktail Hour' (Col). Completes mediocre week today (Monday) short of $8,-500. 'Jennie Gerhardt' (Par) opening tomorrow (Tues.) and specially plugged. 'Peg o' My Heart' (M-G) got expected $11,500—little under present average.

Earle (2,000; 40-66) 'Murders in Zoo' (Par) and vaude. Slight improvement and ought to hit $14,000. Last week 'Private Detective' (WB) a so-so $11,500.

Fox (3,000; 35-55-75) 'Best of Enemies' (Fox) and stage show. Looks pretty dull at $13,500. Last week 'I Loved You Wednesday' (Fox), surprised with $17,000, Baer-Schmeling fight pictures helping.

Karlton (1,000; 30-40-50) 'Professional Sweetheart' (Radio). First-run and not very promising, $2,500. Last week 'Woman I Stole' (Col) a mediocre $2,500.

Stanley (3,700; 40-55-65) 'Gold Diggers' (WB). Should get $14,000 in third week and might better. Fourth week possible. Last week $20,000, very good.

Stanton (1,700; 40-55) 'Girl in 419' (Par). Nothing more than $6,000. Last week 'Song of Eagle' (Par), $6,500, poor.

Birmingham Ritz Puts In Vaude and $3,000

Birmingham, June 26.

'International House' tops the docket for straight pictures this week, while the Ritz comes up for a new lease on life with vaudeville.

Estimates for This Week

Alabama (Wilby) (2,800; 25-35-40)—'International House' (Par). Slightly better than usual $7,500. Last week 'Hell Below' (M-G), $6,-800.

Ritz (Wilby) (1,600; 30-40)—'Out All Night' (U) and first week of vaude. At $3,000 okay. Last week 'Devil's Brother' (MG), $1,000.

Strand (Wilby) (800; 25)—'I Love That Man' (Par). Maybe $1,200. Last week 'Temple Drake' (Par), $1,000.

'Diggers' Hops Out Front in Boston On Fine $16,000

Boston, June 26.

Biz perking and optimism rife with 'Gold Diggers' brightening the Rialto corner of the old town as it hasn't been pepped in an age.

Warner picture premiere one of finest city ever had. Lassies tiered up from street to marquee and above, and a result prediction is that Phil Smith, going 50-50 with WB on the showing, a grind at 75c top, will make plenty.

Grosses likely to be aided everywhere by all-week presence of 15,-000 to 20,000 visitors, mostly attending International Rotary convention. Also a Masonic bi-centennial holds through Wednesday.

Estimates for This Week

Majestic (1,500; 35-55-75), 'Gold Diggers' (WB). Expertly launched by Phil Smith, New England chain operator in on even split with producers; looks like a fat $16,000, biggest biz in town.

Keith's (RKO) (4,000; 35-55), 'What Price Innocence?' (Col) and vaude. Fine stage bill headed by Polly Moran and prospect of a fair $12,000. Last week 'Melody Cruise' (Radio) pleased, at $14,000.

Orpheum (Loew) (3,000; 30-40-50), 'When Ladies Meet' (MG) and vaude. Should lift to nice $14,000. Last week 'Devil's Brother' (MG) just fair, $12,000.

State (Loew) (3,000; 30-40-50), 'Midnight Mary' (MG). Evoking much word of mouth build-up; one stage act; Sunday special vaude bill and band, and ought to see $9,000. Last week 'Nuisance' (MG), oke at $9,600.

Met (Publix) (4,330; 30-50-65), 'Jennie Gerhardt' (Par) and stage show. Apparently just average at $16,500. Last week record for many months with 'College Humor' (Par) and Mal Hallet, local fave, heading footlight bill; packed house for a swell $33,500.

Scollay (Publix) (2,800; 25-35-45-55), 'Emergency Call' (Radio) and vaude. Off at $8,000. Last week 'International House' (Par) tumbled to $8,500.

Paramount (Publix) (1,800; 25-35-50), 'Private Detective 62' (WB) and 'Great to Be Alive' (Fox). Below house average, at $6,500. Last week 'Jimmy Dolan' (WB) and 'Diplomaniacs' (Radio), same $6,500.

Tremont (Indie) (1,600; 25-35-50), 'Be Mine Tonight' (U). Into third week and may build to $3,000. Last week $2,500.

Fine Arts (600; 25-35-45). Town's baby house held main attention spot until 'Gold Diggers' came in. 'Maedchen' drawing and now held for fourth week. Still going good for $1,900. Last week $2,100. Total for three weeks, $8,600, and vast profit.

'College Humor' $34,000 and Holdover; 'Cruise' $60,000 and 'Ladies' $55,000 Come Through Despite B'way Heat

Broadway grosses were in for a lacing as muggy weather took its toll at the b. o. The week-end hit attendance as hot weather sent customers to shore and the country. Grosses dropped all over. Only the better of the new product showed any kind of stamina.

'Melody Cruise' with a $60,000 expectation manages to keep the Radio City Music Hall looking forward, while not far behind is 'When Ladies Meet' at the Capitol doing a good $55,000. 'College Humor' is more than satisfactory at the Paramount with $34,000. Picture holds over.

Switching from the Strand after two weeks to the Hollywood, 'Gold-diggers' is the only one of the older films around doing optimistic biz. In for the summer and looks like the Hollywood will get a place in the sun.

Everything else is under average or nearly so and 'Emergency Call' sending the old Roxy into an unworthy $14,500.

The Rialto began to slip on second week of 'Life of Jimmy Dolan,' winding up for a meagre $6,000 and hardly encouraging. That's no more than the Mayfair was expecting to count on 'Corruption,' an indie.

A fairly bright spot, however, although not overly strong is 'Baby Face' which is hitting a fairly good pace at $18,000 over at the Strand.

Capitol (5,400; 35-75-99-$1.65) 'When Ladies Meet' (M-G) and stage show. Running in good form. Considering that hot weekend that saw all grosses droop by $1,000 or more daily along the Mainstem, the Cap's $55,000 means biz is upping here this week. However, last week, 'Reunion in Vienna' maybe a bit uncertain, but not so far off at $46,200. That's okay figure.

Mayfair (2,200; 35-55-65), 'Silk Express' (WB). Shot in early Monday (26) night. 'Corruption' (Imperial), indie. Expected to wind inside of $6,000.

Palace (1,700; 25-40-55-75), 'Ann Carver's Profession' (Col), and vaude. Indications are under $6,000, very weak gross, as RKO's last New York vaude stand heads toward a shift in policy, making the eighth policy change in about a year. New straight film thing is set for week of July 14.

Paramount (3,664; 35-55-75), 'College Humor' (Par) and stage show. Headed for $34,000 and holdover. Last week, second week of 'Jennie Gerhardt' (Par) slipped badly to under $22,000.

Radio City Music Hall (5,945; 35-55-75), 'Melody Cruise' (RKO) and stage show. Fair enough figure at $60,000. Last week 'I Loved You Wednesday' turned in one of the handsomest grosses this house can expect to see this summer and incidentally a profitable one, at $70,-500.

Rialto (2,000; 35-50-84), 'The Woman I Stole' (Col). Shoved in Monday (26) night. House is slipping, and last week second stanza of 'Life of Jimmy Dolan' (WB) by no means strong at $6,000. That's $4,000 under first week of picture's $10,000 for week ending Monday (19th).

Rivoli (2,200; 40-55-75-85), 'Lilly Turner' (WB) (2d week). Looks like a meagre $12,000 and out Wednesday (28) to make way for 'Samarang' (UA). Week before accounted for $18,000, passable.

RKO Roxy (3,525, 25-40), 'Adorable' (Fox) struck hot weather, and with mugginess remaining; 'Supernatural' (Par), which splits the week with the former, together may do $10,000, and fair. Last week 'International House' (Par) and 'Below the Sea' (Col) smacked good $16,000.

Roxy (6,200; 25-35-55), 'Emergency Call' (RKO) and stage show. Hitting under or around $14,500 in sight as biz can't stand up in face of critical lambasting given this film. Last week 'Strange People' (Chesterfield) indie, not so bad at $16,200.

Strand (2,900; 35-55-75), 'Baby Face' (WB). At $18,000, fair enough, although nowhere near the $43,300 chalked up by 'Gold Diggers' (WB) on its second week. Big.

Loew's and Rialto Near $5,000 in Louisville

Louisville, June 26.

Loew putting some summer pep into its show this week with a bathing beauty revue. Ted Claire replaced Al Belasco as m.c. at the Rialto last Friday (23).

Ten weeks of old-time drama being considered for National. Theatres settled to summer levels but all fighting.

Estimates for This Week

Loew's (3,400; 25-40), 'When Ladies Meet' (MG) and bathing revue a good $4,900. Last week 'Waterfront' (UA) did $3,700.

Rialto (Fourth Ave.) (3,000; 25-30-40-60), 'Little Giant' (FN) and vaude. Fair $4,800. Last week 'Lilly Turner' (WB) $4,000.

Strand (Fourth Ave.) (1,786; 25-40), 'College Humor' (Par). With plenty of names in it, $3,500 okay. Last week 'I Love That Man' (Par) only fair $2,900.

Brown (1,500; 15-25-40), 'Melody Cruise' (Radio) moderate $1,700. Last week 'Cocktail Hour' (Col) drew $1,500.

Alamo (950; 15-20-25), 'Professional Sweetheart' (Radio). Weak $900. Last week 'Cohens-Kellys in Trouble '(U) got $1,000.

NEWARK GIVING $11,000 TO 'FRONT'-'DIGGERS'

Newark, June 26.

It's the weather again, and it's hurting. Probably 'Waterfront,' at Loew's, and second week of 'Gold Diggers,' at the Branford, will lead around $11,000 each. 'Gold Diggers' will not hold a third week but will take a couple of days of it, 'Baby Face' coming in Friday.

Estimates for This Week

Branford (WB) (2,966; 15-30-50-60-65)—'Gold Diggers' (WB) (2d week). Probably better than anything else would have done on first week at $11,000. Last week, eight days, a tremendous $26,500.

Capitol (WB) (1,200; 15-25-35-50) —'Little Giant' (FN), and 'Eagle and Hawk' (Par). Good bill wasted on weather; should do well, however, with $4,500. Last week 'White Sister' (M-G), and 'Temple Drake' (Par), $4,900.

Little (Cinema) (299; 50)—'Son of Mother Machree' (Fox), and stage show. Reissue of John McCormack film may appeal to Celts for $900. Last week 'Mavoureen' (Moore), n.s.h. $720.

Loew's State (2,780; 15-75)—'Waterfront' (UA) and vaude. With good weather would go higher than probable $11,000, but this okay. Last week 'Hell Below' (M-G) passed $11,000.

Newark (Adams-Par) (2,248; 15-75)—'Terror Aboard' (Par) and vaude. Another film announced and this one suddenly switched in; lack of publicity hurts and about $5,000, bad. Last week 'Jennie Gerhardt' (Par) fair at $9,100.

Proctor's (RKO) (2,300; 15-75)—'Ann Carver's Profession' (Col) and vaude. Good vaude ought to help but not much more than $9,000, if that. Last week 'Cocktail Hour' (Col) fair at $10,000.

Terminal (Skouras) (1,900; 15-50) —'Devil's Brother' (M-G), and 'Circus Queen Murder' (Col). Laurel and Hardy mean enough to get this bill $3,000. Last week 'Humanity' (Fox), and 'When Strangers Marry' (Col) did not quite reach $2,800.

ST. L.'S 6 1ST RUNS AND $15,000 FOR '62'

St. Louis, June 26.

It all depends on whether the weather turns off the heat what pictures will do this week. They've developed a habit of staying home or going out to the Muny opera when it's hot. Nature of current programs make the managers hopeful and everything considered biz is not bad.

More pictures being offered by first-run houses than at any time in the last three years. Missouri joins the Grand Central in presenting doubles and with one feature at each of the three other theatres the total is seven. Among them is the re-released 'King of Jazz' as one of two at the Missouri where it is helping to raise the gross a bit.

Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55)—'Detective 62' (FN), stage show. A good $15,000.

Fox (Fox) (6,000; 25-35-50)—'Loved You Wednesday' (Fox), and stage show. Fair $9,000.

Grand Central (Skouras) (2,000; 25-35-50)—'Ex-Lady' (WB), and 'Tomorrow at Seven' (Radio). At $3,500 oke.

State (Loew) (3,000; 25-35-55)—'When Ladies Meet' (M-G). Nice $15,000. Last week 'Waterfront' (UA) $10,400.

Missouri (Skouras) (3,500; 25-35-55)—'King of Jazz' (U), and 'Mind Reader' (FN). Satisfactory, $6,000.

4 Musicals in 6 Mpls. 1st Runs; 'Mine' $2,000 12th Wk. in 300-Seater

Minneapolis, June 26.

Terrific heat and flying circus at airport killed Sunday business.

Musicals are the order of the day here. A sudden wave of them has fairly inundated the loop currently. They seem to be just the box-office tonic needed in these drab summer days and in several instances are proving an antidote to the heat and depression.

Six loop houses started the week with first-runs. Of the six no less than four have musicals. One of the quartette, 'Be Mine Tonight,' (U) is in its 12th week at the sure-seater World, where it has been grossing around $2,000 a week and running as high as $2,500 against a $500 nut. All local long-run records have been broken by this film for some time. While the house seats but 300 people, there are nine shows a day and 50 and 75c prices after 6:30 p. m.

Among the newcomers, 'International House' (Par), supplemented by the Malerich-Madison 14-piece pit orchestra, Joe Griffin and Frances Stevens, singers, and Johnny Green, personality conductor, looks far and away like the best box-office bet. It opened strong, helped by Frank Steffy's effective campaign, and is giving the utmost satisfaction.

On the other hand, 'Melody Cruise' (Radio), at the RKO Orpheum, while having the benefit of a most unusual advertising ballyhoo which Jack Gross engineered, may suffer from its luke-warm reception at the critics' hands.

Queer Repeat

A queer booking is 'Viennese Nights' at the independent Lyceum where the main attraction continues to be Lou Breese and his 24-piece orchestra and Gertrude Lutzi and Stewart Johnson, singers. A couple of years ago this musical played the Publix State here and gave that house one of its worst weeks ever. Yet, in the mad quest for musicals the Lyceum had it resurrected again. Explanations for the bookings are the public's appetite for musicals, the tremendous success here of 'Be Mine Tonight' and '42d Street' and the theatre's difficulty in obtaining desirable first-run product, because of the fact that Publix and RKO have practically everything tied up between them.

Several weeks ago this same house, supposedly a first-run leader, spotted in the reissue of U's 'King of Jazz,' despite that the 15c grind third, fourth and fifth run, Pantages had used an old print of the same picture approximately a month before. But life isn't a bowl of cherries for an independent exhibitor in this man's town.

Aside from the musicals, the remaining fare runs to sex, with 'Jennie Gerhardt' and 'I Love That Man' at the Century and Lyric, respectively. Helped by some hot exploitation, both are off to a very fair start.

Estimates for This Week

State (Publix) (2,200; 55), 'International House' (Par) and Malerich-Madison orchestra, Johnny Green, Frances Stevens and Joe Griffin. Dandy all-around show. Orchestra and Green a hit here and becoming stronger entrenched every succeeding week. Nice advertising campaign an aid. Friday opening instead of Saturday, marking change from past several weeks. Looks like around $8,000 and fair. Last week, 'Temple Drake' (Par), orchestra and singers, $4,100 on six days, light.

Orpheum (RKO) (2,890; 40), 'Melody Cruise' (RKO). Charles Ruggles, public's appetite for musicals and Jack Gross' nifty advertising campaign aided, but not enough cast names and critics unenthusiastic. Probably $3,000. Fair. Last week, 'Silver Cord' (RKO) and Schmeling-Baer fight pictures, $5,000. Okeh.

Century (Publix) (1,600; 40), 'Jennie Gerhardt' (Par). Sylvia Sidney, Dreiser, fame of novel and sex angle business-getters in picture designed to attract femmes. Very well spotted in this house. About $3,500 indicated. Fair. Last week, 'Working Man' (WB), $3,700, n.s.h.

Lyceum (Clifford) (2,500; 40), 'Viennese Nights' (WB) and Lou Breese and 24-piece orchestra and singers. Reissue, of musical that flopped at State several years ago. Lack of cast names a serious detriment. Breese and orchestra still main card here. Will be lucky to top $2,200. Last week, 'Professional Sweetheart' (RKO), and orchestra and singers, $2,500. Light.

Uptown (Publix) (1,100; 40), 'Adorable' (Fox). May reach $2,000. Light. Last week, 'Today We Live' (MG), $2,300. Also light.

Lyric (Publix) (1,300; 35), 'I Love That Man' (Fox). Sex angle stressed in ads. Edmund Lowe and Nancy Carroll have some local following. Very light $1,200. Last week, ' (MG), $2,900, n.s.h.

Grand (Publix) (1,100; 35), 'Today We Live' (MG), second loop run, split. Probably $1,000. Light. Last week, 'Life of Jimmy Dolan' (FN), first run, and 'Central Airport' (FN), second run, split; $1,200. Light.

Aster (Publix) (900; 25), 'Imer the Great' (FN), 'Gabriel Over the White House' (MG), second runs, and 'Sunset Pass' (Par), first run, $1,300. Fair. Last week, 'Bondage' (Fox), sold as sex film for adults only, with Manager A. Janssen's campaign burning up things: $2,000, very good.

Denver Eases Up as Jazz Returns for $3,100

Denver, June 26.

Denham is the only house headed for better than average this week. Two-bit, top at this first runner keeps them coming fairly steady. All first runs are below last week.

Elitch Gardens opened Saturday night to packed house, first time in nine years. Slash in prices from $1.25 to 75 cents helped. Amusement parks also now cutting in heavily in pictures. Harry Huffman claims bombing of Aladdin and Bluebird the past week is boosting patronage at his houses.

Estimates for This Week

Aladdin (Huffman) (1,500; 25-40), 'Hold Me Tight' (Fox). Will see $2,800. Last week 'Christopher Strong' (Radio) a fair $3,000.

Denham (Heilborn) (1,700; 15-25), 'King of Jazz' (U). Around $3,100. Last week 'Hello Sister' (Fox), plus heavy support by F-M 'Desert Song' on stage, with tariff boosted to 25-40, close to $9,000.

Denver (Publix) (2,500; 25-35-50), 'Hell Below' (MG). Pretty good at $6,500. Last week 'Little Giant' (FN) was okay with $3,400.

Orpheum (Orpheum) (2,600; 25-30-40), 'Diplomaniacs' (Radio). Maybe $5,000. Last week 'Kiss Before Mirror' a fair $5,500.

Paramount (Publix) (2,000; 25-40), 'Devil's Brother' (MG). Nothing special about $3,000. Last week 'Waterfront' (UA) a nice $3,900.

Loew's, Mont'l, Drops Vaud And $7,000 with Duals

Montreal, June 26.

Discontinuance of vaude at Loew's puts all big three flicker houses on a picture diet for the balance of the summer, the vaude house to run a brace of features. The heat is back again and likelihood is that not a theatre on the rialto will exceed $10,000 this week, with majority much below that figure.

'Hell Below' may possibly go into five figures at the Palace, but if the heat holds it may not get more than $8,000. Capitol has 'Little Giant' and 'Our Betters' for possibly $6,000. Loew's showing 'Central Airport' and 'Jimmy Dolan,' but public is a bit fed up on air pictures, although stars may offset some. Vaude fans will stay away and best hope is for $7,000.

Ringling circus here Monday and Tuesday (26-27) and His Majesty's playing 'Moonshine and Honeysuckle' (legit) at low admish and may do $4,000. Nabes mainly in red.

Estimates for This Week

His Majesty's (Ind) (1,600; 25-1.50) 'Moonshine and Honeysuckle' (legit). Radio hearings past couple of years may or may not help; possibly $4,000. Last week dark.

Palace (FP) (2,700; 60) 'Hell Below' (M-G). Weather may beat it and probably $8,000. Last week 'International House' (Par) had fair start but faded to $10,000.

Capitol (FP) (2,700; 50) 'Little Giant' (WB) and 'Our Betters' (Radio). Not beyond $6,000. Last week 'Temple Drake' (Par) and 'Warrior's Husband' (Fox). Much mauled by censors; $7,500.

Loew's (FP) (3,200; 50) 'Central Airport' (WB) and 'Jimmy Dolan' (WB) got $7,000 with vaude out. Last week 'Gabriel' (M-G) and vaude had good week at $10,500.

Princess (CT) (1,900; 50) 'Ann Carver' (Col) and 'Soldiers of Storm' (Col). Maybe $5,000. Last week 'Waterfront' (UA) did well at $6,500.

Imperial (France-Films) (1,900; 40) '28 Jours de Clairette' (French) (2d week). Around $1,500. Last week about $1,750.

Cinema de Paris (France-Films) (500; 25) 'Theodore and Cie' (French). Near $700. Last week 'L'Homme a L'Hispano' (French) $600.

'DIGGERS,' HOLDOVER

Does $17,000 in Buffalo and Gets a Repeat at Hipp

Buffalo, June 26.

Heat pounding grosses down this week for all downtown houses.

Estimates for This Week

Buffalo (Shea) 3,600; 30-40-55) 'College Humor' (Par) and stage show. Will do $10,000. Last week, 'Jennie Gerhardt' (Par) $9,000.

Century (Shea) (3,400; 25) 'Barbarian' (M-G) and 'Silk Express' (WB). Around $7,000. Last week, 'Diplomaniacs' (Radio) and 'Girl in 419' (Par) $5,100.

Hipp (Shea) (2,400; 25-40) 'Gold Diggers' (WB). In holdover week around $10,500. Last week big $17,300.

Lafayette (Ind) (3,400; 25) 'Ann Carver's Profession' (Col) and 'Dangerous Crossroads' (Col). Looks like poor $5,000 here. Last week, 'Phantom Broadcast' (Mon) and 'Justice Takes Holiday' (Mayfair) a slow $5,500.

'HUMOR' PANNED BUT WILL TOP PITT—$13,500

Pittsburgh,

Customers apparently are used to the heat now and its not hitting business so hard. Continued improvement looked for this week.

Topper will be 'College Humor,' at the Penn, where this collegiate frolic shapes up in the neighborhood of $13,500, not bad at all. Critical opinion thumbs down, but title and names bringing 'em in. Heavy 'Jennie Gerhardt' expected to exert a definite femme appeal after word-of-mouth gets around and should work itself into a fairly decent week at $16,000 for the Stanley.

Estimates for This Week

Davis (WB) (1,700; 25-30-40) 'Great to Be Alive' (Fox) and 'Supernatural' (Par). N.s.h. and lucky to stick it through at $2,000, pretty feeble. Last week 'Ann Carver's Profession' (Col) and 'Emergency Call' (Radio) around $2,450.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Self Defense' (Mono). No chance in this downtown sector; hitting a new low and slated to be yanked tonight (26), making way for 'Made On Broadway' (M-G), opening two days ahead of schedule. Last week 'Warrior's Husband' (Fox) oke at $4,700.

Penn (Loew-UA) (3,300; 25-35-50) 'College Humor' (Par). Picked by press to do a brodie, it's doing just the opposite. Heading for good $13,500, and may even go beyond that. Last week 'When Ladies Meet' (M-G) all right at $15,000.

Stanley (WB) (3,600; 25-35-50) 'Jennie Gerhardt' (Par). Should get matinee trade and will climb to fair enough $10,000. Last week, second of 'Gold Diggers' (WB), excellent at $11,000, giving this one around $35,000 for fortnight run, amazing in these times.

Warner (WB) (2,000; 25-35-50) 'Loved You Wednesday' (Fox). Cast names a help, but whether will hold up is question; if maintaining pace should have no trouble hitting above $4,000. Last week 'Private Detective 62' (WB) touched $4,600, a pleasant surprise.

'BABY FACE' A FAIR $13,000 IN CAPITAL

Washington, June 26.

With the resorts and auto trips knocking off week-ends, the local boys are falling back on exploitation. And they've learned that so long as it's smart and there's plenty of it it's still all right. Problem has been to pack the openings.

Estimates for This Week

Fox (Loew) (3,434; 15-25-35-50-60)—'Girl in 419' (Par) and vaude. Stoopnagle and Budd heading stage and accounting for large part of okay $18,000. Last week 'I Loved You Wednesday' (Fox) turned in $16,100.

Earle (WB) (2,424; 25-35-50-60-70)—'Baby Face' (WB) and vaude. Women helping mats, and week may see fair $13,000. Last week 'I Love That Man' (Par) a low $11,500.

Palace (Loew) (2,363; 15-25-35-50-60)—'Peg' (MG). Plenty of Hearst bally helping to $14,000. Last week 'College Humor' opened swell, then slipped. A nice $16,000, however.

Keith's (RKO) (1,830; 15-25-35-50-60)—'Melody Cruise' (Radio). Big exploitation campaign and if it holds up should see good $5,000. Last week 'India Speaks' sold on sex angle for big $5,500 and lifting house nearly 100 percent over previous week's $2,900.

Met (WB) (1,583; 15-25-35-50-60-70)—'Gold Diggers' (WB). Now in second week following one at Earle. Hoping for $4,000. Last week got $3,500, big.

Comparative Grosses for June

Total of grosses during June for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

NEW YORK

	May 25	June 1	June 8	June 15
CAPITOL (5,400; 35-75-00-$1.65) High. $110,400 Low.. 16,000	Barbarian $25,000 Stage Show	Peg o' My Heart $45,800 (Blondell-Powell)	Nuisance $40,000	Hell Below $43,000
MAYFAIR (2,200; 35-55-65) High. $53,800 Low.. 3,500	Big Cage $8,200 (10 days)	Soldier's Storm $4,100	Strangers Marry $8,900	Study in Scarlet $8,400
MUSIC HALL (5,945; 35-55-75) High. $115,000 Low.. 52,000	Warrior's Husband $72,600 Stage Show	Adorable $60,000	Elmer the Great $60,000	Cocktail Hour $52,000 (New Low)
PARA-MOUNT (3,664; 35-55-75) High. $95,000 Low.. 14,000	Eagle and Hawk $31,300 Stage Show	Girl in Room 419 $17,600	International House $36,700	International House $22,400 (2d week)
ROXY (6,200; 25-35-55) High. $173,600 Low.. 7,000	Jungle Bride $16,200 Stage Show	Cheating Blondes $15,000	Night and Day $20,000	Goldie Gets Along $16,500
STRAND (2,900; 35-55-75) High. $78,800 Low.. 6,500	Ex-Lady $13,300	Picture Snatcher $21,800	Little Giant $21,700	Little Giant $19,300 (2d week)

CHICAGO

	May 25	June 1	June 8	June 15
CHICAGO (3,940; 35-55-75) High. $54,500 Low.. 18,500	Temple Drake $24,100 Stage Show	Peg o' My Heart $25,500	Eagle and Hawk $24,800	International House $27,600
UNITED ARTISTS (1,700; 35-55) High. $20,000 Low.. 5,000	Hell Below $14,000	Hell Below $8,500 (2d week)	Hell Below $5,800 (3d week)	Water Front $10,200
PALACE (2,756; 40-65-88) High. $25,000 Low.. 5,000	Out All Night $16,000 Vaude	Below Sea $13,000	Girl 419 $15,400	Diplomaniacs $11,000

LOS ANGELES

	May 25	June 1	June 8	June 15
STATE (2,024; 25-40) High. $48,000 Low.. 5,000	Hell Below $13,800	Adorable $13,500	Looking Forward $11,700	Today We Live $13,000
PARA-MOUNT (3,595; 25-50) High. $57,800 Low.. 5,600	Super-natural $13,000 Stage Show	Eagle and Hawk $17,200	International House $16,600	Temple Drake $17,800
HOLLY-WOOD (2,756; 25-65) High. $37,800 Low.. 3,100	Picture Snatcher $13,000 Vaude	Working Man $14,600	Little Giant $13,800	Lilly Turner $9,000
DOWN-TOWN (1,800; 25-70) High. $38,000 Low.. 5,000	Picture Snatcher $11,200 Vaude	Working Man $14,600	Little Giant $12,500	Lilly Turner $9,700

BROOKLYN

	May 25	June 1	June 8	June 15
FOX (4,000; 25-35-50) High. Low..	Mary Holmes $14,000 Stage Show	Keyhole $14,000	Hello Sister $15,000	Humanity $10,000
METRO-POLITAN (3,000; 25-35-55-75) High. Low..	Barbarian $22,200 Vaude	Peg o' My Heart $19,000	Nuisance $15,000	Hell Below $20,000
ALBEE (3,500; 25-35-55) High. $40,000 Low.. 10,000	Zoo in Budapest $10,700 Vaude	Temple Drake $11,300	Silver Cord $20,000	Bedtime Story $21,000
STRAND (2,000; 25-35-50) High. $28,500 Low.. 4,000	Working Man $12,000	Central Airport $10,100	Picture Snatcher $12,600	Little Giant $11,000

NEW HAVEN

	May 25	June 1	June 8	June 15
PARA-MOUNT (2,348; 35-50) High. $21,000 Low.. 3,000	Temple Drake and Nagana $5,200	Eagle Hawk and Unwritten Law $5,000	Girl 419 and Destination Unknown $4,500	That Man and Mysterious Rider .. $3,900 ..
PALACE (3,040; 35-50) High. $20,000 Low.. 4,200	Kiss Before Mirror and Devil's Brother $4,200 (New Low)	Adorable and Woman I Stole $5,600	Hell Below and Ann Carver $8,500	Reunion in Vienna and Diplomaniacs $6,000
SHERMAN (2,200; 35-50) High. $16,000 Low.. 1,500	Picture Snatcher and Silver Cord $6,200	Little Giant and Forgetten $4,900	Lilly Turner and World Mad $5,800	Gold Diggers $15,000

KANSAS CITY

	May 25	June 1	June 8	June 15
LIBERTY (860; 10-15-20) High. $13,400 Low.. 1,500	42d St. and Strangers Marry $2,000	20,000 Years and Great Jasper $1,800	Our Betters and Match King $1,800	So Africa and Hard to Handle $1,800
MAIN-STREET (3,200; 25-35-50) High. $32,000 Low.. 3,700	Sweepings $6,500	World-Mad $19,500 ('Scandals' on Stage)	Diplo-maniacs $6,100	King Jazz and Before Mirror $6,000
NEWMAN *(1,800; 25-40) High. $33,000 Low.. 4,000	Temple Drake $6,800	Picture Snatcher $5,000 (6 days)	Eagle Hawk $8,000 (8 days)	International House $9,000
MIDLAND (4,000; 25) High. $35,000 Low.. 5,100	Hell Below $14,800	Reunion in Vienna $9,400	Looking Forward $8,400	Made on Broadway $7,100

* Reduced scale.

(Continued on page 23)

Looks Like a Hays Code

(Continued from page 5)

from the Coast within the next two weeks. The rough draft will then be filled out so as to be generally interpretative, directors during the past week having been notified to submit all ideas for final inclusion into a completed document upon Hays' return. The Hays Office will not release this code for publication until after the Washington disposition. Until then, it holds, the multi-codes in circulation throughout the industry at the present time are not worth consideration.

The attitude of several Hays directors toward the code is that any document drawn up by the industry is better than any government writing; that whatever becomes effective can be rescinded two years from now, and that meanwhile the industry had better overlook what it considers inequities and make the best of the situation.

Execs' Pay Cuts

Whether industry leaders figure surprises at Washington, have taken into consideration the income tax, it was revealed Monday (26) that they have sheared their own salaries by a total in neighborhood of an estimated $5,000,000 per annum. The cuts, whereby stars today and certain sub-executives are making four and five times as much as their bosses, in some instances, were described as individual company policies. They range from 40 to 80% from a few years ago.

Unofficially, as an illustration of the chieftain salary slashings, S. R. Kent, who was reported while with Paramount to be drawing $5,000 a week, and when joining Fox, $2,500, is now listed as on a salary of $500 a week. Nick Schenck and Louis Mayer are reported to have cut their salaries to $750 a week. At one time it was said in official circles Mayer was one of the few execs in the business who averaged $500,000 a year. E. W. Hammons and R. H. Cochrane are among others who have had their incomes heavily sliced.

Denial by leader spokesmen is made that the leader cuts were made in anticipation of the code and its attempt at salary equalization. Nevertheless, other film representatives, discussing the minimum wage scale, expressed the opinion that the extra moneys this would require would have to come from within the industry itself as the code did not provide for extra nourishment at the box office.

All the meetings which have taken place during the past two weeks will have to be considered by the directorate on Hays' return. The circuit and sales heads will hand up their recommendations to their company chiefs who in turn will sit with Hays and fill in the complete document. Word is being emphasized that at the final meeting company heads must be willing to give as well as take. Already both indie exhibitor and indie producer are being encouraged to this frame of mind; that certain modifications in their interest may be made, but that a code—not a contract—is being written.

Indies on Fence

Indie producers, unorganized and weary of talk, announced themselves as on the code fence Monday (26). Smart showmanship on Hays' part, with a few concessions, will bring the bulk of them his way, their leaders predicted at the same time.

Double-feature policies are the main support of the indie, pointed out leading small producers, who held that the Hays' code to date aims to destroy this trade, the two-for-one, and that the public, itself, should decide this issue. Several of the biggest said they would carry the Hays banner if the Hays group will ease up on the double.

Codes that so far have been written for but not been endorsed by the indie producers, generally, are as bitterly against double features as the Hays embryonic formula. The indies are suddenly awakening to the fact also that the writers of 'their own codes' are indie exhibitor experts and that the documents lean more toward the indie box office than the indie producer. One of the small producer factions is meeting again in New York Wednesday (28) to weigh codes.

In exhibitor ranks the MPTOA, major circuits and major distributors, while not right now in accord, are confident that they can ride along to Washington together. The MPTOA executive committee will report to that organization's directorate at a session in Chicago on July 11. Leaders of the organization say their directorate will not repudiate the present action and codistic understanding of the special committee.

In Minneapolis the Northwest Allied States instructed Abram Myers to ask the U. S. Attorney General's office a question which major spokesmen for filmdom claim the U. S. Supreme Court has already answered. Allied wants to know if exhibs have to come under a code. The majors say that the Roosevelt enactment specifies any part of any industry affected by interstate commerce must be coded. They also cite the Binderup-Pathe case which found that every department of the film industry was a party to interstate commerce.

Answers Ready

(Continued from page 4)

and safety of the workers and for the stabilization their employment.'

Interpreters for filmdom are prepared to answer this with pride, so far as the safety section is concerned. They will cite that the National Fire Prevention Association awarded the film industry high mention as a wholesale example of what can be accomplished in promoting safety. The spokesmen, themselves, claim that there are fewer accidents in films than in any other industry. So far as stabilizing the film employee's employment, that is regarded as ambiguous as some of the other clauses in government catechism.

In the fourth government specification under Principle, in which a part of the President's own address on industry recovery is quoted, and in which emphasis is laid on protecting the consumer's buying power in the matter of prices, the industry takes this viewpoint:

Admissions

That there is no general intention of raising admission prices in larger theatres but that there is a desire to re-classify certain admissions so that cut-throatery will be lessened and fewer quality houses will have to close. The picture interpretation is that the Government after familiarizing itself with the competitive situation in pictures will reach its own conclusions as to any code provisions in this respect and act accordingly.

Under the heading 'Required Provisions,' which is divided into three sections, film spokesmen have a general answer. This summation narrates that film companies never attempted in the past to prevent any group of their employees from organizing, unless under the sponsorship of radicals; that so far as the industry is concerned it has no exception to record against even its stenographers forming their own union. Also that established unions have every reason to feel kindly toward the film industry, with the acknowledgment of battles, but also conciliations in the past.

HOLDS SHANBERG GROUP

F-WC to Pay Off on Midland Circuit—Rhoden Operator

Expected obstacles to West Coast's continued operation of the Midland group around Kansas City, formerly owned by M. B. Shanberg and associates, have been removed. The group is to be retained by F-WC, with E. C. Rhoden operating for the latter.

Under an agreement stated to be set, F-WC will pay off in instalments over a 7-year period, the $500,000 which was to have fallen due around September next, to Shanberg. This amount is the balance of the original purchase price on the group of houses when bought by F-WC during Harold Franklin's tenure as the latter circuit's head. Would amount to around $71,000 yearly.

Original purchase price to have been paid by Fox West Coast for the Midland group looks to have been around $4,000,000. Of this amount, it's said, Shanberg and his associates have received $2,800,000. This includes around $2,300,000 in principal and $500,000 in interest. Additionally F-WC has paid Universal something like $400,000 for that picture company's original interest in the same group of theatres.

New Stars

(Continued from page 1)

was either on the downgrade or under wraps.

Pictures' 16 new stars were three more than the year before. Radio, with 15 new stars, compared to 11 the year before, and also an increase.

Legit's fertility lessened.

Poor Vaudeville not only delivered nobody of prominence for itself, but lost the cream of its old crop of stars to other fields, mostly radio. No less than nine of radio's new 15 are from vaudeville. The big push from vaudeville's talent stock gave radio the most productive new star year in its brief history.

The Luckies

Of pictures' 16, eight are women and eight men. By company the 16 new picture stars are:

Paramount—Mae West, Miriam Hopkins, George Raft.

Metro—Helen Hayes, Jean Harlow, Jimmy Durante, Lionel Barrymore, Lee Tracy.

Warners—Warren William.

Radio—Irene Dunne, Katharine Hepburn.

Universal—Slim Summerville-Zasu Pitts (team), Walter Huston.

Columbia—Fay Wray.

Freelance—Leslie Howard.

The 10 drop-outs from star ranks who either returned to featured billing or left pictures altogether were Tallulah Bankhead, Nancy Carroll, John Gilbert, Buster Keaton, Pola Negri, Edna May Oliver, Charlie Farrell, Sidney Fox, John Boles, Al Jolson. Miss Bankhead transferred from films back to the stage, where she became one of the three new star names of the Broadway legit season.

About 20 aspiring picture people are being groomed by the various major companies for stardom this new season. Among them are Joan Blondell, George Brent, Joel McCrea, Carole Lombard, Ann Dvorak, Madge Evans, Johnny Weissmuller, Wynne Gibson, Lilian Harvey, Henry Garat, Spencer Tracy, Heather Angel, Cary Grant, Dorothea Weick, Mary Boland-Charlie Ruggles (team), Alison Skipworth, Bette Davis, Ruby Keeler, Alice Brady.

In the neighborhood of 25 others showed exceptional promise for the future by their work in featured parts during the year and rate as favs on the future book. They include Randolph Scott, Charles Laughton, Lyda Roberti, Mary Carlisle, May Robson, Muriel Kirkland, Aline MacMahon, Lyle Talbot, Allen Jenkins, Claire Dodd, Helen Vinson, Glenda Farrell, Alexander Kirkland, Dick Powell, Eric Linden, Rochelle Hudson, William Gargan, Dorothy Wilson, Bruce Cabot, Betty Furness, W. C. Fields, Burns and Allen, June Clyde, Chic Chandler, Jean Parker, Helen Mack.

Five outstanding comebacks were staged during the year by former star players who had previously gone back a bit or a lot. They were by Myrna Loy, Clara Bow, Mary Brian, Mary Boland and Charlie Ruggles.

Radi

Among radio's new national names the majority were comedians. There were some new local and sectional favorites created during the year who were as popular in their own territory as the national names, but national rating comes only through network broadcasting. Only those with national standing on the networks are classified as radio stars.

Radio's 15 are Eddie Cantor, Ed Wynn, Jack Benny, Jack Pearl, Burns and Allen, Myrt and Marge, Stoopnagle and Budd, Goodman Ace (Easy Aces), Edwin C. Hill, Al Jolson, Marx Bros., Lowell Thomas, Fannie Brice, Fred Allen, Phil Baker.

None of legit's new starring trio were the result of development during and by the last Broadway season. Two had reached picture stardom previously—Tallulah Bankhead and Jimmy Durante. The third, Francis Lederer, was a Continental star before coming to Broadway. Miss Bankhead was a London fav before she went pictures.

Durante's Double Record

Durante was the year's only double star, that is the only one to become a new star in two different show fields in the same season. Cantor and the Marx Bros. were stage and picture stars before radio, and there are similar instances of double-barreled starring by vets, but all had been a fixture in at least one field before.

Walter C. Kelly from vaudeville was a legit hit all season in 'Both Your Houses' without yet reaching stardom, but he leads the new crop of promising legit people.

Going Places

By Cecelia Ager

Enter Alice Brady

The nice refined matinee matrons—known to one another as 'the girls'—are going to be so pleased with the perfectly sweet surprises 'When Ladies Meet' has arranged for them. First of all there's Alice Brady, and how she does make a body giggle. She's the drollest thing—perfectly killing the way she says the most deadly things so innocently. Why, just to watch her take faces is too funny, the way she does right after she realizes what it was she really said. The girls and she are going to be such good friends, and on first acquaintance . But then anybody can tell she's a real lady—she pronounces her words so elegantly it at lots of times in the beginning body can make them out. She's a stylish one, that Miss Brady, she wears her quaint little peach basket hat so well.

And then just see the lovely things that have happened to Ann Harding. My how she's changed! She's doing her hair so much better, flat to her ears now, and a new, more elongated chignon that's so much smarter, since she's a girl with convictions and won't, simply won't, cut it off. She feels differently about hats too. She's stopped making their crowns encompass her knot in back; she's even got a little cap, pulled into a fringed tie at the side. She wears it straight across her head now, but then one mustn't expect too much all at once. After all, she's sponsoring one new fashion idea—a stylized necklace made of a thick cord of the fabric of her blouse—and for her to be interested in fripperies at all is really too wonderful.

That nice Myrna Loy, at least she's terribly nice in this picture—anyone so serious and earnest and intent upon heart talks must be nice to make up for it—she too has a suggestion for the girls, a full length sweeping white satin cape, beautifully cut so as to be slender at the top, with its shoulder line marked by a single row of flat white silk fringe. Lots of fringe used in this picture—that's something for the girls to think over too; for Adrian's behind it, and they know what that means in fashions.

Then there's all that fascinating talk about wives and husbands and the other woman, and in such a lovely country house—chuck full of interesting lampshades and curtains and clever ways to run up summer slip covers, and the quaintest little bar—for them as go in for that sort of thing, of course.

A Bas, Co-Eds

'College Humor' is pretty bitter about coeducation. Coeds — hiss boom bah! Not that it likes to talk about a lady, but certainly gallantry, permits it screening what it means. Let the girls break men, smash careers, threaten football victories—chosing always the eve of the Big Game to do it on—all right, all right—'College Humor' is willing to let that pass, but it's the way they spring up in front of the Big Game rooting section and lead songs. That's the real evil in coeducation. It brings out the yell leader in a girl.

Mary Carlisle, now. As sweet, as blonde a little cutie as ever messed up a football player's life. Sense enough to do her blonde curls before every date, bright enough to get herself a white dance dress with a drop shoulder decolletage massed with chiffon petals—the better to tease out of—and yet putty in the song leading urge. And her new summer ermine coat can't share the shame of it, for she had plenty of opportunity to show off its casual swagger line without having to invade the masculine corral and make a sissy out of Midwest College right while Yarwood's looking.

But 'College Humor' is not so dashed by Miss Carlisle's conduct that it won't take a minute off to show coeds—since it seems there have got to be coeds no matter what its opinion of them—how wrong they are to go in for tailored lingerie, for shorts, cotton pyjamas and such. In the privacy of their dormitories 'College Humor' prefers to see them in the brief little satin wisps of chorus girls, presents them that way and hopes they'll catch on. Also 'College Humor' has discovered the origin of those wailing harmony trios that moan so assiduously over the air. They begin at college as the date-less onlookers on life's festivities, lonely groups of minor-throated maidens destined to eternal weeping; 'men seldom make passes at girls who wear glasses.'

Educative 'Baby Face'

'Baby Face' appreciates how hard it is for a girl to get along in the big city; 'Baby Face' understands, 'Baby Face' is going to help. Nobody's ever told the girls what to do, that's been their trouble, but now that 'Baby Face' has come to explain it for them, all they need to do is watch Barbara Stanwyck, note her resourcefulness, take heed of her adaptability—and they can't lose. 'Baby Face'—or What Every Young Girl Should Know.

Girls must not be selfish, 'Baby Face' teaches, for if they're selfish, how can they collect the experience so necessary for their advancement? 'Baby Face' does not belittle the fact that technique is instinctive, but insists nevertheless that there's nothing like a lot of experience to develop its finer points. Instinct guides girl to the man who can do her the most material good, but it's technique that holds him until his more influential successor looms in sight.

The thing to do is pick out a good big bank building, start at the bottom and wind up with the president of the company in the penthouse. There's no such thing as unemployment; even the clerk in the outer office of the personnel department is a man, and any man, 'Baby Face' agrees with Miss West, can be had. References are quite unnecessary if a girl can make good on first trial. Make your opportunities; don't wait for them to knock.

Bear in mind that affiliations along the way are only interludes pending taking over the penthouse, and don't get side-tracked, 'Baby Face' warns. See your goal clearly, keep learning on the way up, change your coiffures with the change in your standards of living. A tumbled long blonde bob will fetch a clerk, but sleek, stylized hairdresses are bait for vice-presidents. Add bangs and work out a diagonal part for president-enticing.

Miss Stanwyck's personal sincerity makes 'Baby Face' very nearly a true story. She doesn't suffer—but then she doesn't smile either. Perhaps there's a moral in 'Baby Face' besides a practical education.

Eerie Effects

Midway in the Music Hall program this week there is an austere little announcement: 'Marionettes in Motley'—no more. No inkling that 'Marionettes in Motley' is that most highly prized, most eagerly sought after, most joyously welcomed of events—the debut of a brand new original Roxyette routine. No warning to the customers that they are about to witness theatrical history. No clue that they are now present at the first showing of a number destined to delight their kiddies and their great grand kiddies, that what they now see will return Xmas week and Easter week year after year. For 'Marionettes in Motley's' is fun for old and young. It's clean, it's funny, it's thrilling.

It's all done with radium paint. Pitch black stage. Suddenly out of the darkness a row of orange striped arms. Next a line of glowing legs. Then a column of gaudy torsos. Each group darting strangely animated, mystically suspended in space, merrily baffling. Now legs, arms, torsos unite. Now a row of broad, massive jumping jacks springing hugely. Really and truly each jumping jack made up of three Roxyettes, really and truly each dismembered arm, each independent leg all that's visible of a whole Roxyette—once more a glorious example of the Roxyette creed: Personal anonymity that troupe individuality may flower.

This week Patricia Bowman too presents something new, a pretty and instructive little thing called 'The Persian Angel,' teaching that angels should stay in heaven and not get mixed up with mortal doings else their white satin wings turn to blood red chiffon, else they get a yen to whirl instead of sticking to their own stately stylized postures.

(Continued on page 27)

MUSIC HALL

No experiments with alien attractions like the Columbia College band, but a succession of tried and true de luxe presentation ideas and the results are eminently satisfactory. Stage entertainment has a touch of novelty and the rest characteristic material, production flash mixed with solid music values, dance spectacle and a flavoring of scenic splendor, modest this time, but pleasing.

Overture rides on its own, - out stage pageant to support it. Subject is a processional march from 'Queen of Sheba.' Platform descends its spirited end and there is a moon drop in the shallow stage seen through a scrim, Jan Peerce posed in a dim pagoda to one side singing 'Moon of My Delight' as a prelude to a solo dance bit by Patricia Bowman, called 'The Persian Angel,' and a pretty, poetic idea set to dance and its symbolism explained in a program foot note.

Succeeding number is a singing novelty ensemble called 'In a Rathskeller' from its setting. Choir in Dutch costume is assembled for a semi-operatic number or two with mild incidental comedy business, solos carried by Viola Philo and Jan Peerce again. Musically first rate, but subject and treatment not especially exciting. The punch, however, comes in its climax with the Roxyettes brought on a dark stage for one of those occasional smash novelty ideas that mark the house.

Girls' costumes are treated with luminous paint in bright glowing tones. Handling of the figures is the trick. Alternate girls are left blank on one side and half on the other, right arm, right leg and right half of torso invisible in alternate girls and the rest standing out in the dark with colorful glow. A third group of girls are blacked out from the waist down, the rest of them, including tall hats standing out of the gloom. Two half-girls join for a full figure in amusing dance bits, and finally three-girl trios assemble for a fascinating figure of a jumping jack with appropriate jerky, jumpy dance movements. Number was an applause wallop at this early evening show of the opening day.

Newsreel introduced at this juncture briefly, giving way to the now famous 'Bolero' number, repeated and welcome. This time it is done with all its elaborate effects, with Gomez and Winona doing the principal dancing, first under side spots as the smashing mass effect builds up from a semi-dark, blank stage to a mass of yellow and red dancers, involving close upon a hundred people, the line stretching entirely around the stage and spilling over in single file, far up among the off stage platforms. At the opening back drop is deep black or a sombre tone just off the black, but as the ensemble grows, it turns to panels of silver.

Tom-tom-like music goes with the number and its sinuous movements growing in volume to a climax with 16 men grouped in fours on the side-wall platforms beating drums for a devastating rhythm of the dance. A fitting bit of exciting spectacle to climax a sightly stage performance. Whole thing moves speedily and makes just enough to supplement the picture, in this case 'Melody Cruise' (Radio) a fairish musical production. Attendance surprisingly good for the season, particularly in the higher priced mezzanine which was little off capacity. *Rush.*

PALACE, CHICAGO

Chicago, June 23.

Not only was the main floor well populated Friday, but there seemed some reason to believe that the audience was composed of a substantial out-of-town delegation. This may be only a hunch but there was a different 'tone' to the audience. It seemed as if they laughed at old gags in a manner that suggested they weren't familiar with 'em.

In consequence of the receptive attitude that the spectators manifest, Smith and Dale's 'Dr. Kronkeit' seemed as spontaneous as today's sunshine instead of as well-worn as last year's oxfords. Bert Walton in turn made three laughs grow where there used to be only one giggle and Nan Halperin's light comedy sounded like slapstick hokum.

This comedy core of the bill was flanked on both ends by Harris Twins opening and Rimac's Havana orchestra closing. For general consumption it was an okay lineup with Miss Halperin carrying the class as well as many of the laughs of the show. Rumba brigade set and maintained a fast tempo and was well-liked all the way. Telltale, however, was the exodus that commenced when Rimac announced that the orchestra would give their imitation of American jazz. Turn held 100% with native Cuban stuff up to this point.

'Melody Cruise' (Radio) on the screen. *Land.*

CAPITOL, NEW YORK

It's just a vaudeville show at the Capitol this week with no effort to pretend otherwise. No m.c.'ing and no fading from one turn into the next. Each act is a unit and even the Chester Hale girls might be a vaude line and not a house accessory. As a matter of fact they do not belong to the Capitol, being the same skating bunch recently at the State. They open with a skating routine, mostly military formation, with the distances not always well kept in the evolutions, but that didn't bother the audience. Novelty effect of radium shoes was well applauded.

Pete Higgins is introduced through the amplifiers is the first turn and he gets it out of his system by singing 'Wild Irish Rose' for the first number. Follows with 'Stormy Weather' with an Irish brogue and stops 'em with 'Sweetheart Darling' for encore none too insistently demanded. Perhaps they knew he had to do three. Nice voice but he's not what the well dressed radio singer should wear. His coat is a shade too long and he should switch from grey trousers to something that matches the coat better. Doesn't hurt his voice any, but it certainly does not help the impression.

Hackett and Carthay follow with their dancing novelty in which some of the Hale girls help along with atmosphere for the first number. The 'Bad Girl' number was a knockout-er up here, where it passed for high drama. Overstressed, but what they liked. Keith Clark, with his cigarets and handkerchief tricks over solidly and could have done more.

Pat Rooney next to closing and picked up about as much applause as had gone to his predecessors collectively. He got a big hand on his entrance, young Pat got another and each dance was smacked for plenty with the palms. Only new feature is Kate Rooney in a frame in an imitation of the original Pat. Just a bit, but a novelty that worked in some sentiment about the older player from a lot of people who could not have told whether Pat the First was a club swinger or a roller skater. From Katie's impersonation they know now that he was an Irish comedian. Marion Bent on for the finish and that helped the applause some more, for they had to tell her, too.

Left a tough spot for the Three Cossacks, in some sensational skating whirls on a small raised platform. Showy enough to get quick attention and good enough to win hands, but the Hale girls, still on skates, were a total loss here.

Not counting the 10-minute overture of 'Faust' airs, the stage show ran 53 minutes. Apart from next week's trailer the only film was 'When Ladies Meet' (Metro), even the newsreel being dropped. Business great. *Chic.*

Spoor's Spectaculum

(WORLD'S FAIR)

Chicago, June 20.

A big place. Too big. Not less than 1,500 wooden chairs on one cement sloping floor that leads down to an enormous screen, six times ordinary theatre size. And around 30 admissions per performance. Taking a bath in red ink at $200 a day average and with a bond posted to guarantee that it stays open. Reviewed on the day the World's Fair reached its highest daily attendance figure, 132,000 persons, and at a peak hour.

Many flaws in showmanship can be itemized. In the first place, the name 'Spectaculum' conveys nothing and confuses most people without arousing curiosity. A large facade that is imposing and commands an excellent perspective from both the island and the mainland is allowed to go to waste. There isn't even a hint of salesmanship on the front which simply reads 'Spoor's Spectaculum' with a smaller scroll, a silly boast 'produced at a cost of over $4,000,000' and a line which lies by nine minutes, 'Running time, 22 minutes.'

Not only is there no ballyhoo outside but inside the performance is as flat as a pancake. Just one main title, 'George K. Spoor presents the Motion Picture Methold of the Future' followed by a list of credits on photography. That's all. No explanation of the difference between standard film and Spoor 'third dimension.' No mention of the technical or entertainment possibilities. Not even a word to direct attention to the 'depth' element. Just that one introductory and amazingly laconic main title followed by 13 minutes of Niagara Falls. Then intermission.

This is part of the demonstration that was made in 1930 at the State-Lake theatre, Chicago, at which time special installations of the necessary equipment were made by the Spoor group at a reported cost of $22,000. At that time a feature photographed for the wide screen was also exhibited. It was not a box-office success and until the building of the Spectaculum at the World's Fair, the trade heard nothing further of the third dimensional thing. While admittedly achieving its effects of depth and having possibilities for spectacles and musicals, the industry sidestepped the costs of re-machining.

It's a cinch this show won't get anywhere as now handled. A handful of idle curiosity-seekers or footweary pedestrians is the best they can hope for unless some theatrical brains are called into consultation and something done to inject life and allurement into what is otherwise a large building with a cashier's box in front of it.

Huge size, a mistake, naturally accentuates the smallness of the crowd. Oceans of emptiness surrounding a small island of patrons. Seats that will never be occupied between now and Nov. 1, and meanwhile, four union operators in the booth, ushers in military uniforms, ticket-takers and ticket-sellers, and other employes. *Land.*

PALACE, N. Y.

This week it's a new act opening, three standards in a row in the middle and a makeshift closing turn produced by the house in a tie-up with the Spanish language daily, 'La Prensa.' Just a five-act show on a depression budget, part of the specatcle of a big time booking office trying to book a big time show for a big time theatre—at small time money. And 'Ann Carver's Profession' (Col.) here after the Music Hall, is the feature.

A ground floor audience of about 100 or so, including the booking office boys who might as well have caught the acts in a rehearsal hall, greeted the Six De Cardos when they opened the bill. A sextet of barrel jumpers, they look like an imported novelty and are under New Acts.

The deuce held more molasses than usual Saturday afternoon, due to the sparse attendance, which gave Carl Shaw a tough assignment to handle. He warmed 'em up after awhile though, and made enough friends for a good hand at the finish. Shaw is a former hard-working dancer who still works hard on the hoof and has recently branched out into eccentric comedy. He hasn't found himself completely yet, but the raw material is perceptible enough and chances are Shaw will develop. He's now supported by a boy and girl who just play striaght, but it might be wiser to have someone of merit who can break the strain of a solid 15 minutes of Shaw and nothing else. It's an act that contains more potentialities than are currently being brought out.

Venita Gould whose expert facial studies class her above most mimics, is now going the rest of her school one better by giving the imitations first and permitting the audience to guess the identity of the the subjects. Miss Gould's takeoffs are so close to the models that nobody will miss out on the answers. She wrapped up a nice applause package for herself, then Jay C. Flippen, next to shut, proceded to tie the string. Working whiteface, he gave them two stretches of gags separated by a couple of songs and never left the issue in doubt. 'I'm very glad to be playing the Palace theatre this week,' said Flip. 'In fact I'm very glad to be playing any theatre this week.' That was the beginning. But for two pigeon gags, at least one too many, the ending was equally happy.

The 'La Prensa' turn, called El Chico Spanish Revue (New Acts), comprises 12 people and is in for peanuts. Featured woman, Consula Moreno, won the paper's recent radio popularity contest, that being the reason for the booking. *Bige.*

DOWNTOWN, L. A.

Los Angeles, June 22.

Fast moving five-act show here this week, running a little heavy to dancing, but carrying plenty of diversified novelty, which makes it jake with the pay customers.

The Cavanaughs open with their roping, whipcracking, knife throwing and comedy. These veteran performers know how to dress their offering and they sell it expertly. Much of their routine is the same as a few weeks ago at the WB Hollywood, but the Downtown audience here ate it up. A little too much of the trained dog business, but otherwise the turn clicks solidly.

Kish and Waldeck, male comic with femme feeder and vocalist, have the deuce spot and do nicely. Comedian is a clever imitator, and his comedy, of the spontaneous sort, registers. What the femme partner lacks in talent she makes up in a winsome personality.

Back on the Coast after three or four years in the east, the four La Monts—father, mother, son and daughter, with Sonny featured, provide a rapid diversion of wire work, comedy and dancing, with dad and the girl doing the aerial stuff, and Sonny providing the laffs. Mother is just a standby, but manages to keep herself busy. The rotund Sonny does a lot of exceptionally good acrobatic stuff, and mops up, as usual, with his props and comedy replies.

Ward, Pinkee and Terry, hoofers par excellence, are playing a return date after nine months, and clean up in the next-to-shut spot. The two boys and a girl indulge in straight and knockabout stepping, with the big howl provided by a slow motion prizefight, the knockout being a classic.

Closing has Mulroy, McNeece and Ridge, roller skating act, that includes several real thrills. Finish of the act was weak, and should be bolstered for best effects. Why the act used a silken picture screen on the back drop was not explained.

Screen feature, 'Ex-Lady' (WB), News, Bobby Jones Golf short, and Jack Dempsey in 'The Champ.' Biz considerably off at initialer today. *Edwa.*

CASINO, FRISCO

San Francisco, June 19.

After several years of straight pix, generally double bills, the Casino and its operator, Irving Ackerman, have partially succumbed to vaude, largely as an experiment to see just how much it will mean to the Casino boxoffice. Bert Levey is booking five acts for Saturday and Sunday on a modest budget. Results this Saturday night were okay, but not of mortgage-raising proportions.

House gets a nice play from the exclusive Nob Hill trade during the week, offering two pix from the major companies at a top of 25 for nights, three changes weekly. Week ends, however, there's one picture, the vaude, and a whole slough of shorts. 'Lawyer Man' (WB) current feature, augmented by two Paramount shorts, one WB, a Mickey Mouse (UA) and two newsreels—enough stuff to require an intermission for sandwiches and demi tasse. The customers probably were on speaking terms with vaude for first time in years, as every act found them a pushover.

Show opened by the Three Ebony Steppers, nothing new in colored hoofers. Three Freehands deuced with better than average acro and strong-man work. Prince Lei Lani and Hawaiians held full stage for the trey spot, the Prince m. c.'ing and tossing in an occasional native song, but he should have steered away from that 'Lonesome Road,' which was misplaced and n. s. g. Three gals who wiggled and a trio of instrumentalists, backed by an okay native setting, sold the turn strongly.

Hale and Hilton were billed as roughhouse comedians. Jack Vlaskin and Co. (4), mixed Russian dancers, closed with a pretty good revue. *Bock.*

NEWSREELS

TRANSLUX

While the two houses lead off with the World Conference, both covering the interior of the hall and Ramsay MacDonald, Embassy provided added interest for American audiences by recording Cordell Hull's comment. It also obtained a statement from Raymond Moley, while the Luxer used a silent view.

All reels got General Hugh Johnson on the industry recovery law. 'And that's all there is to it,' said the General after a minute of film running time, so that the clerks and stenoes will probably go home knowing more than industry leaders at present.

Luxer followed this with a series of subjects plugging jobs and good time. It interviewed the General Motors head and reviewed familiar views of the steel mills, etc.

Universal, which had a generous part of the Luxer program, covered Austrian soldiers on parade in their Imperial uniforms. Both houses also had the attempted assination of a Greek statesman, Harvard class day, Columbia river flood, and return of Hann, brewer, by kidnappers.

Of human interest was Pathe's view of a bird nest on a trolley wire and Universal's studies of Chinese soldier boys painting letters home. A laugh subject was U's introduction of a family of 14 with first names all beginning with the letter O. Pathe saw Capt. Bartlett off on another serial expedition for the newsreel. Bartlett has already proven himself a veteran showman.

Paramount, after looking over Henry Ford's collection of Fords, traveled to an auto that rolls on railroad tracks and then made a comparison between the smallest and largest planes.

Another edition of the Columnists Newsreel, called Broadway Gossip and released through Educational, proved one of the most interesting featurettes in the current program. Getting confessions from Olive Borden and an international imposter, it compared the lives of the daughters of Lillian Russell and Anna Held. This specialty showed first camera studies of Sing Sing's executioner and followed up with the lives of several former sport celebrities. *Waly.*

EMBASSY

The hissing and booing that Hitler got a month ago is mild compared to the reception in the same order which audiences are giving the Mitchell-Steuer conversation. Incidentally, the Embassy scoops its competitor on the banker acquittal and character study, a clip that is alone worth the admission price to Broadway.

After Mitchell talks about the pearls of friendship and tells Max he has added him to the necklace, Steuer commences:

'I knew I was appearing for an absolutely innocent man.'

Embassy also covers the Roosevelt voyage far more thoroughly than the Luxer's use of Pathe's material. F-H boys got the President to talk while at the helm. They also showed the Boston parade and arrival at Gloucester. Both newsreel houses, however, failed to work in a real salty tang or semi-closeups of the President while giving commands when the boat was underway. Too bad one of the lads with a tiny camera couldn't have stowed away.

Meanwhile, another Fox crew got a statement from Mrs. Roosevelt at the Jobless girls' camp in Bear Mountain. Last week Luxer had a Paramount camp story.

In the Harvard-Yale race, Embassy also made a better camera showing than the Luxer. Its crew managed to follow the boats for a couple of lengths at the gun.

The Spanish prince who married outside the fold is shown manipulating a small boat at the Lux, while the Emb gets him to tell the story.

Regular Embassy attendees with fair memory can look back a year ago and remember the St. Vitus dance celebration, Normandy marriages, dude ranches, prize cows, southern flower show, girls in swimming, kid orchestra, pelicans, Paris athletes and German soldiers.

Contact man got an officer to state that it was West Point's class of '34 practicing with big guns at Virginia, otherwise it might have just as easily been taken for any year at this time.

The Ascot horse race was more a study of clothes and the crowd, as was Tokyo sprinting. Unless a crew can get some good semi-views of the jockeys in action, the crowd proves more entertaining. Re-issue of Magic Carpet's 'In Old Mexico.' *Waly.*

MET., BROOKLYN

House is playing 'When Ladies Meet' (MG) day-and-date with Capitol, Broadway. That should help the Met's b. o. Looks like the house needs that kind of punch. The vaude end is deficient in drawing strength under current conditions and the heat. Shaw and Lee, familiarly, headline. Reception recorded them as well known here.

An otherwise familiarly routined program is broken in two spots. One is on the screen end with a singing trailer of a tune from a coming Harlow-Gable film. Exploitation angle which impels the whole tune to be sung is that censors figure the song too hot for popular screen consumption, and audience is asked to judge. Sounds smart, as the song's okay and has appealing rhythm. This trailer breaks in on the Metrotone News.

Second spot that breaks the familiar programing is with Tito Guizar, guitarist and singer of Spanish songs from CBS. Middle here and Guizar lands easily, although his foreign accent is very pronounced. His voice crashes, no matter what he sings.

Unusually fresh and roughhouse comedy as projected by the femme team of Stratford and Mayberry has an easy time in deuce. Pair with their special countryside drop work in 'one' without the aid of spots.

Before them comes Maximilian Gruber with his trained zebra and elephant. Gruber's opening poses against a full stage look unnecessary. He poses in uniform with elephant and spear over a stuffed tiger. Poses aren't much different from one another, and three of them are too much. But balance of Gruber's act can be well recommended. Opened well here.

Shaw and Lee are next-to-shut and, of course, are over, but they are eclipsed in reception by Guizar, which tells the story of the layout more or less.

Closing are the Lee Twins. Girls current have a sextet of boy dancers to help out and put over a fast flash dancing flash, the girls' looks plus their precision routines taking them over to the audience very graciously.

The vaude end runs on good time, slightly over an hour, against the picture's 85 minutes. *Shan.*

STATE, N. Y.

Current layout furnishes agreeable summer entertainment. Routine six-act layout with a flavor of novelty in a name not familiar to the Times Square corner. By contrast the top honors are shared by 'The Street Singer' (Arthur Tracy), who practically commutes to the State and Lennie Hayton, the newest thing there is in radio band personalities, recently arrived on the Chesterfield Hour on CBS with Lou Holtz and Grace Moore. (New Acts).

Rest of the layout is standard routine vaudeville, but nicely varied and with first-rate comedy values shrewdly mixed with straight entertainment. Show plays smoothly and builds to a finish in the band number, Tracy being probably the applause hit with his new system of letting the audience select his numbers.

Opens quietly and appropriately with Mickey King, girl aerial ring performer, looking trim in fleshings and performing the usual feats with plenty of sawdust gymnastic style. Series of body turns on a web, called 'planches,' for the finish, roll of the drum going with each twist. Counted 53 at this show for a patter of applause.

Caites Bros., who go back a long time, capitalize their veteran status by announcing at the getaway they've been on the stage 25 years. Get promptly into their stepping and stick to it after their preliminary off-stage gagging. Mild comedy and spirited stepping carried them along.

Joe May and Dotty found the No. 3 spot to their liking. Fair-sized crowd at this Friday performance were in a good mood and Joe's sometimes blue comments went home. He has an agreeable voice, but passes up straight singing in favor of comedy interruptions. One straight number might not be amiss for change of pace. Solid 15 minutes of gagging might well be broken up.

Tracy improves with experience in vaudeville. For one thing his change from evening clothes to a picturesque Bohemian street singer garb takes the platform flavor out of his entrance and helps toward a cordial audience relation. Radio rep and use of numbers he has identified himself with crystallize the intents. Scheme of asking the customers what they want in the way of songs is a capital good will device. This performance they voted for 'Farewell to Arms' and 'Eli, Eli,' latter for the finish on strong applause.

Runaway Four in next to closing was nice selection. This acrobatic quartet is rough enough in its comedy to follow almost any rough-house up ahead. Here the straight interlude of 'The Street Singer' intervening after the last preceding laugh turn, worked out very well. Boys met 'em interested and left 'em laughing. Hayton and band closed in a nice straight musical interlude for the top-off.

Feature 'The Eagle and the Hawk' (Par) and attendance Friday afternoon of the opening, somewhat off from normal. *Rush.*

ACADEMY, N. Y.

The Academy must be a tough stand to supply attractions for. Certainly it's a difficult place in which to judge stage material from the reviewer's point of view. Not that this particular bill offers any profound problem, being one of those catch-as-catch-can arrangements of two perfunctory acts a introduction to a 40-minute all-colored revue. Combination runs just an even hour and is a mere interval filler between runnings of the feature, 'Adorable' (Fox).

Flash revue is Danny Small's 'Hot Harlem,' playing a repeat at the house within a few months. Act is galted for this clientele, having a wealth of speed, jazz and hot dancing by a group of 10 girls. At this performance the slim crowd wouldn't even respond to that usually surefire formula, only moment of real enthusiasm being the acrobatic tap session of Sam, Sam and Sam, three young men who buck and wing with enormous energy and disregard of physical strain.

This 14th street crowd is entirely unpredictable. They declined to laugh at some of Small's gags with his comedian, Shelton Brooks by name, and some of the quips were abundantly blue, but they went for the hot stepping energetic hip waving of the line girls, whose scheme of dressing runs to the semi-nude. By way of clinching the contradiction of response to hot sepia stepping and coolness to blue jokes, they greeted the finish of 'Adorable,' most saccharine of romances, with a sincere burst of applause.

For its 40-minute stretch 'Hot Harlem' holds up very well on pace and sustained action, with good change of pace, mixing hot music, well managed vocal interludes—though Luella Wilson might substitute something for the overdone 'Stormy Weather'—and a strong flavoring of characteristic negro dancing. Company numbers 30 or more and has something of the tone of standard burlesque of a former day, which should appeal to this neighborhood, where burlesque is a tradition.

Attendance at this Saturday afternoon late performance didn't suggest that they were drawn by the billing, crowd being a good deal less than half capacity downstairs at a 55c top. Persistency with which the house offers premiums and tries a variety of tonics indicates that the going is tough. This week it's a number deal for tickets for the Garden Bowl prize fight and a like arrangement with a trip to Atlantic City as award. Besides that, there's a trailer telling all about amateur night.

Two acts besides the Small aggregation were Jim Wong Troupe, Japanese acrobts and jugglers, five men and a woman and a wealth of embroidered drops, and Bill Talaak and Co. Nice turn of its kind for opener, with flawless gymnastic style and sight features.

The Telaak turn was a dead loss in the No. 2 spot. They just wouldn't go for comedian's strong arm style on any terms, although his vigorous hoke and knockabout ought to register in this kind of a neighborhood. It's seldom that a local crowd fails to fall for a pansy bit such as Talaak has, with the stooge wearing a bright red beret and tie. Anyhow, this mob wouldn't have any part of it, and the same for the roughhousing of the girl assistant. For tastes in entertainment this audience is probably the toughest in the city to analyze. *Rush.*

PARAMOUNT, N. Y.

Between a new contour curtain, a precision line a la the Roxyettes and a homemade revolving stage, the Paramount has gone Music Hall. But just a No. 2 company, at best. The effort to look like the Sixth avenue house is wasted. It seems that as long as the best the Paramount can finish in a struggle for production flash honors is a poor second, it would do better to worry more about talent and less about flash than attempt to follow the talentless but sightly Music Hall school of picture house staging.

The Music Hall is too mechanically resourceful to permit competition in the trick staging line. On the other hand, the Paramount stage is built for actors first and scenery second. Which gives the Par its own edge, if it wants it, and makes it unnecessary for the Par to be a poor imitation of a Music Hall revolving stage with a wooden turntable, some rope and a couple of stage hands who are so much in view that they really become members of the bill. If the union finds that out the boys may have to be paid extra this wek for doubling as actors.

The stager, Bob Alton, and the 32-girl house line have three opportunities to spread their talents, and they stick to their own spots, leaving the visiting talent alone. Only a ballroom dance team gets production help this week.

But by themselves, and all capable of taking care of their respective persons, are Hal LeRoy, Jack Powell, Roy Atwell and Jane Froman, latter in for a repeat run. They danced, drummed, talked and sang their way, respectively, into individual hits and combined in going a long way to make up for the Paramount productional deficiencies.

LeRoy was on pretty early for what eventually proved to be the sock turn of the show, but fortunately the others were able to follow. Starting off with LeRoy is another way of eating your dessert first, but he at least gave the bill an extra fast start. Atwell, a stage vet who lately has become a name on the radio, poured his pied up chatter routine into a mike in monologist fashion for his own offering, then returned two or three times to serve as m. c. He fared exceptionally well for a straight talking comedian in this theatre.

Powell dispensed with his heavy kitchen set here and stuck to the traps and a chair out in 'one.' It made no difference, for Powell's drumstick rhythm is rhythm with or without scenery and good entertainment either way. LeRoy and Atwell did straight for him at the opening, the former again showing some undercover comedy ability, but illustrating once more that he still has to learn to talk. Counting on LeRoy to do anything but dance is like asking Kreisler if all he can do is fiddle, but if LeRoy ever does learn to talk there is no telling how far he will go as a dancing juve in the show business.

Miss Froman, whose looks can stand up under close inspection, is almost sitting in the first row customers' laps. She's on the leader's stand in the orchestra pit, framed by a flowered arch. Sang three songs, closing smartly with the singer-pro and extremely popular 'Stormy Weather.' Miss Froman was a substantial hit all the way and a big improvement over the first week of her previous engagement here, mostly because of a better and more varied repertoire. They liked her enough Friday night to show she fits at the Par as a semi-permanent feature.

'College Humor' (Par), the feature, drawing only fair Friday night. *Bige.*

PALLADIUM, LONDON

London, June 13.

After 14 weeks of 'Crazy' business—the fourth and longest of the series—the Palladium once again reverted to a vaudeville policy. House was intended to open its vaudeville drive June 5, but with Duke Ellington unable to get here in time the 'Crazy' policy was forced to linger for another week, with business doing a fade-out.

Decision to stage a vaudeville revival with the Duke as an opening attraction was an inspiration, with credit primarily due to Irving Mills and Jack Hylton, who started the negotiations some months ago. Underwood Hylton, who presents Ellington, by arrangement with Mills-Rockwell, is getting $3,600 per week from the Palladium, with a percentage on the intake exceeding $14,000, and judging by the first two shows, which were capacity to overflowing, the house should gross around $18,000.

Surveying the entire bill, there is no doubt the management has tightened up on the rest of the program. The line acts, without Ellington, do not cost more than $2,000. Bill, excluding the band, does not rank with the house's best, but is fair entertainment.

Opening are the 16 Palladium Girls, a regular feature, who hoof a little, but primarily show 32 gams. Seven Royal Hindustans, the real openers, go through a whirlwind of tumbling, setting a pace which is slowed down by the next act, Murray and Mooney, comedy patterers, with a line of chatter dating back to the flood. Act is not of Palladium calibre. Three Whirlwinds, American skaters, who have been playing Europe for some time, again lift the bill in speed, proving one of the best twins of its kind, and are followed by Lassiter Brothers, here after two weeks at the Leicester Square. Boys dance, clown and fall to good results.

Randolph Sutton, once the premier light comedian in England, is gradually losing that title. Sutton was on far too long, warbling about six songs of the ballad type, practically tiring the audience in the end. DeWolf, Metcalf and Ford, here in the second week, get the coveted spot, closing intermission. Outside of their opening number, supposedly comedy but not funny, trio put over some fast dancing and contortion acrobatics. Each member of the trio is great in his respective specialties, and their reception more than confirmed it.

Second half is opened by Frank and Betty Boston, a couple of local so-so club jugglers, with Max Miller, local comic, oozing personality. Boy is a big favorite here, as elsewhere.

Closing is Ellington and his orchestra. Ellington comes at a time when bands are bordering on the passe, due to the sameness of most of them, but the colored American maestro brings something that's different. Receiving an ovation from one of the best houses here in a long while, Ellington held the audience in the palm of his hand, giving them 45 minutes of a type of music never heard at this house. They raved at his crooners, at his trumpet players. They stormed when Bailey and Derby showed the last word in hoofology; yelled for more when Ivie Anderson gave them 'Stormy Weather,' and displayed amazement at Bessie Dudley's 'snake-hips' offering. His trumpet players, both in solo and concerted work, received an ovation.

There is no doubt that the Palladium can regain its lost vaudeville clientele, but it will have to give them novelties of the Ellington kind. But where are they?

ALBEE, BROOKLYN

It's been demonstrated before that good acts don't always make a good bill. Here's another instance, another hopeless jumble. And no seeming way out, either.

Show starts off at a brisk pace with one of Phil Fabello's polished overtures. He knows his music and his musicians. It seems a shame that he plays tunes through a couple million yards of house trailers before going into the overture. No matter how good his piece is after that, it would lose half its value, and does.

Carlton Emmy's dog act opens the actual show. Fine opening turn. Dozen or so little mutts, beautifully trained, with some clowning, not much actual dog talent, but enough to look good and put the turn over. Bellett and Lamb are number two, a bit too early for them, but okay. They've cut out that Joe's Place business, which is a blessing, and are now sticking to dancing, plus just a bit of clowning by the two of them. They're both exceptionally fine freak dancers, make a swell appearance and go over without the slightest difficulty.

Bob Hope is spotted here, and goes through 30 minutes of his nonsense. Hard to figure just what's the matter. As likely as anything it's a matter of time. If he tightened things up and stuck to 15 minutes he might be a good deal better. Although pace may have something to do with it, too. Hope is a good comic, knows his laughs and knows how to place them. Probably no comic could have worked that second show Saturday and gotten anything. The Brooklynites evidently had a silent agreement not to crack a smile or move their hands. They just sat.

Anatol Friedland's act (New Acts), following, was just as much a dead issue, and for pretty much the same reason, although it's first enough. It's just that nothing much happens, and that nothing takes 36 minutes. If Friedland and Hope and Bellett and Lamb had wanted to play ball and the management had time enough, or energy enough, to experiment, the three might have been hashed up into a pretty good combination show. But three thick hunks of acts like that, by themselves, are too much.

It becomes especially bad inasmuch as the Friedland act's only attempt at humor is a pretty sad attempt at an audience plant of a dizzy dame. If it was good it wouldn't stand a chance after Hope's dozen or so stooges get through, and it wasn't good.

There was one good laugh about Friedland's turn. He tries three times to go through that blah about how many big stars he discovered, and all three times the audience says nothing and does nothing. In Brooklyn the attitude evidently is 'Yeah? What about it?' Friedland tells them four times that he found Barbara Stanwyck when she was only a stenographer, and he found Eddie Garr when he was only a bellhop, and he found Jackie Osterman, but the mob didn't care.

'Adorable' (Fox) on the screen. *Kauf.*

RKO, L. A.

Los Angeles, June 23.

The slaughter of vaude continues. Attempt to revive so-called 'big time' at this house, on a budget of $800, just cannot be accomplished. Even with the bill cut to four acts currently, the 'big time' stuff isn't there.

Vaude portion of the stage show, with a couple of exceptions, drags along monotonously, with the customers refusing to get themselves worked up to any degree of enthusiasm. Fortunately, this week, the Horace Heidt band comes through with some corking good band and specialty entertainment, so that the little more than an hour of stage fare is not entirely wasted effort.

Opener has two of the three Whirling Zaros, boy and girl, roller skaters, who perform a series of evolutions that only occasionally rise to par. A little more attention to dressing the act, and injection of some salesmanshop would help this turn materially.

Trever and Grey, in the deuce spot, are a couple of clever dancers and acrobatic workers who ruin what might otherwise prove acceptable entertainment by some inane attempts at comedy. Their opening gag, concerning 'violets are pink,' has been worked by Chic Johnson for many years. Only click for the act is where the hettier of the two, while prone on his stomach warbling a ditty, raises his partner in a foot-to-foot stand while the top man plays a sax number.

Karyl Norman is toplined, but doesn't get anywhere until his closing number, an impression of Mae West in 'She Done Him Wrong.' Flashily dressed, Norman finally succeeds in getting the customers out of their lethargy and is mildly rewarded. One of his four numbers is done in straight male attire, which doesn't seem to fit.

Closing the vaude portion of the show is Phil Rich, assisted by Alice Adair. Rich, portraying an old man with young ideas, draws a lot of howls when he gets his legs and hands all tangled up. Miss Adair does a bit of tap stepping, and Rich winds up with some nifty hoofing, the finale being to the accompaniment of the Heidt band.

Aside from Heidt's brief attempt at warbling and dancing a waltz with Marie Burton, featured dancer, the band offering clicks solidly all the way through. In addition to several numbers expertly put over, many of the members of the outfit are doing specialty numbers this week, most registering nicely. Best, probably, is the impersonation of Groucho Marx by Art Thorson, and Jerry Bowers' burlesque on Paul Ash. A banjo solo starts the specialties off with a bang.

Miss Burton does one waltz routine, and winds up with her duet with Heidt, which seems entirely out of place. For the finale, Heidt whoops the band up with a Victor Herbert medley, using the entire band playing strings for one interlude, and then switching to cornets for another, which brings the drapes together amid vociferous approval.

Screen has 'Melody Cruise' (Radio), news and a World's Fair short. Biz not so hot at opening stanza. *Edwd.*

ROXY, N. Y.

Astonishing how quickly formulas are built and how, once formulated, they stick. Here's the Roxy, in the vice of a freak formula, with acts poured into it week after week to fit, and turning out okay. Of course, the Roxy had such a tough time getting in nickels before it stumbled into the current arrangement that it can't be blamed any for hewing close to the line now. There's no intent of desecration in pointing out that they're pouring acts through the same funnel week after week, and let the quips fall where they may. It's just a bit surprising that at this day and age in show business new formulae can be found and stuck to so prodigiously.

Roxy today is what in the old days would have been called a family audience house. The mammas and the papas and the kiddies are there. An occasional flap and her beau, but these are of the type that will soon be good solid bourgeois citizens raising their children for the good of an enlarged census figure. Only these days the fodder for this type of homebody is a bit different than it used to be. There's got to be a touch of radio in it for one thing. The mammas and the papas and the kiddies these days, on the six days when they're home and not at the Roxy, twist dials. So they've got to be given a taste of that.

ringing radio names to the stage, however, is a pretty expensive proposition these days, so the Roxy thought up an angle to that. The management digs around and picks up radio personalities among the smaller stations. People who are pretty good but not too well known. They ask less money and they're just as good for the special Roxy type audience; in fact, they're better, because the big names have been seen at all the other, bigger Broadway houses.

So that becomes rule number one of the new Roxy formula for the old Roxy. Currently the radio personality is somebody known as Cowboy Tom and his roundup from station WINS. Somebody must have heard of him, because the mob gave him a nice mitt on entrance. Cowboy Tom turns out to be two cowboys and two Indians. One of the latter dances (what he does when broadcasting remains a mystery), and the other recites a gag history of America. The cowboys sing fairly well. If they don't drag anybody into the theatre the whole quartet isn't worth the chaps on their high boots from an entertainment standpoint, but they probably do drag some in, which makes it okay.

Rest of the show has some real entertainment. Starts off, as usual, with the line of girls, who, by the way, are becoming more proficient at their routines weekly. Are all in cowboy outfits to build up the radio turn, and that motive is carried through for The Orantos, aerial turn that follows. Three lads who are about as good at hand to hand, pole and ladder stuff as is likely to be seen. Final trick is a honey. Two climb the pole poised on the third's shoulder and do the flag routine, one on each side of the pole.

Roy Wallen, whistler, is next, and he, too, is in cowboy outfit. Two nice whistling bits and off, to be followed by the cowboy-Indian af-

(Continued on page 28)

WARFIELD, FRISCO

San Francisco, June 18.

Fox-West Coast's ace local house is 10 years old this week and for the occasion extends itself by augmenting the revue with 20 minutes of the O'Neill Sisters Kiddies Revue, a perennial and always a good attraction, locally.

Some 40 boys and girls from Peggy and Helen O'Neill's school had a smartly framed act, speedily paced and packed with entertainment of a higher calibre than the usual juvenile stuff. House's stock line of 18 girls, in Mickey Mouse costumes, lent a colorful touch to the finale.

Fanchon & Marco-booked presentation that was separated from the kiddie show only by a Betty Boop cartoon, also tapped the bell. With Hermie King conducting the pit band, the revue was run off by Frank Melino and Co., in the rough and tumble acro turn that they've done here before; Max Lerner, miking a pop tune in a swell tenor voice (his second week), while graceful Marietta aesthetically waltzed; Bud Harris with his partner and younger brother, the three colored boys doing a flock of gags, songs and hoofing to good returns; and the 18 dancing beauts, who had several okay routines, particularly the tough roller skating finale.

Jan Rubini conducted the orchestra in a well chosen overture of classics, drawing a nice hand for his fifth week here. As usual, an outstanding feature of the bill were the animated trailers for next week's shows as done by Herman Kersken, manager.

Pic was George Arliss in 'Working Man' (WB). Not big, but nice.

Talking Shorts

RUSS COLUMBO
'That Goes Double'
20 Mins.
Strand, N. Y.
Vitaphone Nos. 1495-96

Russ Columbo, ex-network croner, plays a dual role in this two-reeler, and that makes this one fairly interesting. The old-fashioned split film stunt hasn't been used much lately, especially in shorts. Beyond the double situation the studio didn't contribute much in the way of the story, except that what there is to the script manages to neatly work in some good specialties by variety acts.

Columbo, playing himself and also his own double, gets three or four songs in between the dilog. Bernice and Emily, dancers, and the Cossacks, roller skaters, both first-vaude specialty turns, do a couple of minutes each.

Between Columbo's singing and the two underlined acts there's enough entertainment to sustain this one for its 20-minute duration. Another character should find himself a fast talking and master salesman-agent like the one he plays in this short. Then maybe he'd get some billing. *Bige.*

'KID FROM BORNEO'
Our Gang Comedy
19 Mins.
New York, N. Y.
Metro

One idea stretched about as far as it will go, but getting laughs from adults as well as kids. Errant brother writes he is showing his Wild Man of Borneo in town and urges his sister to come and see him since her husband's antipathy prevents his calling. The three children get the idea that Uncle George is the wild man. They go to see him, taking the others in the gang along. The uncle is not in the tent, but the wild man is and his inordinate love of candy leads him to chase them for the contents of the bag the small colored boy carries. They get home and the rest is playing tag all over the house with an inconclusive finish of the wild man chasing the mother and father after he flings them out of the window.

Abundance of slapstick bits, many of them good, with slow cranking frequently resorted to to speed the action, usually with laugh results. Not up to the best of the Gang comedies, but most audiences will like it. *Chic.*

'DOWN MEMORY LANE'
Louis Sobol, Tex Guinan
8 Mins.
Mayfair, N. Y.
Universal

Tex Guinan can turn her machine gun of comment on a lot of her old feature length westerns, sliced short, pepper them with wisecracks, as she does in this one, and make some nice change for herself. A series of these would find a certain market.

Louis Sobol takes one on the nose from Tex about his news, as indicated in the beaker, which, incidentally, rivals the schnozzler's proboscis in screen shadow. Sobol seems a little more at ease in this one. At least he doesn't deliberately pan the way Nick Kenny does. It seems that Kenny is always around when a short touching on radio is produced in the east.

Frances Langford, claimed by Tex as a find, sings. Either recording, Mayfair reproduction, or, maybe, the voice—but Miss Langford rasps and twangs. *Waly.*

'HOW'S TRICKS'
George Owen's Band
11 Mins.
Strand, New York
Vitaphone No. 1490

Circus midway setting for the introduction of some novelty acts. A comedy magician makes the talent appear and disappear as a two-way method of getting them on and off.

A femme tumbling quartet with an imported look that probably will be seen around in vaude, a monkey imitator, a seven or eight-piece band and Jean Sargent, air singer, are slipped in for specialties. All satisfactory, excepting the band, and they contribute a reasonably good 11 minutes of novelty footage.

George Owen is the only name billed, but whether he's the band leader or the magician isn't clarified. Miss Sargent's is the only monicker that will be recognized, anyway. *Bige.*

DESERT DEMONS
Novelty
10 Mins.
Mayfair, N. Y.
Educational

Just as it squeezes life out of the lizard, so the king snake meets its death at the needle of the tarantula. This is a short commendable in every way.

It is unusual, being highly educational while engrossingly entertaining. Various species of desert life are included. *Waly.*

GEORGIA TECH
'Spirit of Campus' series with Reinald Werrenrath
9 Mins.
New York, N. Y.
Educational

One of a series of college catalogues, with Reinald Werrenrath singing the campus songs. Goes into a scenic, with Graham McNames doing a lecture that is of only fair interest but of strong ad value to the school. Backgrounded by subdued singing, but either the talk is too loud or the singing too soft.

Not much to interest other than alumni and possibly high school kids. Flashes of athletic fields not of sufficient interest to square what's gone before. Well photographed and recorded, though editing is only passable, and there is a snapper lacking for a finish.

'PICANINNY BLUES'
Cartoon
5 Mins.
New York, N. .
Van Beuren

Hodpodge of stunts supposed to happen to the comedy figure when his mule jumps from the towpath into the boat he is dragging and catapults him into Africa. He gets into ancient tombs, where cartouches come to life and mummy cases give up their contents. Many flashes of good imagination but too much along the same line to give a needed variety. Boy wakes up to find that instead of kissing the most charming of the mummies the mule is kissing him. *Chic.*

Action smooth and well timed. Voices are not good but unimportant. A spacer for a five-minute gap. *Chic.*

MELODY CRUISE

Radio production and release. Produced by Merian C. Cooper; Louis Brock, associate producer; directed by Mark Sandrich. Story and screen play, Mark Sandrich and Ben Holmes; additional dialog, Allen Rivkin and P. G. Wolfson; music and lyrics, Val Burton and Will Jason; cameraman, Bert Glennon. Film editor, Jack Kitchen. At Radio City Music Hall, week June 22. Running time, 74 mins.

Pete Wells.....Charles Ruggles
Alan Chandler.....Phil Harris
Ann Von Rader.....Greta Nissen
Laurie Marlowe.....Helen Mack
Hickey.....Chick Chandler
Zoe.....June Brewster
Vera.....Shirley Chambers
Miss Florence.....Florence Roberts
Mrs. Wells.....Marjorie Gateson

Fair diverting consignment of music and girl fluff with its moments of gayety, spice and humor, but just about staying the limit of its welcome in an hour and a quarter. Ought to be a moderate grosser for summer entertainment.

Story and playing lack genuine spontaneity. It's just a well-rehearsed musical trifle, padded out unmercifully with incidentals, atmosphere and other embroideries. The meat isn't there for the players and they seem to feel it in their work. Thing doesn't move along, but jerks on its way. Laborious direction takes scene by scene with enormous concentration and polishes each off neatly enough. Only they don't assemble into a smooth, satisfying unity.

Fact that the leading man is something of a stuffed shirt is more the fault of the material allotted Phil Harris than due to his performance. Take the most personable tenor in the world and hand him the role of a self-confessed, professional lady killer, and you set up audience resistance that won't be denied. That's what happens here to Harris, who looks a good deal like Harry Richman and has not a few of his mannerisms, besides a pleasing baritone voice which is displayed to excellent advantage in the prize number, 'The Night to Love.' This is neatly enough introduced with a background of romantic moonlight on the water for one of the most agreeable bits of the footage.

Romantic thread of story is trivial but serves its purpose. What really saves the production is the comedy of Charles Ruggles with Chick Chandler from vaudeville, making his first real screen debut, supplying valuable aid as a comic dancing steward. Ruggles wears well, better than the lingeried background of dizzy girls rung in from time to time. That Ruggles manages to put the stamp of genuineness on a mechanical collection of stage tricks, not a few of them going all the way back to the 'Charley's Aunt' school, is testimony to his expertness.

Helen Mack is very believable in one of those romantic femme leads that seem to hang on musicals as a necessary evil. She doesn't sing but looks desirable. Most of the others are mere stooges for the male lead, including the flock of more or less undressed girls. Marjorie Gateson, another experienced stage recruit, does a lot with a not very flexible minor role.

Finish is a neatly turned bit of panorama action, Romance begun on shipboard is interrupted on landing and girl vanishes in a lovers' huff. Thereafter the hero goes in pursuit for a long series of brief and interesting California scenic and spectacle shots woven into the romantic pursuit, by far the best straight action of the picture. There's an ice ballet as an incident of the love chase that's a dandy bit of staging.

Photography and technical production are better than first class, becoming notable for excellence at many points. *Rush.*

Miniature Reviews

'Melody Cruise' (Radio). Mild entertainment in this musical picture, despite technical quality. Scattered and sprawling in form. Charles Ruggles' comedy main asset.

'Emergency Call' (Radio). Good action pic for average trade.

'When Ladies Meet' (M-G). Nice production of stage play that is not just a photographed drama. Well spaced comedy helps and picture should be outstander.

'College Humor' (Par). Pleasing collegiate semi-musical with attractive featured cast. Not much to story or songs, but clever treatment and adaptation got it over.

'Baby Face' (WB). A blue one, not for general appeal and likely to offend family trade. Not much in the acting or production to redeem the dirt. Barbara Stanwyck starred.

'Silk Express' (WB). Weak programmer, with good name cast badly distributed.

'Her Resale Value.' (Mayfair). Average indie. Good cast and production, but too weak a rehash of old plot material.

'The Dude Bandit' (Allied). Hoot Gibson in a familiar Western yarn better told than usual.

'What Price Innocence' (Col). Advice to young girls and hesitant parents, but a pedantic old story to others.

'Corruption' (Imperial). Action political yarn with a couple of original twists. Story bromidic but picture should find its level.

EMERGENCY CALL

Radio production and release. Features Bill Boyd, Wynne Gibson and William Gargan. Directed by Edward Cahn; screen play, Houston Branch and Joseph Mankiewicz; from story by John B. Clymer and James Ewens; photography, Roy Hunt. At the Roxy, N. Y., week June 23. Running time, 70 mins.

Joe Bradley.....Bill Boyd
Mabel Weenie.....Wynne Gibson
Steve Brennan.....William Gargan
Alice Averill.....Betty Furness
Dr. Averill.....Reginald Mason
Tom Rourke.....Edwin Maxwell
Sammie Jacobs.....George E. Stone
File Clerk.....Merna Kennedy

Nice coverage action picture. Not intended or geared for big grosses but ought to do well enough by itself to satisfy. It's one of a series teaming Boyd and Gargan and by far the best of the group thus far.

Racketeering in hospitals the subject. Much screen fodder on almost every possible angle of racketeering but this looks like a new one. Anyway, there's action enough to get it by.

Boyd is a surgeon in the city hospital corps and Gargan is his driver. Racketeers have the hospital under control, using it for ambulance chasing from various standpoints. Lawyers tie up the injured brought to the place, phony accidents are committed throughout the city, with the lads helped by the hospital to give the appearance of being very ill. It's all stretched a bit far, but handled at a sufficently fast clip to hold attention.

Boyd and Gargan are both adept at the breezy, tough young lad characterizations and Wynne Gibson does a nice job as a nurse. One scene, where she kills the gang leader, is a superb piece of work. Only story flaw is that Gargan is murdered and his girl left, while there's no buildup on Boyd as the successor. *Kauf.*

Blocki Gets State-Lake Job

Chicago, June 26.

Fritz Blocki goes to work July 10 with Jones Linick and Schaeffer, to promote the State-Lake theatre which starts 30c vaudfilm July 23.

Blocki is no longer connected with the Congress Hotel.

Livingston Lancing

Hollywood, June 26.

Alan Livingston, contracted by Fox six months ago as a screen possibility, will be dropped by the studio.

Player will remain here as a free lance.

WHEN LADIES MEET

Metro-Goldwyn-Mayer production and release. Stars Ann Harding and Robert Montgomery. Features Myrna Loy, Alice Brady, Frank Morgan. Associate producer Lawrence Weingarten. Directed by Harry Beaumont. From stage play by Rachel Crothers; screen version, John Meehan and Leon Gordon; Tex June, camera; Hugh Wynn, editor. At Capitol, N. Y., week June 23. Running time, 73 mins.

Clare.....Ann Harding
Jimmie.....Robert Montgomery
Mary.....Myrna Loy
Bridget.....Alice Brady
Rogers.....Frank Morgan
Walter.....Martin Burton
Pierre.....Luis Alberni

Few stage plays reach the screen with camera technique and the author's ided. But here the adapters have preserved savor of the original while producing a generally mobile atmosphere. It's a screen play that goes stiff only in one or two spots, yet it is the story that came from the play script. Well directed, lendidly staged and acted by a good cast, picture is one of the more intelligent offerings and yet one which provides many angles of general audience popularity. It is screen entertainment and at the Capitol the tapes were not an idle gesture. They needed them back of the seats around 9 p. m., though not in the outer lobby.

tory gets off to a typical picture start, which will lead those unfamiliar with the drama to fear another of those wild life in society yarns, but it soon steadies down into nicely paced action punctuated by plenty of laughs that arise from the lines instead of horseplay.

First bump comes in a rather overlong but necessary sequence in Mary's apartment, then speeds along to the big scene between the two women. There's an interpolated golf bit that helps, plenty of speed and movement.

When the big scene does arrive, the spectator is so intrigued by the characters that it is not necessary to frantically angle to conceal the fact that the chat runs what might be overlong. It's interesting and holds quiet attention, which is unusual. The preceding scenes have been played so lightly it is not necessary to loud pedal the emotion, and Miss Harding here gets the opportunity which repays her for the fact that technically she is playing the secondary character. Her performance here will rank with her best screen achievements. The drop back to more conventional situation is safely made and the play closes on falling action that might have been dangerous had not what has gone before been so well done.

The script has been nicely planned with much of the original dialog apparently preserved, and Harry Beaumont has done an exceptional job of direction. Mountings are costly but tasteful and the photography generally excellent in spite of an often shallow focus.

In addition to Miss Harding's fine playing, Myrna Loy does an excellent chore with the nominal heroine as the ambitious young writer who has fallen in love with her publisher. She plays sincerely and naturally. Robert Montgomery does not quite get into his character. Moments when he seems ill at ease and he seldom forgets that he's acting. On the other hand Alice Brady, in a fat part as a socialite, Gracie Allen, is dangerously close to running away with the film now and then, and is responsible for the major portion of laughs. She is a delight. Frank Morgan is a suave and convincing heavy and Luis Alberni is in for a few effective moments. That leaves only Martin Burton in the cold. More the fault of the character than anything else.

'When Ladies Meet' is a thoroughly good effort from all angles. *Chic.*

COLLEGE HUMOR

Paramount production and release. Directed by Wesley Ruggles. Seven names featured, none starred. Adapted by Claude Binyon and Frank Butler from story by Dean Fales. Music and lyrics by Sam Coslow and Arthur Johnston. Leo Tover, photog. At Paramount, New York, week June 22. Running time, 68 mins.

Frederick Danvers.....Bing Crosby
Barney Shirrel.....Jack Oakie
Mondrake.....Richard Arlen
Barbara Shirrel.....Mary Carlisle
Amber.....Mary Kornman
George Burns.....George Burns
Gracie Allen.....Gracie Allen
Tex Roust.....Joseph Sauers
Ginger.....Lona Andre

A choppy cutting job that gives the story's progress a jerky, uneven appearance went a long way toward tearing down 'College Humor's' best points, but fortunately there was enough left after the scissor man got through for an entertaining picture. A light, frothy musical that doesn't give the customers much of a mental workout, it's nice summer fare on timely release that should turn in satisfaactory business general.

Long cast of well-known featured names, none starred, should help on the draw. Combination of Bing Crosby, Richard Arlen, Burns and Allen, and Jack Oakie ought to attract.

It isn't the story that counts so much this time, for the story, top of being cut to a series of disconnected ribbons, follows the regulation collegiate formula with the hero scoring two last minute touchdowns for the finish; this time the treatment is most important. Tongue-in-cheek adaptation in a free-handed way by Claude Binyon and Franklin Butler is responsible for the picture's merit. They kidded it all the way, thereby keeping out of the traps that usually ensnare the average campus frolic. When this stuff is handled satirically it isn't so hard to take.

The leading boy, as usual, is the fresh guy freshman, but the uncommon angle is a professor (Crosby) who croons his lessons and croons the campus belle away from the star footballer, and then croons himself into a star crooner on the radio. Meanwhile, the belle's brother, Jack Oakie, who is also the fresh freshman in the first reel, becomes the school's new grid star. At the finish he's balancing crates at his father's creamery, still undecided whether to be a doctor, lawyer or engineer.

The dialog sparkles with constant comedy that never departs from typical collegiate chatter.

'Learn to Croon' is most catchy of the Coslow-Johnson score, but the picture, under its musical rating could have used a more outstanding lead tune. Crosby does the singing.

Between Crosby for romance and Oakie for laughs, the picture has a strong pair of male leads, their parts being setups for them, and there is an appealing blonde in Mary Carlisle as the femme topper. Richard Arlen's part gives him less sympathy and prominence than he usually receives, but what he does is nicely done. Burns and Allen are in for only five minutes or so at one stretch, written into a frat dance sequence for some gagging and brightening it up a lot.

Crosby makes his best showing to date with a chance to handle both light comedy and romance. His pale face makeup is the only flaw, so it looks like all he needs is a new paint job and another good role.

The campus scenes and interiors are studded with a bunch of good-looking girls who form a constant background for the action. They don't harm the eyesight a bit and give the customers something to see when there's nothing else doing. *Bige.*

The Woman's Angle

'Corruption' (Imperial). Staggers dizzily about the political arena, stamping ground the gals are practically unanimous about passing up.

'College Humor' (Par), locale and cockeyed mood right in the younger alley.

'Melody Cruise' (Radio). Nicely produced light stuff that gets a little too thin. Charlie Ruggles to make the matrons laugh, but Phil Harris miscast as a blithe young romantic hero.

'Baby Face' (WB). Conservative femme element likely to be offended at heroine's unpunished and unmitigated brazenness. But city gals may enjoy studying her technique.

'What Price Innocence' (Col). Old fashioned problem play too quaintly naive for the flaps and too talky and tiresome for the more innocent older generation.

'When Ladies eet' (M-G). Matinee matrons will have a cosy time laughing at Alice Brady and listening to Ann Harding talk about wives, marriage and mistresses.

'Emergency Call'. (Radio). Routine action meller with cowboy-Indian suspense to delight the kiddics. Cast and unconvincing hospital-racketeer background below par in femme appeal.

BABY FACE

Warner production and release. Barbara Stanwyck starred. Directed by Alfred E. Green. Story and adaptation, Gene Markey and Kathryn Scola. James Van Tress, photog. At Strand, N. Y., week June 23. Running time, 71 mins.

Lily (Baby Face)	Barbara Stanwyck
Trenhom	George Brent
Stevens	Donald Cook
Sipple	Arthur Hohl
Jimmy	John Wayne
Carter	Henry Kolker
Ann Carter	Margaret Lindsay
Brody	Douglas Dumbrille
Chico	Theresa Harris
Cragg	Alphonse Ethier

Wherever this one can get by its rough stuff may get some business. But it won't be the right sort or enough, because 'Baby Face' is blue and nothing else. It possesses no merit for general or popular appeal, is liable to offend the family trade and can't count on any juve attendance.

Story is that of a girl who goes tramping through life for 70 minutes of nothing but affairs with a flock of men, each of whom means advancement to her. The only time Lily says 'No' is in the first reel.

Taking her father's colored servant girl along (the girl remains with her in her climb to the financial top as a constant unsavory reminder of Erle), Lily goes to New York, upon the advice of an old cobbler who's supposed to be a master mind-philosopher, and who tells Lily about the power of her beauty—as if she isn't hep.

Neither the script or the actress ever permit Lily to soften up. The script leaves here with no redeeming characteristics, upon the excuse that Lily's early environment and manhandling hardened her.

Barbara Stanwyck plays it precisely as it has been written. She makes Lil a beautiful bum. Result is a character that eventually robs its own audience of any sympathy that might have been created in the first few hundred feet.

There is some comedy now and then, but seldom intentional. The Strand audience gave it the snick in the wrong spots, especially after the first quarter, when Lily starts to bowl 'em over with just a look and a flash at the gams.

Miss Stanwyck wears a salon full of clothes, which will interest the women more than anything else, and she's fortified with first-rate male support. George Brent, featured; Donald Cook, Henry Kolker and other gentleman pushovers try hard to be believable as they topple.

This is reputed to be a remake on the first print, which was considered too hot. Anything hotter than this for public showing would call for an asbestos audience blanket.

'Baby Face' and 'Lil' are just too bad all the way. *Bige.*

THE SILK EXPRESS

Warner Brothers production and release. Directed by Ray Enright. Screen play, Houston Branch and Ben Markson based on story by Houston Branch; photography, Tony Gaudio. At Strand, Brooklyn, week June 21. Running time, 61 mins.

Kilgore	Neil Hamilton
Paula	Sheila Terry
McDuff	Guy Kibbee
Clark	Arthur Byron
Nyberg	Dudley Digges
Rusty	Allen Jenkins
Craft	Harold Huber
Myton	Arthur Hohl
Burns	George Pat Collins
Calhoun	Robert Barat
Dr. Ralph	Vernon Steele

Programmer that doesn't quite make its intended grade. Bad casting and dialog mostly to blame.

A mystery script with a couple of murders figured out on a fast train during a transcontinental run. In the present instance it's tied to racketeering in the silk business. But it's still a mystery yarn that never quite convinces.

Neil Hamilton is badly miscast as a businessman, head of the honest silk dealers. The racketeers have tied up all available silk so Hamilton gets his business pals together, declares a fight, sends to Japan for a big shipment of silk, and goes to France to meet the boat. To get the stuff to New York on time for contractual deliveries a special train is ordered. On the train are a half dozen people. A third murder is barely avoided for the denouement.

Guy Kibbee as a dumb detective is a badly drawn character. Could have been something made of the little guy who's never had anything, but burns to chase off freight cars and wants to keep the case going as long as possible. Allen Jenkins turns in a fine job and so does Dudley Digges, both in minor roles. *Kauf.*

What Price Innocence

Columbia production and release. Story and direction by Willard Mack. Cast: Jean Parker, Willard Mack, Mina Gombol, Ben Alexander, Bryant Washburn. At Cameo, N. Y., week June 23. Running time, 64 mins.

This is strictly a leaf from that old medical book which used to be known as 'The Family Physician.' Literally it has mainly to do with the house-to-house travels of a doctor. Willard Mack essays the role, the best in the script, writing the story and directing the picture at the same time.

From the standpoint of entertainment 'What Price Innocence' could be categorised as visual education for adolescents, particularly girls, and for parents who are a bit abashed at the thought of initiating their offspring into an understanding of what's what.

For others 'Innocence' is an old story. Dialog is so much domestic prattle and the action is slow plus a few flashes of elementary osculation.

The daughter of the hesitant parents, played understandingly by Jean Parker, does all of the things the average audience expects of her, including suicide when she finds her betrayer, Ben Alexander, doesn't care.

Nothing unclean or unwholesome about 'Innocence,' and exploitation that infers otherwise will be misleading. *Waly.*

SLEEPING CAR

(BRITISH MADE)

London, June 15.

Gaumont-British production, released through Gaumont Ideal, Ltd. Directed by Anatol Litvak. In cast: Ivor Novello, Madeleine Carroll, Kay Hammond and others. Length, 7,470 feet; running time, 100 mins. Previewed Tivoli theatre, London, June 13.

Judged by British standards, and taking into consideration the drawing power of Ivor Novello and Madeleine Carroll, who are starred, 'Sleeping Car' is first grade. It is a splendid production with attractive Parisian settings, with first rate lighting and direction.

The story is an implausible 'Taming of the Shrew' yarn of a wealthy young widow who falls for the rush love tactics of a railway conductor while traveling on his continental train. Film is overboard on 'atmosphere.' Editing would promote speed and make for entertainment.

Novello is accepted here as a ladies' man, and Madeleine Carroll is beautiful. Dialog is designed to be witty, but is interspersed with old-time wisecracks.

A lot of money was spent on this picture, and there is every indication it will yield a handsome profit. *Jolo.*

THE DUDE BANDIT

Hoffman production. Allied release starring Hoot Gibson. Directed by Geo. Melford. Wm. Nutteford, screen play; Harry Neumann, Tom Galligan, camera; Mildred Johnston, editor; L. E. Tope, asst. dir. Sidney Algier, production manager. Cast includes Gloria Shea, Bill Robbins, Hooper Atchley, Neal Hart, Lafe McKee, Gordon de Maine, Fred Burns, Fred Gilman. At Loew's New York theatre one day, June 20, on a double bill. Running time, 65 mins.

Based on old material, but better handled than usual for development of suspense. Bases are the heavy who tries to swindle his neighbors out of their ranches and the mysterious stranger who works his downfall.

Dialog about the western average, but there is a more constant building of the plot and the story keeps in action from the start. Some night scenes as good as anything the majors can show. They suggest the dark yet they have atmosphere and depth. The cameramen rate a bow on this work. Sound is good and the direction excellent.

This will be rated tops by those who go for westerns.

Hoot Gibson handles deftly his somewhat implausible changes from the dude to the bandit, and carries along nicely with Skeeter Bill Robbins as his comedy support. Gloria Shea gets more to do than usual, and the supporting players contribute.

Just a western, but if all westerns were of this grade there would be a larger following. *Chic.*

HER RESALE VALUE

Fanchon Royer production and Mayfair release. Features June Clyde, Geo. Lewis. Directed by Breezy Eason. Horace McCoy, story; John T. Neville, adaptation; Albert Benham, production mgr.; Ernest Miller, camera; David Hitchcock, asst. dir.; Jeanne Spencer, editor. Cast includes Noel Francis, Ralf Harolde, Gladys Hulette, Crauford Kent, Richard Tucker, Franklin Parker. At Loew's New York theatre one day, June 20, on a double bill. Running time, 63 mins.

Known names and a good production, many of the sets suggesting real money, but a loosely knit story which never builds to much suspense.

Production and photography good and direction often deft. Sound uneven.

Although the heavy is owner of a gown shop, who hires the lead as a model, there are no scenes in the dress establishment; possibly for reasons of economy. Might have raised the production value, but not essential.

Plot is the familiar one of the young wife of a medico who is dissatisfied with the small returns from his early practice. She goes to a friend in the city to model and mistakes her employer's propositioning for an offer of legitimate marriage. Told in generally dull dialog, the story brings neither enthusiasm nor interest. This limits appeal.

June Clyde is wasted and George Lewis is also unable to raise his slightly more robust part to a real role. Minor roles get better playing than they deserve.

Come-on title has nothing whatever to do with the story. *Chic.*

CORRUPTION

William Berke production distributed by Imperial Talking Corp. Written and directed by C. Edward Roberts. At Mayfair, N. Y., week June 21. Running time, 67 mins.

Ellen Manning	Evelyn Knapp
Tim Butler	Preston Foster
Charlie Jasper	Charles Delaney
Gorman	Tully Marshall
Sylvia Gor	Natalie Moorhead
Regan	Warner Richmond
District Attorney	Huntley Gordon
Assistant D. A.	Lyle Chandler
Volkov	Mischa Auer
Police Commi	Jason Robers
Mac	Gwen Lee

Political story with characters all fictional. Plenty of that one-two action which the cheaper houses go for and one or two really novel situations. Four or five political leaders are bumped off, the loyal young mayor is convicted, the coroner is mystified, and the real murderer eventually explains all.

Angle is that a bullet has penetrated each body but can't be found. Lends a mystery angle of note despite the bromidic texture of the plot. The bullets are a concoction of both the formula newspaper.

Shootings and frame-ups are obvious and trashy, as well as being bunched in a couple of reels. Even the lesser audiences may twitter when the director figured they shouldn't. But there's pell-mell action, Alger honesty, and the axiom that crooks can't win in every foot. Chief, from Evelyn Knapp as the mayor's secretary to Preston Foster, as the city chief, gives a performance in keeping with the story, but the film should satisfy if spotted properly. *Waly.*

IT'S A BOY

(BRITISH MADE)

London, June 15.

Gainsborough production released through Gaumont-British. Directed by Tim Whelan. In cast: Leslie Henson, Edward Everett Horton, Albert Burdon, Alfred Drayton and others. Length, 7,382 feet; running time, 85 mins. Previewed Prince Edward theatre, London, June 13.

Austin Melford made the English stage adaptation of 'It's a Boy' from a German farce, which proved very successful. Appointed by Gainsborough for a film version, Melford had the courage to destroy the entire stage book and write an entirely new version—practically an entirely new story—for the screen.

The filmization of 'It's a Boy' is one of the biggest successes ever turned out in England, and this is due in no small measure to the scenario. The only fault to be found is that the script is a bit long in developing the plot through a stretching of the sequences.

The story is the most farcical of farces and played with requisite tempo—which is the essence of farce. In order to get this pace it was necessary to have the right players. Leslie Henson, one of London's premier musical and farce comedians, plays opposite Edward Everett Horton. For the straight role they have the always excellent legitimate actor, Alfred Drayton. Minor roles are played by such competent people as Robertson Hare, J. H. Roberts, Helen Haye, etc.

'It's a Boy' will be a tremendous hit. *Jolo.*

Phantom Thunderbolt

KBS production, distributed through Fox. Stars Ken Maynard. Directed by Alan James. Story and continuity by Betty Burbridge and Forrest Sheldon, Jackson Rose, camera. Cast includes Frances Lee, Frank Rice, William Gould, Rob Kortum, Harry Holman, Frank Beal, William Robyns, Wilfred Lucas. At Loew's New York one day, June 13, on double bill. Running time, 59 minutes.

Basis of this Maynard western is 'Magnolia' on horseback. Gets away from the usual western types, but story is too mechanical and forced in development to rise above the average, though it will do nicely where it belongs. Photography and direction good, acting average fair, and sound satisfactory. Production cost was probably above the average, a crowd being used in two sequences.

'Maynard is a peace-loving rider who employs an advance agent to advertise him as a bad man, on the theory that bad men are left alone. But as a bad man he takes a contract to fight off a gang. He does not shine as an exterminator, but he gets the girl and the town gets the railroad. Several fist fights and a couple of raids, but the suspense is not built up to the point of gaining plot interest. It's all too episodic.

Frances Lee is the attractive femme, with Wilfred Lucas getting one chance to troupe after he gets off to a bad start. The others in the cast are only average.

'Phantom Thunderbolt' is a reaching for better things, with the grasp not long enough. *Chic.*

FACING THE MUSIC

(BRITISH MADE)

London, June 14.

British International picture released through Wardour Films. Directed by Harry Hughes. In cast: Stanley Lupino, Joss Collins, Nancy Byrne, Morris Harvey and others. Length, 6,200 feet. Running time, 70 mins. Previewed, Phoenix theatre, London, June 12.

British International is definitely making progress in the quality of production. They have been turning out a lot of surefire slapstick comedies and farces. In this instance they have gone a step farther and spent money on cast, production, careful lighting, etc., combining their old style hokum with a goodly portion of a stage on a set with excerpts from the grand opera of 'Faust.'

This was presented with a genuine grand opera chorus of voices, a few principals and a dainty ballet. As a consequence, the picture should have more weight with exhibitors here.

The main difficulty is that not sufficient ingenuity was exercised in the concocting of the story. The plot concerns a young man who sees a girl at the opera and falls in love with her at first sight. His efforts to make her acquaintance are marked by knockabout situations that make for impossible characterizations.

Picture audiences will roar with laughter over the slapstick antics of Stanley Lupino in rowdy situations.

Jose Collins has the role of Marguerite in 'Faust,' and sings it admirably, and Nancy Byrne as the girl whom Lupino is so frantic to marry is a classy eyeful.

More care was apparently taken in the selection of all the parts than marked B. I. P.'s past filmizations, with equally intelligent application to production. *Jolo.*

La Fille du Regiment

('The Daughter of the Regiment')

(FRENCH-MADE VERSION)

Gray-Film Production for Tobis-Klangfilm. A free transposition of Donizetti's operetta, directed by Carl Lamac and Pierre Billon. Scenario adaptation by H. Zerlett. Lyrics by Jean Boyer and Gulliot de Saix. Musical adaptation by Michel Levine. Chief cameraman, O. Heller. Sound engineer, A. Norkus. Art direction, H. Fenchel. Starring Anny Ondra. Others in cast include Pierre Richard-Willm, Marfa Dhervilly, Claude Dauphin, Paul Asselin, Rognoni, Jean Ayme, Paul Clerget, Jose Davert and Aniese Lorraine. Opened at the Moulin-Rouge, June 12.

This picture has much to recommend it in the delightful music, the spirit of youth and enthusiasm which has been retained from the original operetta, despite innumerable changes in the story, and the many humorous scenes. Also, it has Anny Ondra, whose delicious sense of comedy is at its best in her role of the sprightly little drummer-girl, the pet of a jolly Scotch regiment.

Thanks to H. Zerlett's fluid modernization of this gay and tuneful musical piece, the audiences of 1933 need have no fear of finding it dull and old-fashioned. The photography and settings are splendid. Particularly noteworthy are some nocturnal views of snow-capped mountains in the north of Scotland, where soldiers on skiis are searching for the lost Mary (Anny Ondra).

Picture is well directed with many clever imaginative touches such as the influence of Mary's escapades and adventures on her disturbed dreams in a fantastic bit. Another good example of making the most of minor details is the handling of the rhythmic effect of the Highlanders' March song on the whole community and even inanimate objects—the ornaments on the piano begin to move in staccato fashion, a dog beats his tail in perfect time, people go about their work with a new spring to their steps, etc.

Anny Ondra's animated capers in her fetching kilts, the good supporting cast, the exploitation value of Donizetti's world-known music and the satisfactory mounting of the production should make it very possible for 'La Fille du Regiment' to be booked in America.

WALTZ TIME

(BRITISH MADE)

London, June 14.

Gaumont-British, distributed by W. & F. Film. A. P. Herbert's adaptation of 'Die Fledermaus,' with Johan Strauss music. Directed by Wilhelm Thiele. In cast: Evelyn Laye, Gina Malo, Fritz Schultz, Jay Laurier and others. Running time 80 mins. Previewed, Tivoli theatre, London, June 12.

Gaumont-British has assembled a competent company with good voices to sing the Strauss music; equally competent people to play the legit roles; gorgeous sets and costumes in keeping with the period; extremely good photography—in fact, everything that could normally be supplied without stint of expenditure. But the 'Fledermaus' plot is very passe.

The modern girl will utter a loud, reverberating raspberry over the situation of a young, beautiful wife forgiving her husband for his unfaithfulness and always willing to take him back.

What the producers evidently attempted was to paraphrase 'Congress Dances.' These things don't occur every day, and there is not much chance of the present effort coming under that category.

Evelyn Laye is beautiful, but she doesn't photograph beautifully. She sings beautifully, but she doesn't record beautifully. Fritz Schultz as the philandering husband is attractive, but he is heavy both in appearance and mannerism.

The two most outstanding hits were those of Gina Malo as the maid and Jay Laurier as Frosch, the jailer. Frank Titterton, as the hack driver, does some fine singing, and the remainder of the cast were all excellent. *Jolo.*

LA VOIE SANS DISQUE

(FRENCH MADE)

(With Songs)

Paris, June 15.

Presented by G. P. F. A. and Leon Poirier. Directed by Leon Poirier. Story taken from the novel by Andre Armandy. Music by Jacques Dallin. Starring Gina Manes. Others in cast: Daniel Mendaille, Camille Bert, Marcel Lutrand, Mihalesco, Terrore, Charles Fontaine and Max Dunand. Opened at the Colisee.

This production was made mostly in Ethiopia and has some interesting exotic settings. The interiors were finished up in the GFFFA studios at Nice. Picture is one of those theatrical affairs beloved by the French. It would hardly appeal to Americans, but the photography and atmospheric qualities are not without interest.

Gina Manes has the role of Dinah, a seductive European, who passes as the niece of one Dikrane (Mihalesco), but is really his mistress and a spy. They are stationed at Addis-Abbeda during the Musselman disturbances. Dinah's mission is to play the social game and dig up information from members of the legations. Dikrane is given cause for jealousy when Carlier (Marcel Lutrand), a young railway inspector, falls madly in love with Dinah. The resulting crescendo of thriller-plot, much of which has to do with the battling of the tribe of Issus against the Europeans for control of the railroad, proved sufficiently exciting to draw excellent biz to the Colisee.

Perhaps the best thing Leon Poirier has done in this picture is to emphasize only the two chief animating forces, in sound, rather than a lot of dialog and music. The train, which is in danger of being derailed, and the woman spy on board who has the power to compel men to her bidding, equally hold the fate of all concerned. For this reason the constantly repeated ominous rumbling of the train and the song sung by Dinah, which by the aid of a phonograph record lingers constantly in the memory of Carlier and fills his nights with reverberating, are effectively used like the main themes of an operetta. Some of the photography is very good, too, such as the shots of the native quarters, the swarming, picturesque marketplace, the warlike dances of the Isaas and the curious walls of Dinah's house ornamented with bizarre Ethiopian paintings.

I LIVED WITH YOU

(BRITISH-MADE)

London, June 15.

Julius Hagen production, released through Gaumont-British. Directed by Maurice Elvey. In cast: Ivor Novello, Ursula Jeans and others. Length 8,800 feet; running time 100 mins. Previewed Prince Edward theatre, London, June 14.

Ivor Novello appeared in a new play at the Globe theatre, June 14, written by himself. On the same evening there was previewed at the Prince Edward a filmization of a play written by himself, in which he starred. The screen adaptation of 'I Lived With You' was a comparatively easy job in that the play was practically transplanted to the screen with 90% of the original cast. As a play it was a triumph of writing for Novello, who concocted it to suit his own personality, and from all indications it will be even more successful as a talker.

The principal change in the cast is that of Ida Lupino in the role of the young girl who has an affair with her employer and is ordered out of the house by her mother. Miss Lupino is the daughter of Stanley Lupino, comedian, and is a youthful blonde. It was generally believed that the parts she secured in the past were because of her looks, but in this she shows herself to be an emotional actress of no mean quality.

Romantic story of down-and-out young Russian prince, picked up in London by working girl and taken to her home, where he upsets the entire household by altering their mode of living.

Polished production with great opportunities for Novello. Picture is suitable for any English-speaking clientele. *Jolo.*

Je Vous Aimerai Toujours

('I Will Love You Always')

(FRENCH-MADE)

Cines-Pitaluga production, presented by Osso Films at the Gaumont-Palace week June 12. Directed by Camerini. Scenario and dialog by Henry Decoin.

Lisette Lanvin	Adrienne
Robert Pizani	Oscar
Henry Marchand	Pierre Duchene
Rachel Devyrys	Mme. de Saint-Obin
Mary Serta	Therese
Alexandre D'Arcy	Claude
Lulu Vatier	Baby
Marie Lamoureux	Mme. Duchene
Raymond Cordy	Business Man

Simple story well directed and well played. There are moments of good comedy to relieve the emotional stress and if the plot offers nothing distinctive, the chief settings, an ultra-fashionable maison de beaute, lends a touch of novelty. These scenes take the audience into the secrets of how a big hairdressing and beauty establishment on the order of the salons of the world

(Continued on page 25)

OUT FRIDAY

Loaded with news that will gladden the heart of every man who runs a theatre.

FOX 1933-34

personalities and product

ANNOUNCEMENT

With more downright showmanship packed between its covers than any previous announcement in FOX history. Being distributed through FOX Exchanges.

BE SURE YOU GET YOUR COPY

FRENCH BOYCOTT PROPOSED

Par's Japanese Theatre Pool Ended, Show Quality Off, Attendance Drops

Tokyo, June

Receivership troubles back home have ended the Paramount theatre chain arrangement in Japan. Boys handling the money for Publix ruled that the Japan subsidiary might not tie itself up with any long-term commitments, so leases expiring this spring could not be renewed and Par was forced to tell Shochiku, with which it had a pooling arrangement, to go it on its own.

Shochiku took over the Par houses and signed a booking agreement to take all the Paramount product for a year. After that there is to be a new deal.

Par and Fans Lose

Forced decision is unfortunate from two points of view, those of Par and of the public. Chain had been making money for Par and choice of attractions had been excellent. Ace houses of Japan were all under control of the Shochiku-Paramount chain, and film exchanges were glad to let material go cheaply because the prestige of Imperial theatre or Taishokan showing more than made up the difference in the provinces, in increased rentals.

Public comes off second best because Shochiku has already returned to pre-chain policy. It's buying French, German and n.s.g. Japanese talkies to save money, running them in with Paramount's product. Apparently draw of the theatres is dropping. Foreign public, at any rate, now says, 'Let's play bridge instead.'

Pathe-Natan Exploits New Process in Color

Paris, June 17.

A new process of color photography has been adopted by Pathe-Natan and was demonstrated recently at the Marignan cinema. The system differs from others in that it is entirely optical and direct. The secret lies in the camera lens, and in color filter system.

The pictures shown expressed the most delicate nuances of tones and shades in sky, water, fields, flesh tints, etc., in talkers as well as scenics and silents. The optical problems were worked out over a long period by P. M. Stewart, pres. of the Portland Cement Co., in laboratories in England, and also by Demetre Daponte, rumored to have been supported by British capital. A number of full length color films are promised by Pathe-Natan.

B. I. Sells 'Nights' for U. S.

'Sleepless Nights,' British-International feature, has been sold to Hollywood Distributors, indie outfit, for distribution in the U. S.

Capt. Harold Auten agented.

Boardman Retiring

Paris, June 17.

Eleanor Boardman, who arrived in Paris from Hollywood in company with Gloria Swanson and Michael Farmer, has announced her retirement from the screen.

Miss Boardman was approached by a British producer to make two films in England, but is not interested. She is planning to make her permanent home in London. The former star was recently granted a divorce from the cinema director, King Vidor.

Miss Boardman's two children are now at a private school in Hollywood.

Majestic and Canada

Oscar Hanson has closed a franchise for Majestic Pictures in Canada.

Hanson headquarters in Montreal.

Cat Goes Hollywood

Paris, June 17.

'Manxie,' a jet black Manx cat, aspiring to the rank of film star, enjoys the distinction of being the first pussy picture player to journey all the way from Paris to Hollywood on a contract.

'Manxie' is sailing (17) for N. Y. on the Franconia.

It is to be enrolled on the staff of Walt Disney who will meet Manxie at the train from N. Y. to Holly'd.

Nice Goes to Studio Building as Step to Make It a Hollywood

Nice, June 17.

Perennial yen of Riviera to be the Hollywood of Europe up again. Company formed as Societe Cinematographique de l'Hollywood European has taken 40 acres at Mougins, near Cannes, figuring to have two big stages and two small ones ready by December.

Promoter, named M. Krivitsky, claiming that Jean de Limur, who directed Menjou's first French talker to a hit, has asked him when the stages will be ready for production.

Bauer & Bannardel, architects and engineers, say the plans call for five additional stages when and if biz demands them. Work on the first four, however is set for July 7.

To give their spiel an air of permanency, builders are including hotel and bungalows in plans.

Milestone Obeys Adage Look Before You Leap

Paris, June 17.

Lewis Milestone is in Paris making a study of what type films are best liked by foreign audiences, while awaiting the arrival here of Laurence Stallings. Latter has been vacationing on the Riviera and now goes to London with Milestone.

There, the director and author will devote about 5 weeks' work on a new scenario based on an unpublished Russian novel dealing with the present regime. Milestone's last picture 'Hallelujah! I'm a Bum,' will probably follow the U. A. Eddie Cantor picture, 'Kid from Spain,' at the Lord Byron theatre on the Champs Elysees.

The Hollywood director will remain abroad several months and will not start to produce the Russian film before September or October.

The Jolson starred picture's title will be altered, too.

Feyder Back to Paris

Jaques Feyder, director, has returned to his native Paris to do two pictures for Films de France, a new production outfit over there. Feyder was with Pathe-Natan before Metro imported him a couple years back.

ACTRESS TRIES SUICIDE

Paris, June 17.

Mrs. Valerie Boothby, 28-year-old German film and stage actress who has been sharing an apartment in the rue Labie for the past month with a friend, Mrs. Beatrice Loeb, of New York, is in a serious condition at the Baeujon hospital, following an attempt to end her life by swallowing an overdose of sleeping potion.

Mrs. Boothby came to Paris to make French versions of several films in which she had recently appeared in Germany for UFA. She is the divorced wife of an Englishman, and, according to Mrs. Loeb, had suffered from depression of late as the result of an unhappy love affair.

100% IMPORT BAN ON PICTURES UP

Native Producers Force Resolution Through Trade Body Over Exhibitors' Protest—Move Comes on Eve of New Quota Law Action—U.S. Reps Hold Aloof

NATAN LEADS BLOC

Paris, June 26.

Over the protests of French exhibitors, the Chambre Syndicale de Cinematographie, French film trade body, passed a resolution asking for the complete barring of foreign made pictures for one year. The government generally takes official cognizance of the desires of the Chambre Syndicale along these lines, making it a serious blow. New quota law is due to be promulgated July 1, but isn't officially framed yet, so this Chambre decision may be incorporated into it, meaning the Americans would lose the sole remaining worthwhile territory on the Continent.

American companies belong to the Chambre Syndicale, making the thing that much more surprising. David Souhami, Paramount's French chief, is vice president, but was not present when the voting was held, despite the fact that it was officially scheduled for a week previous. Charles Delac, president of the Chambre, was also not present. He has urged more leniency in film imports, with the vote a sort of slap at him and his views.

Offered by Natan

It was the producing members of the Chambre that suggested the idea and that steamrolled it through. The exhibitor members have consistently fought it and all other similar measures, exhibitors in fact being on record as opposing any import restrictions whatever. However, Pathe-Natan gets a vote in both catagories and T. Natan, head of this company, proposed the measure, thus diminishing consid-

(Continued on page 54)

Siam Wants Films

Hollywood, June 26.

Being short on talking pix, Siam has requested Lewis Giviat of the Siam Cinema Co., to procure additional subjects, with the plea that prints be in good condition.

Harry O. Shaw, now in Los Angeles, is trying to fill the order. Pix must be sound on film, not on discs.

Kontingent Main German Obstacle, Otherwise U. S. Prospects Brighten

The German situation has suddenly switched away from the anti-Jewish angles and is currently centered on the matter of the new quota, due July 1. American companies are about ready to ignore political conditions in that country and go back to business, but are awaiting the new kontingent law before making any moves, fear being prevalent that this law may prove a pretty tough one.

Fight is centering more than anything on the blind booking proviso. German government favors a lead clause to the effect that blind booking is forbidden to Americans and other foreigners, but is okay for Germans. That would make financing of pictures easier for the Germans, allowing them to sell pictures before completed, and therefore would be a nice plum to offer Germans in a hope of bolstering home production. Americans are fighting this, figuring it would unnecessarily and unduly hamper them.

Jewish Question Quieter

On the Jewish matter things seem to have quieted considerably. Gus Schaeffer, Paramount German chief, and Fritz Strenghold, Metro German boss, both Jews, seem to be set. Other American filmers are not being bothered for the time being. Eventually, it is understood from pretty reliable sources, Americans will be allowed to employ up to about 50% Jewish help. Americans, through full voting powers in Spio, official film trade body, will have pretty close touch with conditions and so be able to steer a clear course.

Believed now that Americans, when things quiet down, may actually be in a pretty good spot in Germany. Government has ordered about 1,000 exhibitors put out of business to make business better for those that are there. Government has also made pretty certain that whoever is in business now can handle that business at a profit. Double features have been prohibited, overseating cut down, spurious firms dismantled, past debts cancelled, and those remaining ordered to clean house. That would mean that whatever business American firms can find will be on a cash basis, whereas previously a good half of American (as well as other) business in Germany was in questionable paper.

Estimated that film business in Germany may be cut down about 30% when all angles are straightended out, but if that remaining 70% is straight cash it's figured an actual break.

Also, with the diminished German production layout as it is, there will be that much more room for American films for a while. Greatest difficulty for Americans in Germany at present remains the censorship thing. German censors continue amazingly tough. They started out with the intention of cleaning up pictures. That's why 'Forty-Second Street' and other leg shows were banned. Then the political thing entered, plus the Jewish angles. Now, Jews being in a picture don't get it banned, except in extreme cases. With a percentage of the cast non-Jewish film is okay, providing story is considered clean enough and not touched with political of Communistic tendencies.

RUSSIAN FILM ON ICE

Worldkino to Roadshow Yiddish Talker 'Nathan Becker' in Fall

'Return of Nathan Becker,' Amkino Yiddish talker, has been shelved by Worldkino, American distributors, until fall. Then, the intention is to roadshow it, with a Shubert deal in the offing on a percentage basis.

'Becker' opened at the arty Europa, New York, a couple of months back and got notices so good that the distributors were surprised into thinking they've got a classic.

SEIDELMAN COL. FOREIGN CHIEF

Jos. Seidelman, former head of Paramount International, has completely severed his connections with that company and joins Columbia Pictures immediately as head of a newly organized foreign department.

Columbia, with the acquisition of Seidelman, goes heavily into the building up of an export company, and will immediately start the opening of exchanges and branch offices throughout the world.

Joe Friedman, former roving head of Columbia's foreign business, becomes Seidelman's chief aide, in charge of all Europe and will personally attend to the opening of European offices. He will headquarter in London.

Hanna Cass, heading Col's European work from New York until now will leave for Paris shortly to take charge there and handle the Continent.

Seidelman, one of the most experienced foreign department heads in the business, left Paramount after a disagreement with executives there, several weeks ago, being sent to Europe for a survey, from which he returned last Wednesday (21).

D'Arrast's Paris Indies

Paris, June 17.

Two independent productions with both French and English versions are being planned by Harry d'Arrast, recently arrived.

D'Arrast is loooking over the field for studio space and interviewing writers to adapt stories he brought over with him.

Australia Goes for British Films

Patriotism Worked Up—American Pictures Now Far to Rear on Showings

Until a year ago, says Gordon Ellis, general manager of Associated Picture Distributors of Australia, Australia wouldn't look at a British film. Today British pictures there are all the go.

This sudden switch to British product in a land that heretofore was 100% American in its picture consumption has been deliberately planned and successfully achieved, says Mr. Ellis, by the co-operation of the Australian government and the showmanly exploitation of the British distributors, both appealing to the British patriotism of the Australian exhibitors and picture audience.

Good productions from any market will always do well in Australia, Mr. Ellis believes, but with the present strong hold of British

(Continued on page 54)

FOREIGN REPS IN N. Y.

Just Coincidence But List Sounds Like Convention

Considerable movement among foreign reps of picture companies last week. Carl Sonin, Metro's South African chief, and Jerry Sussman, Paramount's g.m. in the same spot, are in New York for h.o. confabs.

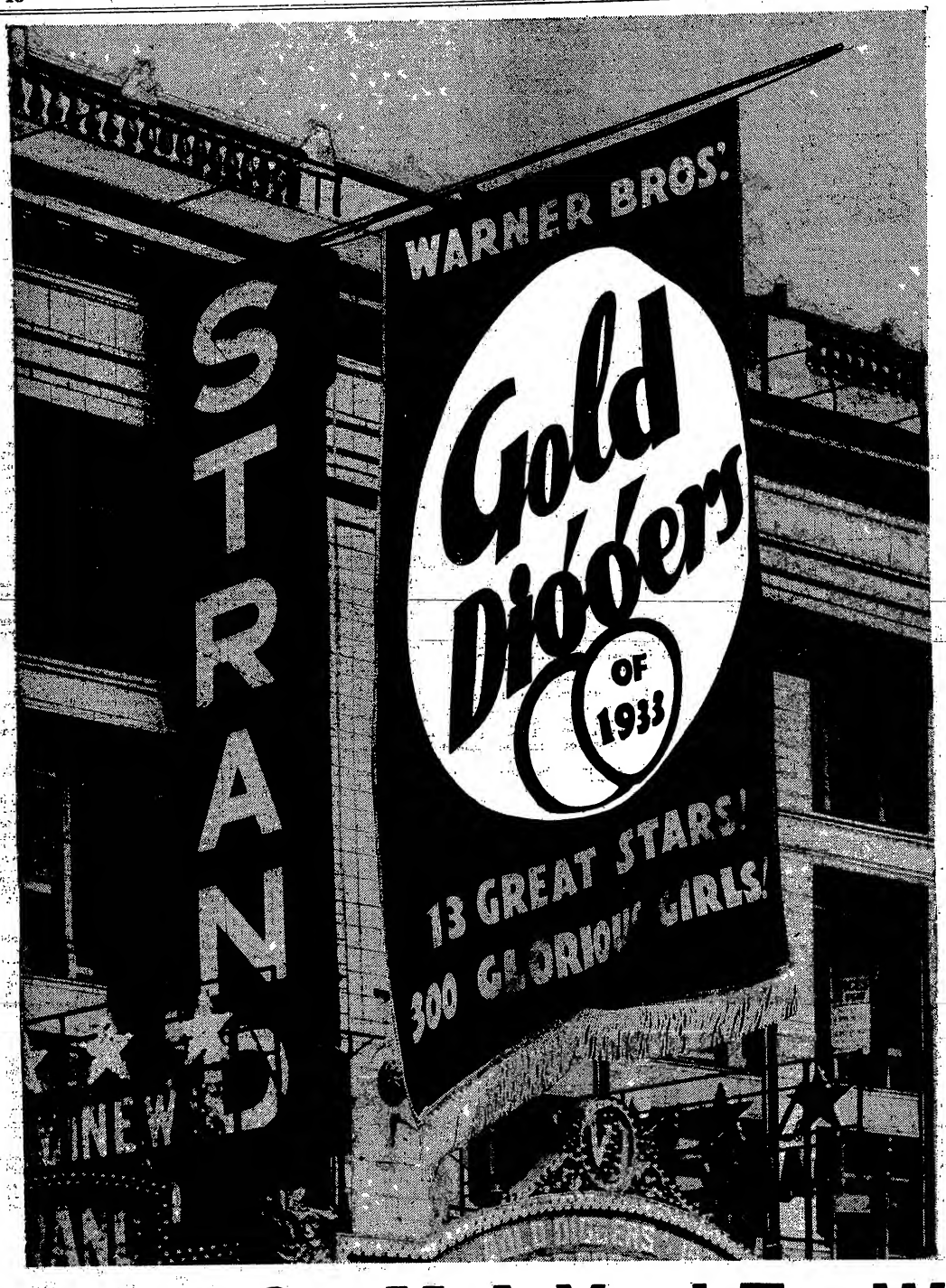
In for confabs at the Metro office is I. Cohen, Phillipine Islands rep. John B. Nathan, Par boss at Panama and Central America is another making a New York visit.

Off the other way, George Weltmer, secretary of Paramount International, is in Mexico for a survey for his company. Henry W. Kahn, of Fox, has left for South Africa to study things for his company.

Par's Studio Foreign P.A.

Luigi Luraschi, of the Paramount home office staff, has been assigned to Hollywood to handle foreign publicity. New job starts about July 15.

Luraschi, currently in the traffic division of Paramount International, will continue under Albert Deane, head of the company's foreign publicity department. He'll contact the studio angles with an eye to foreign exploitation and buildup.



LONG MAY IT WAVE

IN NEW YORK—*Starts 4th Week Tomorrow at Hollywood*

IN LOS ANGELES—*4th Week at Grauman's Chinese*

IN PHILADELPHIA—*3rd Week at the Stanley*

IN ALBANY — *2nd Week at the Strand*

IN BUFFALO—*48% Over "42nd Street" at Hippodrome*

IN BOSTON—*All Records Broken at Majestic Opening*

IN ASBURY PARK—*Ticket Sale Stopped at Lyric Opening*

IN NEWARK—*Still Topping "42nd Street" in 2nd Week at Branford*

VITAGRAPH, I

EXPLOITATION

By Epes W. Sargent

Life Class

Although the World Fair officially is soft pedaling on the art class in the French concession, the gag is spreading rapidly and promises to become for the Century of Progress what Little Egypt was to the 1893 event.

There's a chance to capitalize on the gag for home consumption through tipping off the editor—in case he does not already know—that it is possible at the fair to sketch from a nude woman model. Either for or against, it is probable that he'll go for it in ample fashion.

On the heels of that announce that you will institute your own life class on some dull evening. Advise all patrons to come with a pencil and a paper sketch pad, and hang up small prizes for the best drawings.

Between night shows dress your stage in an approximation of a studio with a screen in front of the model. Make a spiel announcing the contest and then fold up the screen to disclose the model, who may be dressed in any style most convenient, but most decidedly dressed.

Life classes draw from live models instead of casts, but the models are not necessarily nude, though the chances are that most persons will draw that inference. If the local objection society interposes a kick, that will just help it along.

Super Light

For a high-powered lighting where it is impractical to put a high-wattage lamp into the circuit for fear of burning out the fuses, try the photoflood lamps which are now sold for use of amateur photographers. The life of the filament is only between 90 minutes and two hours, but for a flasher or for temporary use the lamps are useful.

Manager who wanted to work a strong flasher in a silhouette box had tried a 500-watt bulb and had blown three fuses when a photographic friend came along and sent him down to the photo supply shop. Two lamps kept the device going at a cost of 70c and with no danger to the fuses.

The lamps originally used were low voltage lamps, such as are employed in train illumination. The filament takes an overload and glows with intense brightness. They have been perfected so that a 90-minute stretch is about the minimum, and they work with perfect safety in any spot where a 25 or 50-watt bulb is regularly used. It's a useful thing to know for special effects.

Soda and Show

New gag is to print up a book of coupon tickets good for one admission and a glass of soda. Books sell at a 10% discount and may be had in blocks of 10 or 25 tickets. Each ticket carries a stub good for glass of soda at a nearby confectioner's, and is good only if the stub is taken up before the show, idea of that being that the store may get the same patron after the performance at full price if he likes the first drink.

Soda stub lifts the curse from the fact that only a 10% discount is allowed, but the stubs are cashed in at two cents each, which about covers the cost of the drink. Confectioner figures that his profit comes from extra business plus an additional charge where a drink or sundae costing more than a dime is served.

Clear the Lobby

This is no time to be cluttering up the lobby with a mess of displays. A crowded lobby looks hot and uninviting. Cut the frames down to a minimum and drape those which are left with artificial vines, light cloth or whatever you can command that will give a summery effect.

Keep photo frames against the wall and avoid many cutouts for the hot months. If you think the lobby looks too bare, use a few potted plants, but keep them out of the line of travel. Use tubs rather than jardinieres, and paint them white with bright green stripes around the hoops.

The big idea until after Labor Day is to create the suggestion of airiness.

Hitting It Right

In a recent booklet, Batten, Barton, Durstine & Osborn write 'Good advertising has never been a product of rules, formulism or technique,' and in that they utter a mighty big mouthful. One of the largest advertising agencies, they know that the formula ad cannot make appeal to those to whom advertising is presumably chiefly made; the unsold customer.

About 99% of theatre advertising appeals to the man who already has been almost sold. If he wants to go to the theatre he may possibly pick one feature instead of another through it's advertising presentation, but he is more apt to regard the title and cast than the sales argument, which probably seems pretty stale to him.

But the man who might be made to want to go, who can be filled with a desire to see a specified picture, though he did not intend to leave the house, but who might be dragged out by the blandishment of a well written phase seldom is taken from the fireside, because it is so seldom that the appeal creates desire.

It's hard to write good copy every day, but it is vital to hit the mark three time out of five.

Dug for 'Diggers'

Canton.

'Gold Diggers of 1933' made its Canton, O., debut amid scenes that would rival a holiday celebration, Manager Dick Crusiger, Warner's Alhambra, deserves much credit for the effective manner in which the film's premiere was made here. Instead of waiting until Saturday, the regular change day, opening of the film was advanced to Friday evening. Boxoffice was closed from 4 until 6:30 to permit lobby display trim and change of front. For an hour prior to the scheduled opening of the 'Gold Diggers' initial screening a brass band paraded through downtown Canton heralding the opening of the film at the Alhambra.

Mayor James Seccombe and other city officials assembled at the theatre following the parade and, promptly at 6:45, the city executive cut apart the ribbon strand which closed the theatre entrance, walked to the box office and sold the first ticket to the 'Gold Diggers.'

Stunt proved one of the most successful ever attempted here and brought out a record crowd to the downtown and an overflow crowd to the initial showing of the film.

Robot Plugging

Los Angeles.

First house in the Southern California territory to tieup with the Electro-Mechanical man for exploitation purposes is the Redondo, at Redonda Beach (F-WC). Mechanical man talks, smokes and does other stunts, all by remote radio control, and should it draw patrons it will be utilized in other circuit houses.

Worst Car Best

San Francisco.

Tom Baily, here from Paramount studios, has Mayor Angelo J. Rossi promising to lend official recognition to a parade of broken down flivvers Wednesday (8) as a plug for 'College Humor.'

Tying up with the San Francisco 'Chronicle,' prizes are offered for the youngsters having the most dilapidated cars in the parade, also for the best wisecracks written on the jollopies.

Another Weekly

Canton.

A. H. Buehrig, Jr., manager Loew's Canton theatre, sponsoring a weekly tabloid newspaper of four pages titled 'Loew's Weekly News,' issued every Thursday for free distribution to Canton homes every Friday. It contains fan news, news of productions in the making and announcements of when they can be seen at the local theatre.

Publication is made possible through co-operation of neighborhood merchants in the vicinity of the theatre. New weekly is well made up, profusely illustrated, contains many interesting news items, as well as liberal display advertisements on coming attractions and those current at the theatre. Entire back page is advertising of a half-dozen enterprising retail stores and firms whose places of business are in proximity of the theatre.

Columbia Asea

Frank P. Rosenberg and Herbert H. Lyman of Columbia Pictures Radio Department have made arrangements with the CBS and the Furness Bermuda Line for a special dramatization of Columbia's forthcoming special production, 'Lady for a Day,' to be broadcast over 84 stations of the network from the 'Queen of Bermuda' four hours out. The program will go on the air at 7:30 to 8 p. m. on July 4.

The broadcast will go via ship-to-shore telephone from the liner to the CBS studios in New York, whence it will be re-broadcast over the entire network. It will also be short-waved around the world.

This is the first time that a dramatic play has ever been broadcast from a ship at sea. A specially dramatized version has been written by Rosenberg.

Stringing the Customer

Minneapolis.

The palm for daring exploitation of a sex picture goes to A. Janssen of the Aster theatre here. Large banners in front of the house carried the following copy: 'I'm Going to Have a Baby. Condemn Me if You Will. Pity Me if You Must. I Didn't Know the Meaning of Life. But I'm Only Guilty of Love.' 'What Was the Price She Had to Pay for One Hour of Love?'

The picture, exploited thusly and advertised as a 'road show engagement' with no persons under 16 admitted, gave the house its biggest week in more than a year. Feminine trade was particularly brisk, it being estimated that the fair sex constituted more than 90 percent of the customers.

Tough on Mpls.

Minneapolis.

Minneapolitians are up in arms over a press gag worked for the Marcus show in St. Paul. Ad offered two letters, one from Marcus and the other a reply from Cliff Rust of the St. Paul Orpheum, where the show played.

Marcus ostensibly queried Rust as to whether to play a 'Parisian' or a family trade midnite show, referring to the suppression of 'Crazy Quilt' in Milwaukee and asking if St. Paul was like that, too. Rust replied it wasn't. Just a press gag, but even the Minnehaha falls reeked steam.

Usual Hit

Montgomery, Ala.

Publicity given by the Montgomery 'Advertiser' and a hookup with the local merchants by Mgr. Lloyd Towns in the interest of a stage wedding, gave the Paramount theatre the largest crowd this house has enjoyed within the past twelve months. On the day of the wedding the newspaper had two full page ads from local merchants, in addition to several local stories. The newspaper stunt was handled by Bob Raney.

Dr. J. E. Northcutt, prominent in Methodist Church circles and former pastor at the Masonic Home, performed the ceremony.

Almost, but No

Winnipeg.

It almost happened but not quite—the Starland's redhaired woman in a bathtub of milk stunt on 'Sign of the Cross'—for a policewoman stepped in and said 'no.' Even being told that the girl would wear a white bathing suit did not appease her, for she thought of the traffic on Main street that would be disrupted by the scene. So the girls who were advertised for by the Starland management and who turned up willing to pose did not get the work.

Tough on Theatre

Pittsburgh.

Association of Pittsburgh publishers, made up of three local dailies, 'Post-Gazette,' 'Sun-Telegraph' and 'Press,' have placed a ban on all special theatre exploitation, including contests, various tie-ups and first-night stunts. Regular publicity, including advance notices, wasn't mentioned. There has been a verbal understanding to this effect for some time now, but this is the first time it has been put in writing.

Further newspaer bans free blurbs have been extended to the night clubs, parks, swimming pools and even the department stores.

Watch Typography

Too many theatres ignore typography. They send their copy to the printer and take whatever comes back. It isn't always good, though sometimes the printer can turn out a better display than the press agent or manager. But often the display can be radically improved with a few suggestions, and the average printer will be found in a receptive frame of mind if he realizes that the press agent knows what he is talking about.

A recent example is a small program leaflet in which there are a couple of underlines. Each change of bill is neatly boxed off, but the stage and screen shows are not connected. A bit of double cut off rule divides the feature from the stage show, each being dated separately. It would mean a lot to use light rule between stage and screen show with an over-all date line, and cut that from the next change with the double rule. It would better convey the suggestion of double value and impress the fact there is both a screen and a stage show.

The two current changes have an over-all line for the dating, but the stage and screen are separated by the same double rule, with only a light line between the two. Using heavy rule to enclose each offering and a short light rule between stage and screen would make twice as good an impression and possibly sell more tickets.

Keep after the printer until you get what you want, and know what it is you desire.

Unemployment Matinee

Various positions are taken relative to the donation of a certain number of tickets to the local unemployment committee. Most of these have to do with the question as to the willingness of a person to pay admission to a performance to which it is known a large number of persons are being admitted without cost.

Douglas George, of the Regent, Springfield, O., says the local scheme is going over in a big way. A special morning performance is given at which the full program is presented. Admission is by ticket, a block to the capacity of the house being given the committee, which hands them over to those on the relief list. The crowd is out of the way and the house tidied up before the regular mat.

George adds that the stunt only wins the approval of the house's regular clientele, but that the guests, many of whom have affluent friends, are powerful pluggers for the show they have seen. Some of them recently saw the first picture in a year.

Jazzing 'Em Up

Now and then a sting without malice is appreciated and works for the theatre. One recent gag to get a laugh comes from a small town where an advertisement in block type announced the only theatre for sale, adding that particulars would be given in the same space the following day.

Plenty of people did not wait to find out but called at once, the reply being that the details would be given the following day. There was a rush for early copies and a yell when announcement was made that the theatre would be sold on the installment plan—a seat for two bits for two hours.

Made a lot of people think what might happen if the house did close and they started coming more regularly.

Stunted Rising Prices

Fort Dodge, Ia.

The Rialto cashed in on plenty of free publicity and much plane chasing as the result of a novelty stunt in connection with the showing of 'The Eagle and the Hawk.' Twelve merchandise firms kicked in with certificates, the theatre contributing 12 pairs of seats for leadoff publicity in connection with a plane flight to advertise the picture.

Only nut was the ducats, plane being donated for blurb regarding the airport, while merchants tied in with own advertising of gifts, not alone from the skies, but to be had at stores, before and while prices are soaring in keeping with trend of commodity prices.

Cheap Ball Team

Lincoln, Neb.

State theatre, mgd by George Monroe, is backing a kitten ball team in the local city league. George has all the boys outfitted in flashy cotton sweaters with the theatre name stenciled in back. When wishing to plug a special picture he pins the banner-announcement on the back of each player and thereby keeps his stuff right in front of the onlookers. The whole layout costs about ten bucks a summer.

BEHIND the KEYS

Youngstown, O.

Pooling of four Youngstown houses is in prospect under a deal now being negotiated by Warners, Publix and Mort Shea. It is expected that Warners and Shea will jointly operate Publix's Paramount and State Warner's Warner and Mort Shea's Park.

Wellington, O.

W. J. Powell, owner of Lo-Net theatre, has taken the house back from G. Gulilla. Picture policy.

Fostoria, O.

Roxy, formerly Majestic, taken by Leo Jones and Ted Vermes. Reopen about July 1.

Butler, Pa.

George Roberts is manager of Butler theatre here. Succeeds Al Grasgrin. H. Decker transferred from Manos, Greensburg, Pa., to Harris, Donora.

East Liverpool, O.

E. E. Bair has taken over State, Uhrichsville. Bair recently leased house, which he opened 10 years ago.

Canton, O.

George A. Delis has been promoted to general supervisor of Palace, Canton, and the State and American theatres, East Liverpool.

Wellsburg, W. Va.

Sunday pictures were approved by a vote of 1,133 to 1,003 at recent election here.

East Liverpol, O.

George S. Ellis is city manager of State and American, here, succeeding E. E. Bair.

Lynchburg, Va.

Salem theatre at Salem, Va., leased by Bernard Depkin, Jr., former Publix c.m. at Roanoke, Va.

Charles City, Ia.

J. C. Collins, Mason City, has taken over Hildreth.

Northport, L. I.

William A. Levey now in charge of Northport theatre here.

Newark, N .J.

Changes in Warner houses include Elliot Kadison's leaving the Hollywood, East Orange, for non-theatrical business, replaced by William Waldron from the Central. Ralph Reid from the Hudson, Kearney, succeeds, who is replaced by Richard Reilly, recently ill.

Lynchburg, Va.

Dick Eason, asst. mgr. Paramount, in charge of Academy. Remains in Paramount job.

Winnipeg.

Since Harry S. Dahn replaced H. M. Thomas in the west as F. P. Can. district mgr., moves have taken place. H. M. Thomas goes to home office, Toronto. Charlie Straw comes from Capitol theatre, Regina, to Capitol, Winnipeg, succeeding Harold Bishop, who returns to Capitol, Calgary. Mike Goodman, of the Gaiety, here, goes to Metropolitan, Regina. Geo. F. Law, Crescent, assumes at Gaiety, replaced at Crescent by Geo. Dowbiggan.

Hartford, Conn.

Sam Maurice joining RKO. Ted Holt, asst. mgr. Capitol, leaves to join Midwest RKO.

Joseph Vannais moves to Capitol, Hartford. Assisted by Louis Cohen, formerly in Bridgeport.

Harry Brown joins Warners as poster artist for five theatres in Hartford.

Dick Dorman, promotion manager of Allyn theatre, goes to Paramount, New Haven.

John Linnehan, manager of Lyric, to Rialto.

New York.

Harry Federsman, on sick leave from his post at the RKO Coliseum, uptown New York house, is being temporarily replaced as manager of the house by Bob Harvey.

San Francisco.

Golden State theatres leased Century, Oakland. Reopening with straight pix.

Seattle.

Dan Lussier, formerly assistant to Dick Hays, on Seattle 'Times' drama, now p. a. for Metropolitan theatre.

Denver.

Fox-West Coast makes these switches: Wm. Fowers, of Janes, Canyon City, before sold, to Walsenberg, Colo.; Don Sheedy, from Walsenberg to Las Cruces, N. M.; Mike Zalesny, from Las Cruces to Durango; Joe Haney, at Durango, resigned.

J. J. Goodstein, owner of theatres in Pueblo and Rocky Ford, takes over the Rialto at Loveland from Fox.

Los Angeles.

Fox-West Coast reopened the Glendale, Glendale, Cal., after house dark for two months. James Richardson transferred from the Capitol (Glendale) to manage. Pat Argust gets Capitol.

Des Moines.

A. H. Blank, trustee for Publix-Iowa, Inc., Publix-Nebr., Inc., and A. H. Blank Theatres Corp., has closed 15 Iowa and Nebr. houses recently. Most of them were closed because of unfavorable leases.

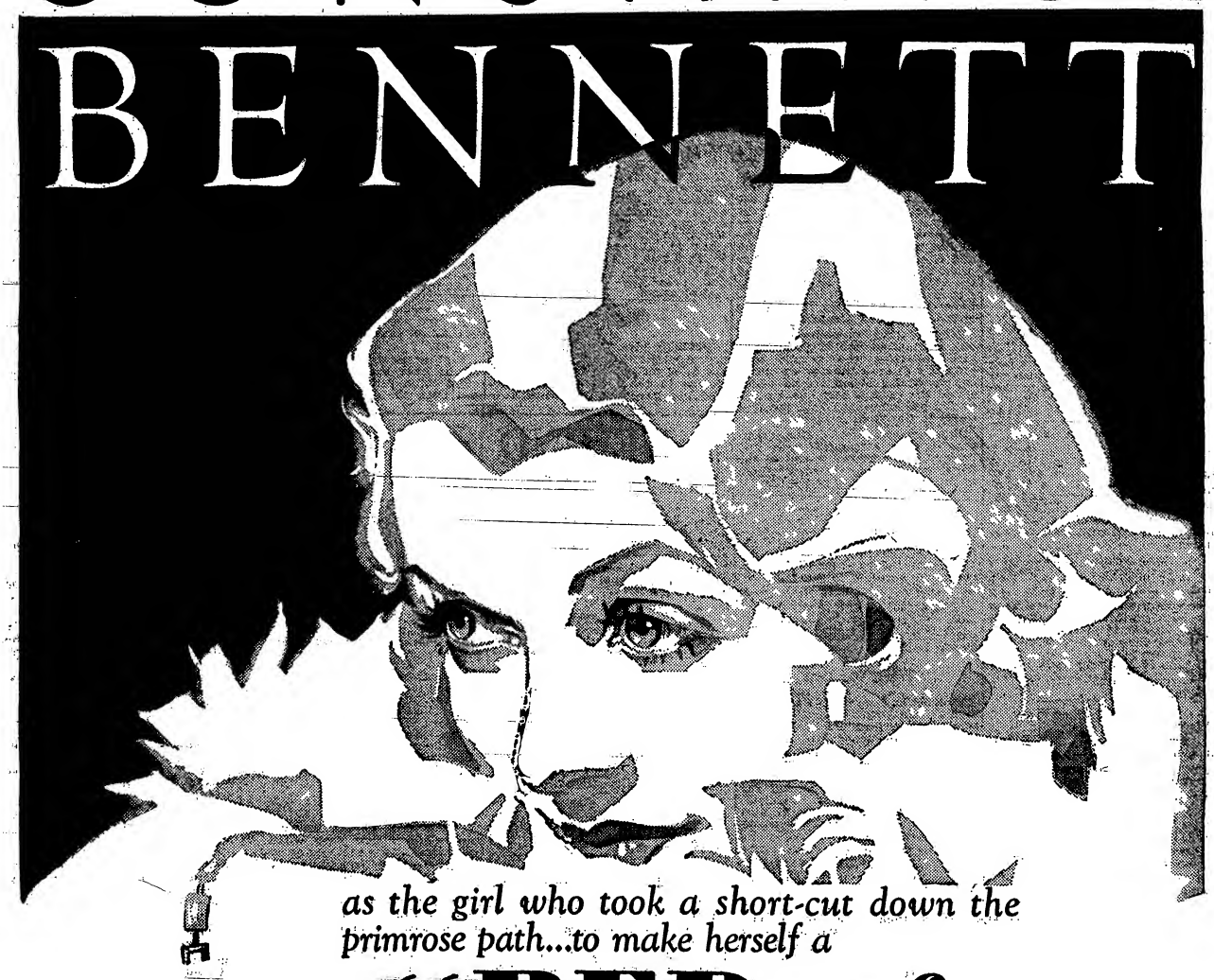
The Nebraska houses are the World and Lyric, Kearney; Granada, Grand and Lyric, Norfolk; Strand, Hastings; Swan, Columbus and Empress, Wall and Fremont at Fremont.

The Iowa houses are the Casino and Strand, Marshalltown; Valley, Missouri Valley and Strand and Broadway, Council Bluffs.

Back to Earth! —

in a heart-wrenching drama greater than "Common Clay"

CONSTANCE BENNETT



as the girl who took a short-cut down the primrose path...to make herself a

"BED of ROSES"

(Not so soft!)

With

JOEL McCREA

JOHN HALLIDAY

PERT KELTON • SAMUEL HINDS

Directed by Gregory La Cava .. A Pandro Berman Production ... MERIAN C. COOPER, exec. producer

"We're not Keeping 'Em on Ice!"

Another big one opening at Radio City Music Hall Thursday . . . and soon ready for you!

An **RKO-RADIO Picture** of course!

Inside Stuff—Pictures

Jesse L. Lasky's first four pictures for Fox, 'Zoo In Budapest', 'Warrior's Husband', 'Power and the Glory' and 'Berkeley Square', latter two unreleased but previewed, are among the classiest features ever released by Fox. Latter pair will bring critical raves and should refute the highbrow contention that pictures are made for and by morons.

Unfortunately Lasky's efforts do not seem to be plugged to their fullest extent by either Fox or the theatres. Advertising and exploitation campaigns by Fox, the various theatre chains and individual houses have failed to do justice to the pictures as is evidenced by the producer's first two pictures which were spotty draws in the deluxe houses, but invariably did topnotch business in the subsequent runs. This is particularly true of 'Warrior's Husband', which is cleaning up in the nabes.

Lasky, too, has proven himself a good gambler in that he has taken chances that both Fox and other studios refused to take. In 'Power and the Glory' he allowed the author, Preston Sturges, and the director, William K. Howard, to have full production say without interference. In all cases where difficulties arose they were settled by arbitrations. Several times, despite their known artistic leanings, Lasky sided with the director and author.

Her comeback ability still unproven, Lasky borrowed Colleen Moore from Metro for the femme lead in 'Glory' though her home studio (Metro) had her under contract for a year without using her. For 'Berkeley Square' he spotted Heather Angel in the femme lead. Fox had brought her from England under contract, but until Lasky cast her, she was an untried quantity. Her reception in the picture proved Lasky's judgment.

With E. R. Tinker slated to put all of his time on Fox West Coast matters for the Chase Bank, following his resignation as chairman of the Board of Fox Film, looks like the F-WC matters may get a thorough sifting financially. Insiders would hand it that Tinker's new efforts are such as to make him the big pow-wow in F-WC things.

Exactly how this concerns Skouras Brothers is open. Nothing official although on the inside there are rumblings that Tinker's decision to wade right into F-WC matters was for business purposes and that these business matters were taking up too much of the Skouras boys' time which should be devoted to operating things.

Tinker resigned from Fox Tuesday (20). He is a well known figure in banking circles and came in as successor to Harley Clarke as president of Fox Film. He stepped down from this position upon Sid Kent's ascendency. After becoming chairman of the Fox Board, Tinker devoted a good deal of his efforts getting acquainted with the F-WC and Wesco financial setup. Has been on that for about a year so that he has a pretty good inside knowledge of the circuit's business end or should.

Fox is having a time trying to make it look as though they're not especially worried about the Nazi thing, and from all sides they get a bit of a kick to make that I-don't-care attitude harder to maintain.

Latest is Henry Garat, the French actor that Fox dug up in Paris and brought to Hollywood. Now they've sent him back to Paris and ordered him to Berlin for a picture. Immediately, Garat became ill and had to go to Malmaison, sanatarium, for a rest. A reporter, interviewing him there, wanted to know when he'd be well enough to go to Berlin. 'Soon as I'm in condition to run back to the border, if necessary,' Henry cracked. 'In fact I'd just as soon not go there.'

'But how about your contract?' he was asked. 'My contract reads I'm to make pictures, not fight with Nazis,' Henri answered, and got sick again.

And still Fox wants to make believe it doesn't worry about Nazis, so reprimand went out, it is said, to Garat for giving out that kind of an interview.

Renewed agitation by the picture industry against the star system of reviewing, employed in New York by 'Daily News,' may result in its abandonment. For the first time the 'News' is listening to the pleas of the major companies and others, which claim that the star gag is costing producers and theatres hundreds of thousands annually.

'News' is going to find out from the reader angle by asking the public whether it wants starring on picture reviews as a guide or not. A few years ago after a long fight B. & K. knocked out the star grading in Chicago, where it originated with the 'Tribune.' Similar efforts were made on the New York front, but the 'News' refused to listen to pleas, made largely by theatres insisting that the public was getting to the point it wouldn't bother with films unless they got three or four stars. It has been pointed out time and again, also, without much effect, that too often the star grading has been in disparity with the body of the reviews.

Last season the 'News' used star rating over its legit reviews.

Claiming that rival studios have been stealing its spectacular dance routines while its musical pictures are in production, Warners has ordered locked the stage on which numbers are now being staged for 'Footlight Parade' by Busby Berkeley. None of the studio employees are allowed on the stage unless by special pass.

Back of the locked stage and extra watchmen is the claim of execs that friends of other studio employees have been going to the lot as visitors and getting onto the stages to make reports as to novelty formations and other innovations. Results have been, it is said, that these leaks have allowed other companies to get out ahead, or simultaneously, with copies of these ideas.

Closure order went on last week when a chap who had tried to get shown around the sets as a visitor repeatedly went to work on a musical picture at another studio two days after getting a courtesy pass to be escorted around the Warner lot.

Technique used by William K. Howard in directing 'The Power and the Glory' (Fox) while unusual, is not new. Howard's method is similar to that used by Paul Fejos in 'The Last Moment', which the Hungarian director produced independently in 1927. Fejos told a story of a drowning man's thoughts. Only the important incidents in his life were told.

In Howard's picture, only the important happenings in the deceased railroad president's life are photographed. When the latter is talking or when actual happenings in his life are revealed, the photography is clear. When the incidents are part of the narrator's tale, the picture is fogged. Story is not told in sequence, but out of chronology, with the narrator jumping from one subject to the other as a real story is usually told.

Audience reaction to seeing an aged man die, only to see him reappear again in the next sequence as a youth is doubtful, as evidenced at the preview. Studio will try to correct this by having the change explained in the narration.

Whether RKO separates from the Orpheum group or not, the chances are that the company will continue under its present name and not drop the 'O'. Mere curiosity is attached to the thing because of some angle that eventually those Orpheum theatres which could be taken over by RKO, may be shunted into the new subsidiary recently formed called Stadium Theatres.

Latter company is one formed to hold the debt of Orpheum to RKO, amounting to around $2,500,000. Company was formed by consent of the court to take over the obligation which previously had been charged to Keith-Albee-Orpheum as the direct parent company of Orpheum. Objection by preferred stockholders of KAO to the debt lingering that way when it was an actual loan from RKO to Orpheum with KAO only the intermediary brought around a request from the receivers to the court to permit the change to Stadium.

Although a short time ago Paramount decided to abandon plans for making 'End of the World', directed by C. B. DeMille, because of the similarity in plot to KBS's 'The Deluge', studio is now holding final decision in abeyance. It has decided to wait until the KBS picture is produced to see how it might affect the DeMille film.

Meanwhile Jeanie Macpherson is on research for the picture, although Bartlett Cormack, formerly working with her, has been switched to another assignment. If the KBS picture is too much like the idea now being worked on at Paramount the latter concern's film will be dropped. Otherwise changes in script will be made to save the cash already expended on it for preparation.

'World' was scheduled as DeMille's next. Instead, he'll do 'Four Frightened People', which was to have been his third for this year.

Darryl Zanuck's version of the battle over 'The Bowery' with Warners is that the novel had been considered and rejected some time ago when he was with WB and that he thought of it after leaving the company as a co-starrer for Wallace Beery and George Raft.

An option was taken with Mike Simmons, one of the authors, to purchase the story for $4,000. Then, Zanuck claims, he went to Metro and talked the idea over with Beery. Latter was working on 'Tugboat Annie,' which Mervyn LeRoy was directing. Alleged that Beery told LeRoy of the idea and the latter immediately phoned Jack Warner, who attempted to buy the story, even announcing its purchase.

Simmons was offered $7,000 by WB, but couldn't accept because of the prior negotiations. Zanuck exercised his option the next day, wiring the balance of the $4,000 east.

Royalty must never be shown going soft or human, as far as British censors are concerned. Censors informed Metro that 'Rasputin' couldn't go as is because the Czar and Czarina are shown being human and even, in one scene, discussing the future of their son, just as ordinary parents might.

British censors pointed out that kings and queens don't do things like that, like ordinary mortals, and must not be so shown.

Metro's argument in refutation was that the Czar and Czarina of Russia are historical characters by this time and so can be softened up somewhat, the argument getting the picture a British release, though with a number of buts.

What Universal regards as the perfect screen version of a novel is R. C. Sherriff's script of H. G. Wells' story 'The Invisible Man,' just completed without benefit of studio supervision, and 5,000 miles from the nearest U exec.

Author of 'Journey's End' did the writing job at his country home in England, after several treatments and scripts by other scribes had proven unsatisfactory. Carl Laemmle, Jr., and James Whale, who will direct 'Invisible Man,' sent a few suggestions to Sherriff in fear and trembling. Studio enthusiasm began to mount as the script came in, sequence by sequence, and now it's being touted.

Production has started with Chester Morris heading the cast.

Extension of 3 days has been given RKO by the old Roxy interests before the latter prepare execution of their injunction against RKO in the matter of the use of the Roxy name on the smaller of the two R. C. houses.

Outlook still that maybe an appeal from the decision awarding the old Roxy the exclusive use of the name, will be taken by RKO.

Manager of a coast film exchange may have jeopardized his company's account with a major circuit by slapping an attachment on the box office of one of the circuit's California theatres when a disagreement arose between the distrib rep and the house manager regarding percentage terms for a pic. Without waiting for a price adjustment by the home offices of the distribution concern and the circuit, the branch manager, despite the circuit has contracted for all of his company's product, [illegible] ranged for the plaster.

The deputy sheriff given the attachment happened [illegible] ith

(Continued on page 52)

Pete Smith's New Series

Hollywood, June 26.

Pete Smith has another one-reel series at Metro called 'Madcap Movies.' It will consist of shots from news weekly scenics, dramas, etc., of days gone by.

There are six in the series and will be made in addition to Smith's sport shorts for Metro.

SALES MEETINGS

Fox at A. C.—Par's at L. A.—West Group Due East

Los Angeles, June 26.

Jack Dillon, Fox exchange manager here, with his two salesmen, W. T. Wall and B. F. Robison, and chief booker M. Sudamin, are en route to Atlantic City to attend the Fox annual sales convention, opening at the resort town June 29, for three days. The L. A. group left here Saturday, joining reps from other coast exchanges on their way east.

Herman Wobber, Fox sales chief for the western territory, and theatre contact on the Pacific slope for Sidney Kent, is already in New York.

Paramount's Pacific coast sales convention will be held at the Ambassador hotel here July 5-6. Exchange forces participating will be Denver, Salt Lake, Seattle, Portland, San Francisco and Los Angeles.

Convention will be presided over by N. F. Agnew, assistant general sales manager for Par.

STEFFES RE-ELECTED

N. W. Allied Trying Reorganization With Lighter Dues

Minneapolis, June 26.

In reorganizing N. W. Allied States, W. A. Steffes was re-elected presi and general manager, with no mention of compensation. Other officers are Joseph Friedman, Paul, and Andrew Jacobson, Alexandria, v.p.'s.; Max Torodor, Minn., treas., and Howard Dale, Minn., sec. Board of directors and executive committee will be chosen at convention next month.

Membership fees will be based on 'ability to pay.' North and South Dakota exhibitors' organizations will affiliate with N. W. Allied States, it was announced.

Grease Paint Sideline

Hollywood, June 26.

Sam Armstrong, actor, has been given a writing berth at Metro to adapt 'Malibu,' the animal story.

Armstrong tried his hand at writing once before but returned to acting. This time he'll stick to the typewriter.

L. A. House for 'M'

Los Angeles, June 26.

Next downtown subsequent run grind house to go first run temporarily is the President, operated by Principal.

Will coast premiere 'M,' German language picture with English subtitles, starting July 11.

PAR-RKO DEAL TALK STILL ON

a chance
Paramount to get together on
picture that would Par
first run product into the Radio
City Music Hall. Many angles are
involved. Completion a
with its rami
slow in being realized. The firms
continue to trade
far from being cold.

Among possibilities could be for RKO to connect for a split of the Par product on a selective purchase price. This would obviate RKO's having to pay what it considers an untenable minimum guaranty for the entire Par program. Exactly what Par asked for its program isn't known. It's considerably over $500,000 for a one-year deal, it's said.

Operating Pool

Some talk around of a theatre pool between Par and RKO in the Times Square area and even including Brooklyn may be involved. Under such a plan, RKO might go in for Par's distribution terms, but get some chance of retrieving part of the rental costs by sharing in the profits from the Broadway and Brooklyn Paramounts. The Brooklyn Par is presently closed but there's some talk of its being reopened by and for Par. In Brooklyn, RKO has its Albee, to consider.

So far as the Broadway consideration goes, RKO must figure on what effect any arrangement like this would have not only on the Music Hall, but the RKO Roxy, and the Palace, on Broadway.

RKO and Loew's have at present a subsequent split of Par product in metropolitan New York.

Denver Gets Bombings As Union Case Pends

Denver, June 26.

Bombs were exploded at the rear of the Aladdin, first run, and the Bluebird, neighborhood, both Huffman houses, at midnight Wednesday. Mr. and Mrs. Harry Huffman were attending a preview at the Aladdin when the bomb exploded there. No one was injured. Five minutes later another bomb exploded in a garage just across the alley from the Huffman garage. About $200 damage was done in all three places.

A few weeks ago a small bomb was thrown at the home of Fred Schmitt, Orpheum theatre orchestra leader. Previously he had been fined $500 and expelled from the musicians' union. At the time he organized the non-union orchestra now playing at the Orpheum, the operators and stagehands were locked out of the Orpheum, managed by Huffman, and the five houses owned by him.

The district court issued a mandamus writ, ordering Huffman, together with Joe Dekker and Tony Archer, to reinstate the union employes pending an investigation and the usual 30-day notice required by law. Dekker and Archer locked out the union employes a week after the lockout at the Orpheum. The theatre managers refused to obey the writ, contending the law did not apply to industries not affected with the public interest.

The attorney general contended they were in contempt of court for not obeying the mandate. The case comes up today (26), when both the contempt of court charge and the petition to dissolve the writ will be heard.

CHI EDITORS TOUGH

With Chicago scheduled for 700 conventions this season the city newspapers are among the toughest in the country to crash on confab news.

Publicity directors for film companies holding their sales meets there are holding up their hands and digging up all old newspaper pals.

AL BLOCK RETURNS

Hollywood, June 26.

Al Bloc - writer for several years at Metro, but recently with Radio, has returned to the former lot to write [illegible] origin[illegible].

Block is the son of Br

HE WON'T COME DOWN!

LEO'S been up there *on top* for a long time . .
CHANGES have taken place in this industry—
BUT his STABILITY is the marvel of all.
HE is the ONE DEPENDABLE, ENDURING factor
IN the entire industry—
YEAR after year after year!
THIS week in Detroit and Kansas City
METRO-GOLDWYN-MAYER holds its Annual Conventions.
ANNOUNCEMENT will be made there regarding
NEXT season's line-up from M-G-M.

It will startle the industry! It will amaze other companies by the size of its STAR list and by the MAGNITUDE OF ITS PRODUCTIONS! It will again confirm showmen in the realization that there is only ONE

METRO-GOLDWYN-MAYER — THE MAJOR COMPANY!

Comparative Grosses for June

(Continued from page 10)

DETROIT

	May 25	June 1	June 8	June 15
MICHIGAN (4,045; 15-25-35-40-55) High. $58,100 Low.. 7,800	Temple Drake $9,800	Elmer Great and Girl 419 $8,500		Eagle and the Hawk $9,900
FOX (5,100; 15-25-35-40) High. $50,000 Low.. 4,000	Pleasure Cruise $5,000	Mine Tonight and Hello Sister $5,000		Warrior's Husband $9,000 Stage Show
FISHER (2,665; 15-25-35-40) High. $29,000 Low.. 3,800	Rasputin $5,200	Working Man $6,000		Lilly Turner $4,100

PHILADELPHIA

	May 25	June 1	June 8	June 15
EARLE (2,000; 40-65) High. $27,000 Low.. 11,500	Strictly Personal $14,500 Vaude	Devil's Brother $13,000	World Gone Mad $14,500	Diplomaniacs $13,500
FOX (3,000; 35-55-75) High. $41,000 Low.. 10,500	Warrior's Husband $16,000 Stage Show	Adorable $18,000	Hold Me Tight $17,000	Great to Be Alive $15,000
STANLEY (3,700; 40-55) High. $37,000 Low.. 4,000	Barbarian $10,500	Hell Below $12,500	Hell Below $5,500 (2d week)	Silver Cord $10,000

PITTSBURGH

	May 25	June 1	June 8	June 15
STANLEY (3,600; 25-35-50) High. $48,000 Low.. 3,750	Lilly Turner $10,000	Silver Cord $7,500	Little Giant $7,000	Water Front $8,000
FULTON (1,050; 15-25-40) High. $12,000 Low.. 1,900	Zoo in Badupest $3,400	Lady's Professi $2,900	Adorable $6,100	Looking Forward $4,700
PENN (3,300; 25-35-50) High. $41,000 Low.. 6,000	Hell Below $10,500	Reunion in Vienna $9,000	Peg o' My Heart $13,500	International House $7,000

LOUISVILLE

	May 25	June 1	June 8	June 15
LOEW'S (3,400; 25-40) High. $28,000 Low.. 3,000	Hell Below $6,000	Reunion in Vienna $4,800	Barbarian $4,000	Made on Broadway $4,500
STRAND (1,780; 25-40) High. $12,500 Low.. 1,400	Temple Drake $3,300	Adorable $4,200	Song Eagle $3,900	Working Man $2,800
RIALTO (3,000; 25-30-40-00) High. $16,000 Low.. 1,900	Key Hole $4,000 Stage Show	Zoo Budapest $4,800	Trick for Trick $4,800	Hold Me Tight $4,500
BROWN (1,500; 15-25-40) High. $14,000 Low.. 1,100	Diplomaniacs $1,800	Silver Cord $1,800	Out All Night $1,900	Tomorrow Seven $1,500
ALAMO (950; 15-20-25) High. $11,600 Low.. 900	Below Sea $1,200	Girl Missing $1,000	Employees' Entrance $1,200	Woman I Stole $1,100

SAN FRANCISCO

	May 25	June 1	June 8	June 15
GOLDEN GATE (2,844; 30-40-65) High. $19,000 Low.. 7,000	Below Sea $13,000 Vaude	Kiss Before	Diplomaniacs $13,000	Woman I Stole $10,000
PARA-MOUNT (2,700; 30-40-55) High. $36,000 Low.. 5,000	Zoo Budapest $8,000 (5 days)	Hell Below $17,000 (9 days)	Adorable $12,000	International House $15,500
WARFIELD (2,700; 35-55-65) High. $48,000 Low.. 8,200	Barbarian $17,700 Stage Show	Temple Drake $16,000	Little Giant $20,000	Lilly Turner $18,000

TACOMA

	May 25	June 1	June 8	June 15
MUSIC BOX (1,400; 25) High.. $5,800 Low... 1,000	Pick Up and Christopher $3,200	Bedtime Story and Sins of Love $5,000 (35c top)	Working Man and Secrets $4,000	Elmer the Great and Ex-Lady $2,300
ROXY *(1,300; 10-15) High.. $7,000 Low... 2,000	Parole Girl and Mussolini Man's Land $3,600 Stage Show	Black Beauty and Woman I Stole $4,100	Clear All Wires and Today We Live $3,800	Circus Queen and Rasputi $5,100

* Reduced scale.

PROVIDENCE

	May 25	June 1	June 8	June 15
ALBEE (2,300; 15-40) High. $20,000 Low.. 3,000	Woman I Stole $6,100 Vaude	Silver Cord $5,100	Ann Carver $7,000	Cocktail Hour $4,100
FAY'S (1,600; 15-40) High. $15,000 Low.. 3,000	Trick for Trick $5,000 Vaude (55c top)	Big Cage $4,000	(DARK)	
STATE (3,700; 15-40) High. $28,000 Low.. 2,500	Hell Below $14,900 Vaude	Reunion in Vienna $8,500	Barbarian $9,500	Made on Broadway $9,800
PARA-MOUNT (2,200; 15-40) High. $18,000 Low.. 2,200	World Mad and Cohens and Kellys $2,900	Temple Drake and Mine Tonight $5,800	Eagle Hawk and King Jazz $4,000	Girl in 419 and Sunset Pass $4,000
VICTORY (1,600; 10-25) High.. $4,500 Low... 1,400	Black Beauty and Christopher $1,900	Fighting Justice and Sweepings $1,600	India Speaks $2,300	Tomorrow Seven and Treason 006'18

CINCINNATI

	May 25	June 1	June 8	June 15
ALBEE *(3,300; 25-50) High. $33,500 Low.. 6,500	11th Commandment and Clear Wires $11,300 (2 days) (Amos 'n' Andy, Stage)	Adorable $10,400	Hell Below $10,600	International House $8,700
PALACE (2,600; 25-55) High. $28,100 Low.. 5,500	Kiss Before Mirror $6,600	Temple Drake $6,800	Waterfront $7,700	Eagle Hawk $5,500 (New Low)
LYRIC (1,285; 30-55) High. $23,900 Low.. 4,100	Barbarian $7,600	Reunion in Vienna $9,000	Reunion in Vienna $5,500 (2d week)	Silver Cord $5,500
KEITH'S (1,500; 25-40) High. $22,100 Low.. 3,200	Picture Snatcher $5,900	Working Man $6,000	Lilly Turner $5,000	Little Giant $5,200

* Reduced scale.

SEATTLE

	May 25	June 1	June 8	June 15
FIFTH AVE. (2,300; 25-40) High. $26,000 Low.. 2,800	Today We Live $6,800	Barbarian $6,100	Peg o' My Heart $5,700	Hell Below $7,100
ROXY (2,300; 25-35) High. $22,500 Low.. 4,000	Woman I Stole $6,100 Stage Show	Be Mine Tonight $7,700	Be Mine Tonight $5,500 (2d week)	Be Mine Tonight $5,600 (3d week)
PARA-MOUNT (3,100; 25-40) High. $21,000 Low.. 2,700	Devil's Brother $5,300	Zoo Budapest and Song Eagle $3,200 (5 days)	Elmer Great and Temple Drake $4,200	Lilly Turner $5,600
LIBERTY (2,000; 10-15-25) High. $12,000 Low.. 2,100	Speed Demon $3,800	Obey the Law and Jungle Bride $4,000	4th Horseman $4,100	Devil Commands and McKenna Mounted $4,000
MUSIC BOX (950; 25-35) High. $17,000 Low.. 2,100	Keyhole $3,000	Sweepings $2,500	Working Man $4,700	Working Man $3,000 (2d week)

WASHINGTON

	May 25	June 1	June 8	June 15
EARLE (2,424; 25-30-40-50-60-70) High. $27,000 Low.. 6,000	Lilly Turner $17,000 Stage Show	Little Giant $14,000	Eagle Hawk $14,000	Jimmy Dolan $13,000
FOX (3,434; 15-25-35-60) High. $41,500 Low.. 11,000	Warrior's Husband $13,700 Stage Show	Secrets $16,800	Devil's Brother $16,500	Made on Broadway $19,000
KEITH'S (1,830; 15-25-35-50-60) High. $20,000 Low.. 4,500	Woman I Stole $4,500	Silver Cord $8,500	Ann Carver $6,000	Cocktail Hour $5,000
PALACE (2,363; 15-25-35-60) High. $29,300 Low.. 6,000	Reunion in Vienna $16,000	Hell Below $13,500	Adorable $12,500	International House $9,000
COLUMBIA (1,232; 15-25-35-40) High. $19,000 Low.. 1,100	Hello Sister $3,000	Terror Abroad $2,000	Trick for Trick $2,000	Mind Reader $2,000

BIRMINGHAM

	May 25	June 1	June 8	June 15
ALABAMA (2,800; 25-40) High. $29,000 Low.. 3,500		Today We Live $6,000	Eagle Hawk and Made on Broadway $5,500	So Africa and Working Man $8,000
STRAND (800; 25) High.. $5,000 Low... 1,000		Face in Sky and Parole Girl $1,200	Pleas. Cruise and Silver Cord $1,000	Men Fight and Goldie $1,000
EMPIRE *(1,100; 15-25) High. $12,000 Low... 1,000		Should Women Tell $1,100	Death Kiss $1,000	Central Park $1,000

* Reduced scale.

BOSTON

	May 25	June 1	June 8	June 15
RKO MEMORIAL (4,000; 35-55) High. $41,200 Low.. 6,140	Silver Cord $14,300 Vaude	Woman I Stole $10,000	Ann Carver $12,200	Cocktail Hour $9,500
BOSTON (4,000; 25-40-55) High. $23,000 Low.. 4,000	Phantom Broadcast $5,500 Vaude	Circus Murder $5,500	(DARK)	
METRO-POLITAN (4,330; 30-50-65) High. $66,000 Low.. 14,000	Temple Drake $19,500 Stage Show	Eagle Hawk $18,500	Adorable $21,300	International House $24,000

MONTREAL

	May 25	June 1	June 8	June 15
PALACE (2,700; 60) High. $18,000 Low.. 7,500	White Sister $12,500	Working Man $10,000	Today We Live $12,000	Adorable $10,500
CAPITOL (2,700; 50) High. $30,000 Low.. 7,000	Christopher and Great Jasper $10,500	Devil's Bro. and Men Fight $11,500	Zoo Budapest and Pleas. Cruise $10,000	Sweepings and Diplomaniacs $8,000
LOEW'S *(3,200; 50) High. $18,000 Low.. 7,500	Murders Zoo $12,000 Vaude	Sailor's Luck $10,000	Phantom Broadcast $11,000	Fast Worker $9,000
PRINCESS (1,900; 50) High. $25,000 Low.. 4,000	Mr. Brown and Just My Luck $5,000	Circus Murder and Strangers Marry $5,000	Fires of Fate and Bright Side $5,000	Below Sea and Strictly Personal $5,500
IMPERIAL (1,900; 50) High. $12,000 Low.. 1,000	Une Idee Folle $1,800	La Honte and Mosquetaires $2,000	Criminelle $1,500	La Belle $1,700

* Reduced scale.

(Continued on page 27)

AVALANCHE OF SUITS HITTING PIC PEOPLE

Los Angeles, June 26.

Slew of small suits hitting sundry people in the picture colony, all of them originating in Municipal court, were on file here today.

Dorothy Lee wants payment on a $450 note given her in lieu of salary by Plymouth Pictures corp. and Dallas M. Fitzgerald, president.

Lord and Taylor, seeking $1,923, and J. W. Robinson Co., after $390, are suing Pauline Starke for merchandise accounts.

Agua Caliente Co. alleges that two Chicago checks cashed for George K. Arthur remain unpaid and, through Attorney Charles J. Katz, is after $475.

Milton F. Curtain is suing Mrs. Jack Mulhall for $170 worth of merchandise.

Helen Ferguson is the target of a $320 action brought by the George Belsey Co., which wants either the money or an electric refrigerator and range sold the actress.

Del Andrews is sued on a $25.65 account by Ned Souter.

Crown Heights hospital of New York, is suing Barbara Barondess to secure payment of a $100 check allegedly given by the actress in settlement of a bill for services rendered her father last year.

Mr. and Mrs. Carter De Haven, Jr., sued by an assignee of Cedars of Lebanon hospital on a $75 note.

Studio Placements

Edward Everett Horton, 'Design for Living,' Par.

Robert McWade, 'Chance at Heaven,' Radio.

Frank Melton, Blanche Friderici, Minna Gombell, George Rigas, Douglas Dumbrille, Augustine Borgato, Sidney Toler, 'The Way to Love,' Par.

Bruce Cabot, George Lollier, Howard Wilson, Claude and Clarence Stroud, Frank Melton, Carl Eric Hanson, Frank Conroy, 'Bird of Prey,' Radio.

Arthur Vinton, 'This Day and Age,' Par.

Mike Donlin, Dell Henderson, James Donlan, 'Life Worth Living,' Fox.

Tom Moore, 'Neighbors' Wives,' Fanchon Royer.

Roland Young, 'She Made Her Bed,' Chas. Rogers.

Al Hill, 'One Year Later,' Allied.

J. Farrell MacDonald, 'Red Meat,' Warners.

Charles Wilson, Wallis Clark, 'Bureau of Missing Persons,' Warners.

Grant Mitchell, Ann Hovey, 'Wild Boys of the Road,' Warners.

Sally O'Neil and Dorothy Burgess, 'Park Avenue Ladies,' Uni.

Mary Brian, Russell Hopton, Donald Dilloway, Hale Hamilton, 'One Year Later,' Allied.

Gilbert Emery, 'The Woman in the Chair,' Majestic.

Lucille LaVerne, Cornelius Keefe, 'Last Trail,' Fox.

Robert McWade, 'Flaming Gold,' Radio.

Forrester Harvey, 'Invisible Man,' Uni.

Marie Prevost, June Clyde, Darwell, Louise Beavers, 'Yesterday,' U.

Jean Howard, 'Dancing Lady,' Metro.

Charles Butterworth, 'Hollywood Parade,' Metro.

Gladys Unger, adapting, raphy,' Metro.

Mae Clarke, Peggy Shannon, 'Turn Back the Clock,' Metro.

Myrt and Marge, Ted Healy and stooges, Grace Hayes, Ray Hedge, J. Farrell MacDonald, Trixie Friganza, Tom Jackson, 'The New Deal,' Fox.

Robert N. Lee assigned to work with Ben Markson on screen play of 'The Kennel Murder Case,' Warners.

Berton Churchill, Virginia Cherrill, Maud Eburne, 'Park Avenue Ladies,' Universal.

John Boles, Phillip Merivale, 'As Husbands Go,' Fox.

Claire McDowell, 'Paddy the Next Best Thing,' Fox.

Dorothy Wilson, 'Stingaree,' Radio.

James Bush, 'The Doctor,' Radio.

'Sensation' at Sea

Hollywood, June 26.

Monogram's 'Sensation Hunters' went into production Saturday (24) with the company working aboard the P-P liner 'California,' offshore San Pedro, under irection of Charles Vidor.

Story prepared by Paul Schofield and Albert Demond, deals with the adventures of a troupe of stranded show girls in Panama. Robert Welsh is supervising.

CARL LAEMMLE said "SHOOT THE WORKS to make it the biggest musical of the year—"

MOONLIGHT AND PRETZELS

Hips, Hips, Hooray!

Universal comes across with the grandest, zippiest, tunefulest romance ever screened! . . . Girls and Gags and Giggles and rich ROMANCE! . . . Nine music numbers destined to sweep the country! . . . A chorus of fifty of New York's most beautiful show girls! . . . A gigantic cast of stage, screen and radio stars including ROGER PRYOR—MARY BRIAN—LEO CARRILLO—HERBERT RAWLINSON—LILLIAN MILES—WILLIAM O'NEILL—BOBBY WATSON—WILLIAM FRAWLEY—ALEXANDER GRAY—BERNICE CLAIR—4 EATON BOYS—DORIS CARSON—FRANK AND MILT BRITTON ORCHESTRA and scores of others.

●

A Rowland and Brice Production . . . Story by Sig Herzig and Arthur Jarrett . . . Screenplay by Sig Herzig . . . Dances staged by Bobby Connolly . . . Music supervision by Jay Gorney . . . Songs and lyrics by Jay Gorney, Herman Hupfeld, Al Seigel, Sammy Fain, E. Y. Harburg. Directed by Karl Freund and Monte Brice . . . Produced by Stanley Bergerman.

Courtesy of College Humor Magazine

STEP OUT WITH UNIVERSAL

Film Reviews

Je Vous Aimerai Toujours

(Continued from page 15)

celebrated Antoine, is run. Background would constitute the principal reason for considering this Osso production as a possibility for a programer in the smaller houses in America.

Picture opens in a maternity hospital where the different types of mothers and babies remind one of 'Life Begins.' Adrienne is the heroine, whose lover has promised to care for her always, but he is too occupied with new conquests to shoulder any responsibility for the little daughter who has just been born.

To support her child Adrienne secures work in the smartest Parisian coiffure salon, where Oscar, the proprietor, is the rage of the hour. There she meets an earnest, shy accountant who falls in love with her, but she holds him off because of her past, fearing he would not want to marry her if he knew about the baby.

Jean, the unscrupulous ex-swain, comes to Oscar's with some of his fashionable friends and renews his now unwelcome attentions. The timid accountant is roused to action when he overhears Adrienne imploring Jean to go away and not create a scandal. It is the love-awakened Pierre who creates the scandal in the end by whacking Jean in the jaw and sending him flying through a glass partition of the elegant Oscar's beauty parlors. The two employees are dismissed at once, but they have found happiness in each other.

Lisette Lanvin plays Adrienne with a kind of mute eloquence and simplicity rather rare amongst the gesticulating French actresses, most of whom are more inclined towards over-emphasis than suppression. Pizani's Oscar is a delight. His studied mannerisms gracefully effeminate though never exaggerated to the point of offensiveness, reveal considerable finesse in an interpretation that might easily have become a mere burlesque, but is, instead, an outstanding characterization. Henri March and injects pathos and sentiment into the unromantic-looking meek office drudge who seems to suffer from an inferiority complex. It is safe to predict a successful French run for this film and added interest in Mario Camerini's future as a director.

VICA A VADEVEZOS

('Vica, the Canoeist')

Budapest, June 4.

A film sketch produced by Genius Co. Scenario by Laszlo Vadnai, lyrics by Andor Keller, music by Fred Markush; direction, Bela. Cast: photography, Istvan Somkuti. Cast: Erzsi Paal, Erzsi Raffay, Dezso Kertesz, Sandor Rado, Jeno Herczeg, Vilmos Komlos. Presented by Ufa Cinema, Budapest, June 2.

Budapest, June 4.

The 'film sketch' is a local specialty dating from the far-off days when no proper studios were available here. This circumstance evolved this kind of picture play, in which the outdoor scenes were photographed and the indoor scenes interpolated, played personally on the stage by the same actors who were projected on the screen.

This kind of mixed stage and screen production is still popular among local fans who love seeing screen favorites in the flesh. So producers revive this genre occasionally, especially in summer when lighter fare is welcome.

'Vica, the Canoeist' has much local appeal, because it is about the adventures of a girl on the Danube River, Budapest's principal feature in the summer time. About 15,000 canoes drift about the river on summer Sundays, with boys and girls hiking and camping all over the place. A girl who is in love with the voice of a radio performer, longs to meet him, but the air star being a remarkably plain fat man (Rado, very funny comedian) is afraid she'll be disappointed if she sees him, and sends his good-looking friend to meet her.

The girl and the friend fall in love, radio tenor finds another girl on the river. Running through are amusing comments by a couple of figures, Hacsek and Sajo, the stupid marr who misunderstands everything and his friend who tries to explain things to him. The popularity of these two who figure on the stage, in a newspaper column and in every humorous program, has become a sort of Amos-Andy obsession here.

The two girls, Erzsi Paal and Erzsi Raffay, are attractive both in the stage and the screen parts. The two comedians, Herczeg and Komlos, are very amusing, but purely local types. There is plenty of pep in the whole show. Pity the photography is not up to the mark, having been done in a small studio with insufficient lighting.

NIGHT OF TERROR

Columbia production and release. Featuring Bela Lugosi, Sally Blane, Wallace Ford, Tully Marshall. Directed by Ben Stoloff. Story by Willard Mack. Adaptation and continuity, Beatrice Van, William Jacobs, Lester Neilson, asst. dir.; Joe Valentine, camera; Lambert Day, sound; Arthur Hilton, editor. At Loew's New York theatre one day, June 6, on double bill. Running time 64 mins.

Another of those efforts in which Bela Lugosi wears a turban and a mysterious look. Comes too late in the cycle to be an outstander. Better for the subsequent runs than in the lower firsts. Not for ambitious booking and a risk among the top B spots.

Follows the usual lines of the direct-suspicion type of plot, with the murders germane to the story complicated by the operations of a maniac killer who is rejected almost from the start because he kills too openly. It brings a double portion of murders which tire and almost grow comical.

Lugosi is rubber-stamp throughout, getting no real chance. He has an assistant menace in Mary Frey, playing his wife, and who goes into trances. For more stencil there's the brisk reporter and the dumb police official, and also a negro chauffuer for comedy. Entire cast works hard, but it's not much good.

Scenario is the chief fault, with the events all standard and none too well developed. Finish is supposed to be a clincher when the maniac slayer rises from the dead to warn the spectator not to reveal the plot to others on pain of being haunted. Apparently intended to be impressive, but at the New York it got more laughs than the intentional comedy.

Photography only fair, sound not of the best and direction not inspired. Just an all around miss that still makes a good enough offering for the cheap spots. *Chic.*

Somewhere in Sonora

Leon Schlesinger production and Warner release. Stars John Wayne. Mack V. Wright, director. Story adapted by Joe Roach from Will Levington Comfort. Associate producer Sid Rogell. T. D. McCord, camera; Wm. Clemens, editor; Leo F. Forbstein, music. Cast includes H. B. Walthall, Shirley Palmer, J. F. McGowan, Ann Faye, Frank Rice, Billy Franey, Paul Fix, Ralph Lewis. At Loew's New York one day, June 6, on double bill. Running time, 57 minutes.

Several points of merit pull this from the ruck of westerns, but not far enough to gain a higher rating. They'll like this where they like westerns. Several times the action stops to land in a bolster upper, and still it's inside the hour.

First hoist is a bit of rodeo with a stage coach race for the kick. Not at all slow and serves to get the hero in bad, as he's supposed to have done some dirty work. This gets him over to Mexico, where he rescues the boss' son from enforced association with bandits. The horse runs for rescue and half the Mexican cavalry come to his relief. Meantime there's a good scene in which he passes the test of knife throwing and quick drawing, which helps along, and the finish is a well-handled fight among the boulders; not new, but well staged, and helping to maintain a better interest than the usual chase.

John Wayne as usual with H. B. Walthall in for a bit. Some good comedy from Frank Rice and Billy Franey, a little too overplayed for best results but necessary for the western fans. Shirley Palmer holds the femme lead and gets more to do than most troop tragedies offer, and there's Ann Faye, easy to regard but whose voice is recorded poorly. Outside of this the sound is very fair, photography excellent and locations well chosen.

By and large 'Sonora' just goes to show that even a hippodrama will be improved by the addition of a little plot. *Chic.*

'Smoky's' Show Ranch

Hollywood, June 26.

One of the show ranches of the west, the Vermejo Club of New Mexico, jointly owned by 50 millionaires, has been selected as the location for picturing 'Smoky,' the Will James horse story which Sol Wurtzel will produce for Fox.

'Smoky' starts July 10.

Staging for 'Duck Soup'

Hollywood, June 26.

Seymour Felix is at Paramount to stage the dance numbers in Marx Brothers' 'Duck Soup.'

Splitting Up Par Territories

New England and South as Samples for Divided Unit Theatre Operation

Field heads of Paramount theatre operation are being handed preferred consideration for partnership possibilities in the cutting up of the Par circuit. Several of the present territories are considered too big as separate units. To secure operation which the Par Reorganization Committee deems fit, territories may be split, making room for additional operators outside fold.

Both the southern territory and New England look to be cut up into diverse operating units. Basis is a general one with the hopeful aim of limiting the number of theatres to a unit as conditions and territorial limits may require together.

Partnership idea for operators who may be chosen is a blanket aim. This comes both ways from the Trustee and their own Reorganization Committee as headed by A. Lynch.

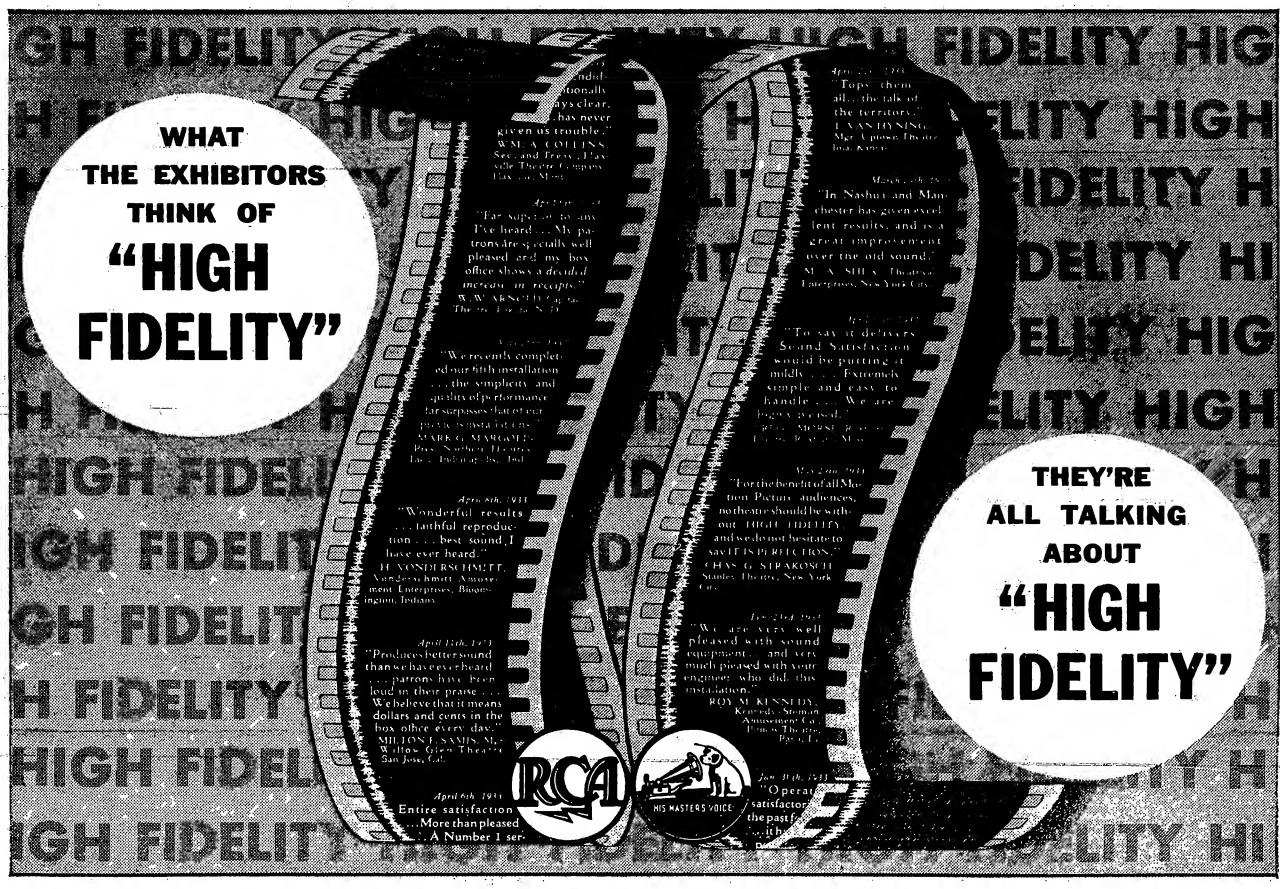
Both the New England and the Southern territories of Par are to be revised for operating purposes. There are likely to be personnel shifts in both, but along what lines is so far not made known. Likely some indication of Par's plans this way may occur within the next two weeks.

Academy's Vacancy

Hollywood, June 26.

Writers' executive committee of the Academy met today (Mon.) to elect a successor to Alfred A. Cohn on its board of directors.

Cohn quit in a mix-up over the proposed industry recovery code. He is organizing his own group to handle the employee end of the industry code.



UNEMPLOYMENT DECREASED BY 1,250,000

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PRICES ON 67 COMMODITIES UP 40 PER CENT

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THREE BILLION DOLLARS BEING SPENT ON PUBLIC WORKS

WHAT SHAPE ARE you in to meet prosperity? Will you be dressed in your "tux" or your B.V.D's?

WHEN THE SHOW-HUNGRY public feels coins in its jeans again, it is going to pass up Depression Entertainment. The show man who tries to skin by will find himself flat.

THERE'S ONLY ONE WAY to give your patrons a new deal. Give them flesh, flash—and be flush!

WE SUPPLY EVERY TYPE of stage entertainment that is known to show business, for every type of budget.

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F. & M. STAGESHOWS, Inc.

1560 Broadway, New York City

(A subsidiary of Fanchon & Marco, Inc.)

Comparative Grosses for June

(Continued from page 23)

BUFFALO

	May 25	June 1	June 8	June 15
BUFFALO (3,400; 30-40-55) High. $42,000 Low.. 10,200	Working Man $10,600 Stage Show	Adorable $13,800	Christopher $11,300	International $12,300
GREAT LAKES (3,400; 25-40) High. $25,000 Low.. 4,000	Hell Below $7,700	(DARK)		
CENTURY (3,400; 25-40) High. $21,000 Low.. 3,200	Pic. Snatcher and Monkey's Paw $4,300	Murders Zoo and After Ball $3,200 (New Low)	Made on Broadway and Bondage $6,500	Airmail and Hello Sister $4,700
HIPPODROME (2,400; 25) High. $22,000 Low.. 3,600	Understanding and Employees' Entrance $5,400	Song Eagle and Pleasure Cruise $5,100	Temple Drake and Devil's Brother $6,600	Looking Forward and Ex-Lady $5,000 and

MINNEAPOLIS

	May 25	June 1	June 8	June 15
STATE (2,200; 55) High. $28,000 Low.. 3,800	Today We Live $5,300	Adorable $4,900	Warrior's Husband $3,900	Little Giant $9,200 (Joan Blondell on Stage)
ORPHEUM (2,890; 35-50) High. $25,000 Low.. 2,200	Pool Murder $9,500 (Bill Robinson on Stage) (55c top)	Out All Night $3,500	World Mad $10,500 (Cab Calloway) (35-55c top)	Diplomaniacs $2,200 (New Low)
LYRIC (1,300; 35) High. $17,000 Low.. 1,200	Picture Snatcher $2,800	Song Eagle $2,300	Hell to Heaven $1,900	Made on Broadway $2,200

DENVER

	May 25	June 1	June 8	June 15
DENHAM (1,700; 15-25) High. $10,000 Low.. 2,000	Be Mine Tonight $3,600	Below Sea $3,000	Mussolini Speaks (3 days) Night Terror and Soldier's Storm $2,000	Woman I. Stole $2,700
DENVER (2,500; 25-35-40-50) High. $27,700 Low.. 3,100	Today We Live $5,200	Secrets $3,100 (New Low)	Eagle Hawk $4,300	Reunion in Vienna $3,500
ORPHEUM (2,600; 25-35-40) High. $20,000 Low.. 3,750	Picture Snatcher $7,000	Adorable $6,500	Gold Diggers $10,500	Zoo Budapest $3,750 (New Low)
PARAMOUNT (2,000; 25-40) High. $22,000 Low.. 1,700	I'm a Bum $2,400	Made on Broadway $2,600	Understanding $2,400	Girl in 419 $2,300

PORTLAND, ORE.

	May 25	June 1	June 8	June 15
BROADWAY (2,000; 25-40) High. $21,000 Low.. 2,900	Looking Forward $3,400	Eagle Hawk $6,700 (9 days)	Temple Drake $4,600	Adorable $6,200
UNITED ARTISTS *(1,000; 25-40) High. $13,000 Low.. 1,200	Hell Below $4,700	Reunion in Vienna $6,300	Reunion in Vienna $3,200 (2d week)	Secrets $2,900
ORIENTAL (1,000; 25-35) High. $24,000 Low.. 2,000	42d St. $3,300 (5th week)	Ex-Lady $3,400	Working Man $6,200	Working Man $3,900 (2d week)

* Reduced scale.

Acclaimed!

Everywhere the Finest Single

BOX-OFFICE ATTRACTION OF ALL TIMES

GENE DENNIS

The Greatest Mind in the World

RKO Madison, B'klyn

Now (This Week June 24)

RKO Coliseum, New York

(Next Week July 1)

A. L. BURKS
Personal Manager
MILES INGALLS
(CURTIS & ALLEN)
Representative

Paramount

(Continued from page 7)

as has not been experienced in the past seven years. Reaction from elimination of certain feudistic trios and duos, as Wanger-Schulberg-Lasky, Kent-Katz, etc., is expressed as getting on the record for the first time.

Deni

Trustee set-up is reported relaxing as to autocratic slant and economic iron hand in ruling the company. As one slight evidence of this George Schaefer, general manager, was able last week to ease the burden assumed by Par employees and execs carrying stock. Instead of having a lump sum deducted from their checks when payment time to the bank fell due, the stockholders on the pay roll now can pro-rate the payments over a period of weeks. In this way stock deduction week, which in the past has been one of the worst jabs at the personnel's morale, is by the board.

The West Coast situation, despite the recent Zukor statment denying that Emanuel Cohn is to be replaced, continues. It is recalled that each time before other execs have departed Paramount, Zukor or Hertz, during the latter's reign, authored similar denials. There was a denial before Kent left. There was a laudatious one before Katz went, with the memorable Zukor observation. Before Lasky moved out there were several formal denials. Hertz himself denied he was leaving.

Going Places

(Continued from page 11)

else too much abandon makes them sicken and die. And then, to top everything, to remind people once more that the theatre can be monumental experience—there's 'Bolero.'

Acme of Innocence

While innocence is as rife today as it ever was, nobody looks innocent any more. Contemporary make-up, coiffure, close-to-nature clothes have made it increasingly difficult to recognize innocence as such. Realizing therefore the Herculean task it was assigning itself, nevertheless 'What Price Innocence' set out to find somehow, somewhere, a girl who still looked that way, and because it was so hopeful and sought—it found Jean Parker. Not even in the good old days was there ever a maid who looked more innocent than she. Janet Gaynor is a hussy in comparison.

So innocent does Miss Parker look, in fact, that she makes it possible to believe that, although she plays tennis in 1933 shorts, she just hapened to be absent the day her hygiene class took up the birds and the bees. Young, obedient, with wide set brown eyes and soft brown hair parted demurely in the center, she does what she's told and looks exactly as if she'd always do what she's told. She even obeys the director, weeping dutifully and inexpertly when at last she discovers the price of innocence—and everybody'd weep with her were it not for the fact that nobody but she is surprised. Folks want to be sympathetic, but they get tired of too much of anything after an hour, even innocence.

It seems if only Miss Parker's mother had told her—but Minna Gombel looks so unlike anybody's mother with her thoroughly blonde hair and gay make-up that what she might tell had better be left unsaid.

Smacking the Cruises

The pleasure cruise business has troubles enough without pictures making things tough for it, yet along comes 'Melody Cruise' now and suggests to the girls that if it's romance they're looking for, they might as well stay ashore.

These cruises, as presented in pictures, are overboard on pretty femininity, and way below par on romantic masculine appeal. The decks reecho with gay girlish laughter, the swimming pools splash with nymphs—and for what—for whom. It's very sad, especially since the girls have assembled such devastating shipboard wardrobes, have troubled so about the fit of their chemises.

For Helen Mack this cruise was to have been the realization of a life-long dream. A poor little school teacher, she won it in a contest. By the time the ship docked, she had won a man too, but he wasn't a dream prince.

Miss Mack very petite and brightly brunette, and Greta Nissen, very blonde and genuinely seductive, are 'Pleasure Cruise's' star femme passengers. Florence Roberts flutters effectively as Miss Mack's chaperone, June Brewster and Shirley Chambers create the standard allotment of farcical difficulties as tanked stowaway dames, and the girls in the chorus each get a close-up and do very well by it.

2 Sides Talking of Average Exhib And His Film Buying, Like 'Diggers'

In between clashes over the Roosevelt industry code, major and indie leaders are finding time to battle over the capabilities and deficiencies the average exhibitor in regard to film buying. Affording material is Warners' method of selling 'Gold Diggers.'

defending the WB policy majors hold that picture buying is strictly a matter of individual box-office bargaining and not within the precepts of exhibitor organizations or the code. As to the formula, major spokesmen attribute much of the delay to indie tempts to work in the price angle. They contend that there is no place in the code for such price dictation any more than there would be for the distrib to insert a clause specifying a minimum rental figure.

As one of the first big pictures of the new season to be released, 'Diggers' is being held up all over the independent exhibitor country as likely to establish a dangerous sales precedent for 33-34. The exhib organization charges, including those of the MPTOA and the eastern Penn., Southern New Jersey and Delaware unit, are that WB is asking 40% to 50% for 'Diggers,' requiring the use of certain shorts on the same program. These terms are figured by indie leaders as liable to set a new high in all such product during the new year.

The Warner defense is that their contract provides that pictures with three and more stars can be withdrawn and sold as specials; that WB is simply exercising their contractual rights with 'Diggers.'

TRYING TO REGAIN MALES

Effort by Parker Houses to Induce Mixed Pairs to Again Visit Theatres

Portland, Ore., June 26.

Exploitation for male appeal is a new angle being plugged by the J. J. Parker houses. Parker opines that too much stress in the past on femme patronage, with femme exploitation worked to a frazzle. Check-up on attendance shows that femmes far outnumber the heavier sex and ducat buying for mixed doubles has slipped.

Too many femmes stagging it in pairs, after failing to make the heavy date, seems to be the big idea back of Parker's new code. Effort will be directed to getting back the mixed doubles.

The new Parker deal calls for exploitation aimed at the boys who take the gals to the show.

O'BRIEN SINGLES IN BAXTER-LOWE PART

Hollywood, June 26.

Switch in production plans gives George O'Brien top spot in 'Frontier Marshal,' to made at Fox Western, in place of Warner Baxter and Edmund Lowe, as first intended.

Shift was due to the difficulty of getting a Cisco Kid angle into 'Marshal,' which deals with the hectic life of Wyatt Earp. Pairing of Baxter and Lowe was considered purely on the Cisco Kid possibility. O'Brien is hot for the part.

Baxter-Lowe combo will be spotted in an original being written by Dudley Nichols.

F-WC's 100G Rent Drop

Los Angeles, June 26.

Rental adjustments over the Fox West Coast circuit, as at present constituted, have virtually been completed. Cuts estimated at approximately $100,000 annually, have been effected.

Pruning process was applied to virtually every house in the circuit, with only a few landlords refusing to meet the circuit on a give-and-take basis.

Lightman Takes Old Loew House, Memphis, as Diner

Memphis, June 26.

Strand, a Loew house, closed for over a year, has been leased to M. A. Lightman, who will add it to his Tri-State Circuit.

It's an old theatre and will have a 10c scale.

Margon on Fox Staff

C. C. Margon, formerly in charge of Latin American territories for Paramount International, has joined Fox's foreign department.

Margon will represent Fox Mexico.

Picture Possibilities

'$25 an Hour'—Favorable

'$25 AN HOUR' (Comedy, Aarons and Mitchell, Masque).
Stage chances not so good but could be made into acceptable scenario. *Ibee.*

'Shooting Star'—Favorable

'SHOOTING STAR' (Drama, Crosby Gaige, Selwyn). Interesting, episodic play most about people of the theatre. Should make an excellent picture. *Ibee.*

'The Ghost Writer'—Favorable

'THE GHOST WRITER' (Farce comedy, Hopkins & Heyer, Masque). Enough story here to provide an amusing picture. *Ibee.*

First Picture House Appearance

ROY ATWELL

THE TONGUE TWISTED STUTTERER

LATE FEATURE OF

"STRIKE ME PINK" - "AMERICANA" and FRED ALLEN'S RADIO REVUE

WABC—COLUMBIA BROADCASTING SYSTEM

THIS WEEK JUNE 22 AND NEXT WEEK JUNE 29

PARAMOUNT

NEW YORK

irection—WALTER BATCHELOR

Stock Market

(Continued from page 6)

ment campaign inaugurated by the Administration, some of which is bound to go in the direction of new schools and improvement in present school equipment, which has gone for a long time without attention in communities pressed for money. American Seating is the largest dealer in both school, church and theatre seating equipment in the country, the school division being the most important since the theatre building peak of '28-'29. Thus the special movement here had no connection with any trade consideration applying to the amusement business.

Just Detached Instances

Only other gain in the group was in the inactive senior Loew's issue, which gained 4½ on sales of 300 shares, a parent a speculative play detached from the general situation in the theatre. Madison Square Garden common, likewise one of those generally inactives, took a spurt, gaining more than 2 points on the week on a relatively heavy volume of 20,000 shares. Stock hasn't paid a dividend in a couple of years and there is nothing in sight to suggest that it will join the early dividend payers, its operation of the Long Island Bowl being one of those speculative things that might bring it profit, but scarcely in volume to make much difference. The title fight there this week probably was being capitalized for a market campaign.

Warner Bros. topped the theatre list in bulk of transactions, turnover here reaching 65,000 shares, which is rather less than the recent average. Dealings, however, left the price unchanged, after a minor dip toward the middle of the week. Loew's common held its resistance level of 20 during the Thursday dip and recovered gradually through to the end, closing at 21½, up ½ net for the six trading days. Eastman Kodak, something of a speculative barometer, moved through a rather wide range from 84 to 78, but closed at 79¾, only a fraction up on the week, compared with an advance in the industrial average of more than 5.

Columbia pictures eased off in volume, its sponsors apparently turning cautious. Turnover was just under 10,000 shares and the close was at 19¾, net up 1½. This stock has done about as well as anything in its group, its principal merit being that it is not overcapitalized, as are the major units of the show business, and it is free from theatre ownership entanglements. It makes pictures and sells them at a profit and stands in a position second to none in the trade to benefit from a revival of public interest in the theatre and ability to support it with patronage.

Fox Reorganization

ttuction in Fox Film attracted a good deal of attention with the announcement of that company's capital reorganization, which calls for a reverse split-up of stock at a ration of one new share for each six old shares and an offer to stockholders after the change of rights to subscribe to five new shares (at $18.90) for each share held after giving effect to the reduction of outstanding stock.

On the face of the week's ticker dealings the market does not regard the new situation as one inviting a long play. Transactions in Fox Film totaled 46,000 shares, high at 4, low at 2¾ and final at 3, week's trading resulting in a loss of 1 point net, or 25% decline.

The proposal, which will be voted upon by the stockholders Saturday (1) is the first definite move by a major to revamp its capitalization for the purpose of reducing its fixed charges. Under the plan, the practical effect of the operation, assuming that it receives the stockholders' approval, will be to dispose of some $30,000,000 in debentures and $12,000,000 in current indebtedness, of which more than $8,000,000 is in bank loans.

It is anticipated that a large number of stockholders will not take up the rights, and in that event the debenture holders and other creditors—which is to say the banks (notably Chase) in both cases—will underwrite the new issue. The final effect, therefore, would be that the banks take a changed status in relation to the company, becoming stockholding partners in the enterprise instead of creditors with enforcable claims.

The capitalization of Fox has long called for reform. It has been apparent from the start of the present set-up that it was overloaded on fixed charges, part growing out of frequent short term refinancing and part due to the financing of the Loew majority purchase. The new arrangement would accomplish a desirable operating basis, for the company itself, although the stockholders, on the basis of last week's market trading, do not seem to see it as an advantage to themselves. In effect it amounts to an assessment on stockholders amounting to something like $15.75 a share.

How It Works Out

A holder, for instance, of 100 shares (worth at last quotation, $300) would receive 16⅔ shares on the reverse split up. This holding would entitle him to subscribe to 83⅓ new shares at $18.90, which would call for an outlay of $1,575 in order to re-establish his original 100 shares. That summary, however, does not take into consideration the changed status of his 100 shares, which, after the reorganization, would be free of something like $42,000,000 in funded debt as a claim on assets prior to his stock equity.

It is in this respect that the refinancing differs entirely from that of RKO a year and a half ago. In that case, a new bond claim was introduced into the capital structure in the form of debentures, instead of an issue of liens being disposed of.

If the present stockholders decline to exercise their rights, as seems likely, at the conclusion of the transaction the present stockholders will hold one-fifth of the stock, while the bank creditors and debenture holders will control the other five-sixths. Value of the rights, as expressed at present by the ticker are nominal. Final quotation Saturday was $3, which would put the theoretical price of the new stock at $18 on a one-to-six basis, an apparent discount of 90 cents against such an operation. Present stock, of course, might appreciate, in which event holders might be attracted to the exchange, which would cut down the margin of bank and bondholder control.

In announcing the new plan, the company published its income statement for the 53 weeks to Dec. 31, 1932, showing net loss of $9,215,431, exclusive of Westco Corp and its subsidiaries. Including operating losses and other charges aggregating $7,749,067 of Westco Corp. and subsids, there was a combined deficit of $16,964,498 for the 1932 calendar year. This compares with a combined loss for Fox and affiliated companies, including Westco, of $5,560,304 for the year 1931.

Summary for week ending Saturday, June 24:

STOCK EXCHANGE

1933 High.	Low.	Sales.	Issue and rate.	High.	Low.	Net chg. Last for wk.
7	⅞	10,000	American Seat.	7	3½	7 +4
9¾	1¾	2,700	Consol. Film	4½	4	4
20⅝	6⅝	9,800	Columbia P. vtc	20⅝	18¼	19⅝ +1½
14¾	5⅞	7,800	Consol. Film pfd	12½	10¼	11⅞ +1½
85	46	10,000	Eastman Kodak (3)	83⅝	78	79¾ + ¾
4⅝	⅝	46,800	Fox, Class A	4	2¾	3 −1
25	10¼	320,100	Gen. Elec. (40c.)	25	21½	24⅛ +2⅛
23	8	.....	Keith pfd	..	..	20½ bid
23½	8½	27,000	Loew (1)	23½	20¼	21½ + ½
72	35	300	Do pref. (6½)	70¾	69	69½ +4½
6⅝	1⅝	20,500	Madison Square Garden	6⅝	4⅛	6⅛ +2⅛
20¼	13½	.....	Met-G M pref. (1.80)	..	..	17½ bid
7	1⅝	.....	Orpheum pfd			No bid
2½	⅛	8,400	Paramount ctf			1⅝
2	¼	4,600	Pathe Exchange			1¼ − ⅛
5⅝	1¾	9,200	Pathe, Class A			4⅞ + ⅞
11¼	3	446,700	Radio Corp.			9⅝ + ⅝
5⅝	1	33,400	RKO			4 − ⅛
36	10	.....	Universal pref.			33 +1
6¼	1	64,800	Warner Bros.			5
19	4¼	200	Do pfd			10 +1¾
49¾	19⅝	111,000	Westinghouse			46¼ +4

CURB

20¼	7	300	Columbia Picts	20¼		20⅛ + ⅝
⅞	⅛	3,400	Gen. Thea. E. pfd	⅞		⅞ + ¼
10½	2⅝	2,500	Technicolor	9		7¾ + ¼
3⅞	1⅛	5,700	Trans Lux	3		2⅞ + ⅞

BONDS

7	1	$109,000	Gen. Thea. Eq.	5⅝	− ⅛
47	20½	17,600	Keith 6's, '46	47	+1½
84½	48	35,000	Loew 6's, '41	80	+4
78	47½	7,000	Pathe 7's, '37	75	−1
17	4½	74,000	Par-Fam-Lasky 6's	14	
17	5⅝	96,000	Par-Pub 5½'s, '50	14	− ⅛
23½	8½	2,000	RKO debs 6's	19	+1½
38	12	95,000	Warner Bros. 6's	35½	−1¼

Produce Exchange

2⅛	.17	12,500	Par-Pub	− ⅛

Over the Counter, N. Y.

Bid.	Asked.			
⅜	1	.....	Roxy, Class A (3.50)	..

Gen. Theatre cfs. sold $12,000 at 5, 5⅛, 5½, net off ½.

FOX N. E. FORECLOSURE HEARING ON IN CONN.

Hartford, Conn., June 26.

Battery of 15 Connecticut and New York attorneys lined up in the Federal district court here this afternoon in a foreclosure proceeding of the Fox Theatres, Inc., against the Fox-New England Theatres and other defendants.

Petitioners, Fox Corp., asked Judge Thomas to order the defendant to file a disclosure of their defense, render a default judgment against non-appearing and a judgement of foreclosure.

Many show people may be summoned for appearance on the witness stand.

APPEALS TO WASH

Penn. Exhib Complains of Local Film Booking Conditi

Uniontown, N. J., June 26.

Kenneth V. Woodward, of the local Capitol, is off the reservation and appealing to Washington. When the Penn and State theatres, owned and operated by Penn-State Co., went over to Publix, Woodward, who had been g. m., took the Capitol, redecorated and opened as a second-run house with Warner, First National, Fox, Radio, Universal and U. A. films on 30 to 60-day protection. Publix offered no objection to the arrangement.

Recently the houses were passed back to Penn-State under a disaffirmation and Woodward charges that they are advising all major producers they will do no business if any of the product comes to the Uniontown second run. He claims to have information Fox has already booked Penn-State with this understanding, so he is taking up the matter with the federal authorities, arguing it is restraint of trade, since he needs the product in order to operate.

Oklahoma City, June 26.

A. B. Momand of Shawnee, Okla., filed his amended petition in Federal Court here Monday in his suit for $2,500,000 damages against Paramount and 21 other producing film companies.

He charges restraint in trade and his inability to purchase first-run picture films on a competitive basis.

Unions Only Bar to B'klyn Par's Reopening

Only unsettled deals with the unions stand in the way of reopening of the Paramount, Brooklyn, under Publix operation in August. Circuit has applied for substantial reductions below former union costs backstage and in the pit.

Publix is understood to have received a satisfactory rent deal from Prudence Bonding Co.

Show will be presentations and first-runs.

Incorporations

California

Sacramento, June 26.

Al Kingston, Inc. Capital, 100 shares; none subscribed. Al Kingston, David S. Garber, Morris Garber.

Romance Productions, Inc. Capital, 2,000 shares; none subscribed. Elizabeth Wright, H. A. Cummings, Alfred L. Armstrong.

Prudential Studios Corp. Capital, 6,500 shares; none subscribed. Albert S. D'Agostino, James E. Altweis, Eugene K. Strong.

Paramount Laboratories, Inc. Capital, 5,000 shares; subscribed, $300. Harry L. Dunn, Clinton La Tourrette, C. R. Cavanaugh.

Permits to sell stock:

Cosmocolor. Patents acquiring. To issue 6,400 shares out of 10,000, no par.

Perry's Brass Rail, Inc. Restaurant. Robert Perry, Anita Perry, Zeppo Marx. To issue 30 shares out of 100, par $100.

Hoot Gibson Pictures Corp. To issue 3 shares out of 25,000, par $1.

California-San Bernardion Theatre Corp. Theatre operating. To issue all 1,000 shares, par $1.

West Coast-Santa Ana Theatre Corp. Theatre operating. To issue all 1,000 shares, par $1.

Fox Oakland Theatre Corp. Theatre operating. To issue all 1,000 shares, par $1.

Beach Theatre Corp. Theatre operating. To issue all 1,000 shares, par $1.

Paramount Laboratories, Inc. Film lab. To issue three shares out of 5,000, no par.

Fox Sunkist Theatre Corp. Theatre operating. To issue all 1,000 shares, par $1.

Judgments

Los Angeles

Los Angeles, June 26.

Frital Ridgeway Brown & Bigelow, Inc.; (default) $948.

Variety House Reviews

Roxy, N. Y.

(Continued from page 13)

fair, which leads right into another entree of gals, this time as Indians.

Berry Brothers follow. Colored hoofers are getting better with each appearance and taking more chances on breaking their respective legs with each show. The mob loved 'em.

Dave Schooler goes to work at this point on his own, and bangs out the Second Hungarian Rhapsody. He's quite a piano player. Edwin George, juggler-gagger, follows. He's got a pretty good monolog. It seemed, when caught, a bit too blue for this type of house, some of the gags being definitely over the line, but nobody seemed to take offense.

Girls are back again for a number, sandwiched in between halves of which are Dolores, Alice and Dimitri. This is one of those two men and a girl adagio teams but with patently a new idea. They do all the usual throws, jumps and swings but nicely gagged. It seemed not quite rehearsed enough when caught. With the edges polished off and a bit more care taken on some of the misses, the trio ought to be exceptionally good entertainment. Their trouble now lies in the fact that they're too good at the stuff to successfully cover up the breaks. Usual Roxy finale, with the whole mob on for bows.

'Emergency Call' (Radio) the picture. *Kauf.*

ORPHEUM, N. Y.

York and King and four other acts in Loew's Yorkville house this week with the comedy pair taking up 24 of the 73 minutes and still not long enough for the crowd. Which is doing very well indeed in Yorkville where they do not always get steamed up. York and King do four routines and build with each, the apparently ad lib gagging getting more results than either the seligh ride or the stage on a stage bit. The Queen bit was almost a banana peel, but they caught their balance and went on to a build-up. Maybe 'Here Comes the Kaiseren' would be the line in this New Heildelberg, but that might have been out, too. Solid chuckle all along, but the corset bit was the clincher.

Opener is Larimer and Hudson (Nudy Acts), with a somewhat different setof bike tricks and a girl who can work as well as pose. Good at both. Murray and Irwin deuced with their whistling and imitations. All over solidly. If they'll build that cat duo up with pantomime it would be good for three or four minutes, not on the cat cries but the panto.

Third chapter is read by O'Neil and Manners, who haven't got much stuff, but sell what they have for more than its real worth. Score of the team is in the manner of gagging rather than what they say. They work with fair speed and keep the audience amused. Better material might give them a boost, but they're holding up well as is, so they play safe.

Next to closing are the Lovejoy dancers, properly a closing number, but not to follow York and King. The latter close the show no matter where they're placed, so the dance section comes in just ahead. Opens with a nice looking line of eight girls in not so hot costumes. Two girls and a man principal, with one of the line breaking loose to follow with a neat contortion routine that is the more unusual in that she's carrying more weight than the average bender. Very easy to look at and plenty to see. Comedy bit of rough and tumble got most of the crowd, though it's not very strong, and then the turn goes highbrow for a not so good result, with a comeback for the finish with plenty of noise and action.

Preceded by a three or four-minute overture staged by Ted King, the house leader who opens with a 'Carmen' number to stop when he finds the clarinetist missing. Latter comes on the stage in a bathrobe to explain he's lost his shirt and can't come into the pit. Worked up in operatic fashion and over to a laugh.

Film is 'Peg O' My Heart' (Metro) and the newsreel. Usual short missing because of the length of the strength of the show, which runs slightly longer than usual. Business fair considering it was Saturday. *Chic.*

LOEW'S, MONTREAL

Montreal, June 23.

Seventeen years of continuous vaudeville in this city will be broken next week with its discontinuance, although it is promised again for September. Loew's is the last house in Canada to desert vaude and the Dominion now has none at all. Great heat is the initial cause, but behind that there is the general listlessness of vaude fans in this city, who come once and stay away thereafter, no matter how good the show.

The last vaude here is a humdinger, ringing the bell in every act from Eddie Sanborn and his orch on the stage in a snappy presentation and solo songs and instruments to the last turn, one of the best ever put on here. Opener was Three Victor Girls, acrobatics and teeth-swingers on trapeze. Nice looking trio working hard but putting a pretty smooth effect over. Given a good hand.

Honan and Arden, femme team, deuced. Arden impersonated Mae West, Zasu Pitts, and got away with some smart patter and her antics pleased. Slight attack of laryngitis impaired the act some but she had the stuff and the audience was lenient. Miss Honan at piano and sang much above average. Both lookers who earned the call they got.

Ferry Corwey clowned it in the third spot. Clowns always popular here and though he did little that was new, it went over well. Varied his clowning with freak instrument playing. Act was fast and funny, with fans breaking into applause all through. Big hand and call.

Next to closing spot held Mills, Kirk and Martin, knockabout act sometimes close to limit. Fast steppers and some of their stuff so speedy it got past audience. Entrance of fat foil in underwear, who waltzed off with red tie comic, nearly stopped the show. It finished that way, too, and the audience roared for more, resulting in brace of calls before they could beg off.

Bernice and Emily in last act, one of the best ever seen here. Girls are smart and clever. The girls do every kind of dancing from adagio to tumbling and do it tonotch. They somersault down the stairs and end with walking upside down, getting the best hand of the night.

Feature was 'Over White House' (MG).

ORPH, OMAHA

(Reopening)

Omaha, June 23.

Rejuvenated Orpheum, at announced cost of $35,000, reopened Saturday to capacity biz with Cab Calloway and pic. New sound apparatus. Duplicate or not, new system is improvement over old machines installed when house was built—1928.

Vaude went out when house could not agree with musicians' demands for full time on all engagements including those with stage bands, even though no work for the pit band. Union did not even sniff at offer of seven full weeks out of 11 for the summer season, and house shut them out altogether. It's a Brown house.

New policy will be double features with 40c evenings, and 25c matinees. This brought World's policy intact to Orpheum and shrunk World's prices to 25c balcony, 35c main floor eves.

One change is from lads to lassies as ushers.

Paul Ives is asst. mgr.

LOEW'S STATE, L. A.

Los Angeles, June 22.

Taking the stage for half an hour, the Ted Fiorito band clicks over with the same brand of music that has made them the Coast's fav radio and dance music dispensers. In addition to the orchestral delivery, Fiorito has two crack male vocalists in Liet Erickson and Muzzy Marcellino.

First is a nifty baritone of the Donald Novis type, a tall youth who scores with two operetta numbers. Marcellino's crooning is also effective. Betty Grable supplies the femme solo work and does neat tap at the windup.

The 13-man combo has become so familiar to audiences through their air work that favorite orchestrations win hands during introductory bars. Same goes for Fiorito's medley of songs he has composed. Band is attired in neat mess jackets.

Some windy trio byplay could be shortened and mike control at opening show was off. House filled opening show. Feature is 'Reunion in Vienna' (Metro). *Lemy.*

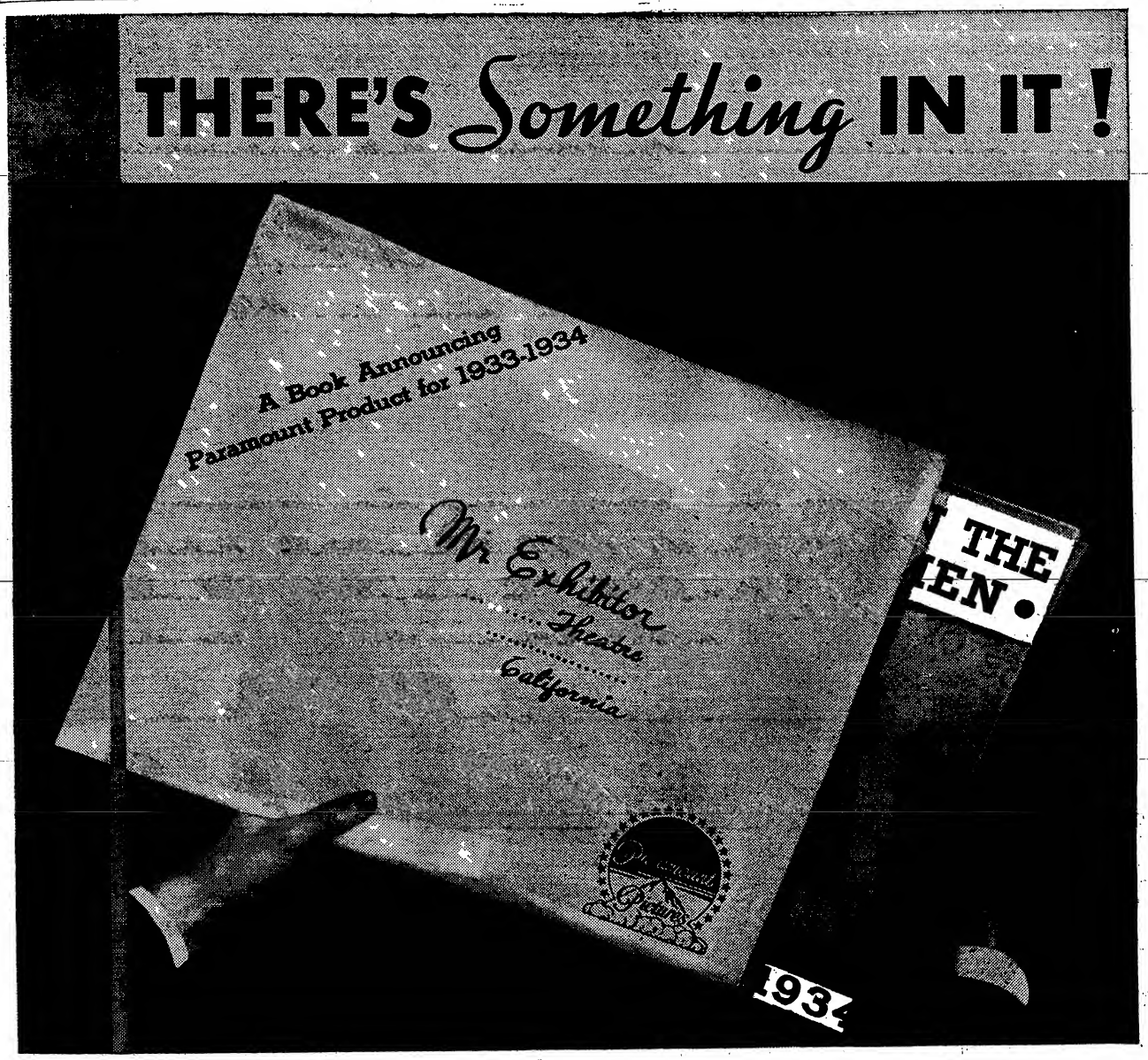
Poli Wins Counterclaim

New Haven, June 26.

Z. Poli, being sued by Savoy Operating Co., of Miami, for breach of contract in connection ith rental of a Florida hotel owned by Poli, came back with a counter claim in local superior court and was given a judgment against Fla. concern.

Savoy company asked return of rental, $4,000 for equipment in hotel and a $10,000 deposit made when contract was signed. Plaintiff claimed Poli refused to repair damage to hotel by storm, making it impossible for Savoy company to carry on business.

On counter claim, Poli was awarded $13,000.



THERE'S SOMETHING IN IT

OF INTEREST TO EVERYONE

EVERYWHERE! . . .

. . . . turn to
the next page

PARAMOUNT

....that it will produce 1933-34 and among

*"ALICE IN WONDERLAND" with Charlie Ruggles, Alison Skipworth, Mary Boland, Charles Laughton, Jack Oakie, W. C. Fields

"ALL OF ME" with George Raft, Ricardo Cortez, Carole Lombard, Wynne Gibson, Sari Maritza

"BIG EXECUTIVE" with Ricardo Cortez, Elizabeth Young, Richard Bennett. Directed by Erle Kenton

"BOTTOM OF THE SEA" with a cast of selected players

"CHRYSALIS" with Miriam Hopkins, Fredric March, George Raft, Frances Fuller

*"CLOUDY WITH SHOWERS" with Bing Crosby, Jack Oakie, Alison Skipworth, George Burns & Graci Allen, Mari Colman, Elizabeth Young, Grace Bradley

"CODE OF THE WEST" Zane Grey Production with special cast

"CRADLE SONG" with Dorothea Wieck and an all-star cast

"DEATH TAKES A HOLIDAY" with Fredric March, Claudette Colbert, Sir Guy Standing

Noel Coward's "DESIGN FOR LIVING" with Fredric March, Miriam Hopkins, Douglas Fairbanks, Jr. Directed by Ernst Lubitsch

*"DUCK SOUP" starring The Four Marx Brothers. Directed by Leo McCarey

"THE END OF THE WORLD" Directed by Cecil B. DeMille, with an all-star cast

"50 YEARS FROM NOW" with a special cast of star names

*"FUNNY PAGE" with W. C. Fields, Charlie Ruggles, Jack Oaki , Wynne Gibson, Shirley Grey, Grace Bradley. Directed by Leo McCarey

"FOUR FRIGHTENED PEOPLE" Directed by Cecil B. DeMille, with an all-star cast

"GOLDEN HARVEST" with a big cast of important names

"GOOD TIME HARRY" with Charlie Ruggles, Mary Boland, George Barbier

"THE GREAT I AM" with a special all-star cast

"GREEN GOLD" a Charles R. Rogers super production

"THE HANDSOME BRUTE" with a cast of box-office names

"HERE IS MY HEART" with Sylvia Sidney, and a selected star cast

ANNOUNCES

sixty-five pictures in them will be these . . .

"HONOR BRIGHT" with Gary Cooper and Claudette Colbert. Directed by Stephen Roberts

"I CAN'T GO HOME" with an all-star cast

*"I'M NO ANGEL" starring Mae West, with Cary Grant. Directed by Wesley Ruggles

*"IT AIN'T NO SIN" starring Mae West

"LIVES OF A BENGAL LANCER" with Gary Cooper, Fredric March, Richard Arlen, Sir Guy Standing

"LONE COWBOY" with a special cast

"ONE SUNDAY AFTERNOON" with Gary Cooper, Frances Fuller, Neil Hamilton, Fay Wray, Roscoe Karns. Directed by Stephen Roberts

"ONE GRAND" with a cast of exceptional names

*"THE SEARCH FOR BEAUTY" with a special cast

"SHOE THE WILD MARE" with Claudette Colbert, Cary Grant, Richard Arlen, George Barbier. Directed by Wesley Ruggles

"THE SONG OF SONGS" starring Marlene Dietrich, with Brian Aherne, Alison Skipworth, Lionel Atwill. Directed by Rouben Mamouli

"SECOND DIETRICH PICTURE" starring Marlene Dietrich. Directed by Josef von Sternberg

"SWIFT ARROW" with a big special cast

"THIRD DIETRICH PICTURE" starring Marlene Dietrich. Directed by Josef von Sternberg

"THIS DAY AND AGE" Directed by Cecil B. DeMille, with Charles Bickford, Richard Cromwell, Mari Colman, Eddie Nugent, Ben Alexander, Harry Green, Bradley Page, George Barbier

"THERE WERE FOUR WOMEN" Directed by Ernst Lubitsch, with a big all-star cast

"THREE CORNERED MOON" with Claudette Colbert, Richard Arlen, Mary Boland, Lyda Roberti, Wallace Ford, Tom Brown, Joan Marsh and William Bakewell, Hardie Albright. Directed by Elliott Nugent

"THE THUNDERING HERD" Zane Grey Production, with a big cast

"TILLIE AND GUS" with W. C. Fields, Alison Skipworth, Charlie Ruggles and George Barbier. Directed by Norman McLeod

*"TORCH SINGER" with Claudette Colbert, Ricardo Cortez. Directed by Stuart Walker and Mitchell Leisen

*"TOO MUCH HARMONY" with Bing Crosby, Jack Oakie, Harry Green, Sari Maritza, Skeets Gallagher. Directed by Edward Sutherland

"TO THE LAST MAN" Zane Grey Production, with Randolph Scott and Kathleen Burke

"THE TRUMPET BLOWS" with George Raft, Ricardo Cortez, Helen Twelvetrees

*"THE WAY TO LOVE" starring Maurice Chevalier, with Sylvia Sidney, Edward Everett Horton. Directed by Norman Taurog

*"WE'RE SITTING PRETTY" starring Jack Haley and Jack Oakie, with music and songs

"WHITE WOMEN" with Dorothea Wieck, Charles Laughton, Herbert Marshall, Walter Abel. Directed by Stuart Walker and Mitchell Leisen.

"YOU NEED ME" with Sylvia Sidney and George Raft

* These pictures will have music in them and in addition to these there will be others

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MAURICE CHEVALIER
CLAUDETTE COLBERT
GARY COOPER
BING CROSBY
MARLENE DIETRICH
CARY GRANT
MIRIAM HOPKINS
CHARLES LAUGHTON
FREDRIC MARCH
FOUR MARX BROTHERS
JACK OAKIE
GEORGE RAFT
CHARLIE RUGGLES
SYLVIA SIDNEY
ALISON SKIPWORTH
MAE WEST
DOROTHEA WIECK

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BRIAN AHERNE
ADRIENNE AMES
LONA ANDRE
RICHARD ARLEN
GEORGE BARBIER
MARY BOLAND
GRACE BRADLEY
GEORGE BURNS
and GRACIE ALLEN
KATHLEEN BURKE
RICARDO CORTEZ
MARI COLMAN
BUSTER CRABBE
W. C. FIELDS
WYNNE GIBSON
SHIRLEY GREY
ROSCOE KARNS
JACK LaRUE
CAROLE LOMBARD
BARTON MacLANE
SARI MARITZA
HERBERT MARSHALL
GAIL PATRICK
LYDA ROBERTI
RANDOLPH SCOTT
SIR GUY STANDING
KENT TAYLOR
HELEN TWELVETREES
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ADDRESS

Paramount

CALENDAR OF CURRENT RELEASES

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, ince pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepanci

Allied

: Pathé Studios, Culver City, Cal. Offices: 729 Seventh Ave., New York, N. Y.

leventh Commandment, The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20.

Intruder, The. Monte Blue, Lila Lee. ir. Albert Ray. 62 mins. Rel. Jan. 25. Rev. April 25.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier. Jr., Natalie Moorhead. Dir. Rich .Thorpe. 65 mins. Rel. Feb. 15. Rev. June 6.

I Have Lived. A girl's attempt to live down her past. Allan Dinehart, Anita Page, Allen Vincent. Dir. Rich. Thorpe. Rel. June 15.

Strange People. Mystery story with plenty of murders but sustained interest. John Darrow, Gloria Shea. Dir. Rich. Thorpe. 64 mins. Rel. Jan. 13. Rev. June 20.

Columbia

: Gower at Sunset, Hollywood, Cal. Offices: 729 Seventh Ave., New York, N. Y.

Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evalyn Knapp, James Murray. Dir. Al Rogell. Rel. Jan. 15. Rev. Jan. 24.

Ann Carver's Profession. Woman lawyer saves her husband in a murder trial. Fay Wray, Gene Raymond. Dir. Eddie Buzzell. 71 mins. Rel. May 26. Rev. June 13.

Below the Sea. A thrilling tale of treasure on the ocean floor. Ralph Bellamy, Fay Wray. Dir. Al Rogell. 79 mins. Rel. April 25. Rev. June 6.

itter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 17.

lfornia Trail, The. A buckaroo hero who combines old world gallantry with dashing twentieth century action. Buck Jones, Helen Mack. Dir. Lambert Hillyer. 67 mins. Rel. March 24.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 14.

ircus Queen Murder, The. Murder under the 'big top.' Adolphe Menjou, Greta Nissen. Dir. Roy William Neill. 66 mins. Rel. April 10. Rev. May 9.

Cocktail Hour. Girl illustrator narrowly escapes missing the right man. Bebe Daniels, Randolph Scott. Dir. Victor Schertzinger. 73 mins. Rel. June 5. Rev. June 6.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

Mussolini Speaks. The 1931 address with newsreel shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

Night of Terror. Bela Lugosi and his haunting eyes—blood-curdling suspense—mysterious disappearances. Bela Lugosi, Sally Blane. Dir. Benjamin Stoloff. 65 mins. Rel. April 24.

Obey the Law. Original of an easy mark who turned firebrand. Leo Carillo, Lois Wilson. Dir. Benj. Stoloff. 69 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions.' First offender, sent to jail, plots to be revenged on the man who put her there, but it boomerangs Mae Clarke, Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Rusty Rides Alone. Tim McCoy curbs crime at every turn ever- faithful police dog pal. Tim McCoy, Barbara Weeks. Ross Lederman. 58 mins. Rel. May 26.

lient Men. Tim McCoy western original. Florence . D. Ross Lederman. Rel. Mar. 3.

lers of the Storm. The first film featuring the U. S. Border Patrol and the part played by planes. Regis Toomey, Anita Page. Dir. D. Ross Lederman. 69 mins. Rel. April 4. Rev. May 23.

So This is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Raquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. Rev. April 25.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evelyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

The Woman I Stole. Jack Holt a swaggering overlord of the oil fields who outbluffs doublecrossers. Jack Holt, Fay Wray. Dir. Irving Cummings. 64 mins. Rel. May 1.

Treason. Original. Kansas after the civil war. rey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Unknown Valley. A full-of-fight western drama, replete with unique situations. Buck Jones, Cecilia Parker. Dir. Lambert Hillyer. 69 mins. Rel. May 5.

When Strangers Marry. Drama against the menacing magic of the tropics. Jack Holt, Lilian Bond. Dir. Clarence Badger. 68 mins. Rel. March 20. Rev. May 30.

Whirlwind, The. A round-up of thrills and action. Tim McCoy, Alice Dahl. Dir. D. Ross Lederman. 59 mins. Rel. March 14.

Woman I Stole, The. A swaggering overlord of the oil fields. Jack Holt, Fay Wray. Dir. Irving Cummings. 69 mins. Rel. May 1.

First Division

Offices: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive, The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 19. Rev. Dec. 27.

Black Beauty. Anna Sewell's famous book. Esther Ralston, Alexander Kirkland, Gavin Gordon, Hale Hamilton. Dir. Phil Rosen. 65 mins. Rel. July 15.

Dassan. Life, customs, morals, habits and whatnot as lived by the penguin birds on 'Penquin Island.' Cherry Kearton produced and directed. Two running times: 38 mins. and 51 mins. Rel. June 15.

Dude Bandit. A clumsy cowhand turns to the disguise of a romantic dude bandit and solves a murder. Hoot Gibson, Gloria Shea. Dir. George Melford. 65 mins. Rel. June 15.

Forgotten. A kindly Jewish immigrant father, cast off in his old age by his sons, brings them to their senses. June Clyde, William Collier, Jr., Lee Kohlmar, Natalie Moorhead, Jean Hersholt, Jr. Dir. Richard Thorpe. 67 mins. Rel. May 1.

Jungle Bride. A murder suspect is shipwrecked, with his captors, in the jungles. Anita Page, Charles Starrett. Dir. Harry Hoyt and Albert Kelly. 62 mins. Rel. May 25. Rev. May 16.

Love is Like That. A seventeen-year-old youngster gets mixed up in a couple of domestic tangles and a near murder mystery. John Warburton, Rochelle Hudson. Dir. Richard Thorpe. 65 mins. Rel. May 1. Rev. May 9.

iver Twist. The famous Charles Dickens classic. Dickie Moore, Irving Pichel, William Boyd, Alec Francis, Doris Lloyd, Barbara Kent. Dir. William Cowan. 74 mins. Rel. May 1.

Secrets of Wu Sin. Coolie smuggling racket unearthed. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 28.

Shriek in the Night. A murder mystery in a swanky Park Avenue apartment house. Ginger Rogers, Lyle Talbot. Dir. Albert Ray. 67 mins. Rel. June 15.

tightly Married. Marriage in a night court turns out well after all. Evalyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Strange People. Thirteen men and women, twelve of whom recognize each other as members of a murder jury, find themselves gathered in the house of the murdered man, near midnight of a stormy night. John Darrow, Gloria Shea, Hale Hamilton. 64 mins. Rel. June 15.

First National

: Burbank, Calif. Offices: 321 W. 44th St., New York, N. Y.

londie Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15. Rev. May 9.

Elmer the Great. Baseball story. Joe E. Brown, Patricia Ellis. Dir. Mervyn LeRoy. 64 mins. Rel. April 22. Rev. May 30.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

Heroes for Sale. Post war activities of American vets. ich. Barthelmess, Loretta Young. Rel. June 17.

Lilly Turner. Side shows and grifters. Ruth Chatterton, Geo. Brent, Frank McHugh. Dir. Wm. A. Wellman. 65 mins. Rel. May 13. Rev. June 20.

Little Giant, The. Robinson as a comedy gangster. E. G. Robinson, Mary Astor. Dir. Roy Del Ruth. 70 mins. Rel. May 20. Rev. May 30.

Mind Reader, The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. Rev. April 11.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lawes' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

Fox

Studio: Fox Hills, Hollywood, Cal. Offices: 850 Tenth Ave., New York, N.

Adorable. Ori inal. With music. Janet Gaynor, Henry Garat. ir. Wm. Dieterle. 86 mins. Rel. May 19. Rev. May 23.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 68 mins. Rel. Mar. 17. Rev. Mar. 21.

Arizona to Broadway. James Dunn, Bennett. Rel. June 23.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31. Rev. April 25.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sedden. Dir. Sidney Lanfield. 61 mins. Rel. Feb. 24. Rev. Mar. 7.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. Rev. Jan. 10.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Feb. 21.

Five Cents a Glass. Love, music and beer. , Marian Nixon. Rel. June 30.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. April 14. Rev. May 9.

Hold Me Tight. Love in a department store. Jas. David Butler. Rel. May 26. Rev. May 23.

Hot Pepper. Flagg and Quirt—with Lupe. Edmund Lowe, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 15. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's influence. Boots Mallory, Alex. Kirkland, Irene Ware. Dir. John Francis Dillon. Rel. Mar. 3. Rev. April 25.

I Loved You Wednesday. Stage play of four tangled lives. Warner Baxter, Elissa Landi, Victor Jory. Dir. Henry King. Rel. June 9. Rev. June 20.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Tobin, Chester Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10. Rev. Dec. 20. Rel. Mar. 3. Rev. April 25.

It's Great to Be Alive. An only man in a world of beautiful women. Raul Roulien, Gloria Stuart, Herbert Mundin. Dir. Alfred Werker. Rel. June 2.

Life in the Raw. Western drama. Geo. O'Brien, Claire Trevor. ir. Louis King. Rel. June 16.

Pleasure Cruise. Play by Austen Allen. Jealous husband trails his seagoing wife. Dir. Frank Tuttle. Rel. Mar. 24. Rev. April 4.

Robbers' Roost. Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. Rev. Mar. 21.

Sailor's Luck. Original. Romance of a U. S. Navy gob. Jas. Dunn, Sally Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. Rev. Mar. 21.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 1. Rev. Jan. 17.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 95 mins. Rel. Feb. 3. Rev. Jan. 31.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Jory, Sally Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21. Rev. June 13.

Warrior's Husband, The. The Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rambeau, Ernest Truex, David Manners. Dir. Walter Lang. 74 mins. Rel. May 12. (Lasky production.) Rev. May 16.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal, Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. R.. April 28. Rev. May 2. (Lasky production.)

Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmayer.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Code. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 7.

When a Man Rides Alone. Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: RKO Bldg., Radio City, New York City

Cheating Blondes. (Equitable.) Twin sisters tangled in a murder mystery. Thelma Todd, Rolfe Harold. Dir. Jos. Levering. 61 mins. Rel. April 1. Rev. May 23.

Curtain at Eight. Story of a murder mystery by Octavus Roy Cohen. Rel. June.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. May 1.

Sing, Sinner, Sing. Torch singer marries a millionaire. Paul Lukas, Leila Hyams. Dir. Christy Cabanne. Rel. May.

Trouble Busters. Western. Jack Hoxie, Lane Chandler. el. May 15.

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Maude Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie western. Marceline Day. Lew Collin. Rel. Feb. 8. Rev. May 9.

Woman in the Case, The. Zita Johann. Woman is framed for a cri shield higher-ups. Rel. June.

World Gone Mad, The. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. Rev. April 18.

Mayfair

Studios: 4376 Sunset Drive, Hollywood, Cal. Offices: 1600 Broadway, New York, N. Y.

Alimony Madness. Story of alimony evils. Helen Chandler, Leon Waycoff. Dir. Breezy Eason. 66 mins. Rel. April 1. Rev. May 9.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Breezy Eason. 67 mins. Rel. Dec. 1. Rev. Mar. 28.

Justice Takes a Holiday. Original. Father love drives a convict back to Hall. H. B. Warner, Huntley Gordon, Audrey Ferris. Dir. Spencer Bennett. 63 mins. Rel. Feb. Rev. April 25.

Revenge at Monte Carlo. Diplomacy in a small European kingdom. Jose Crespo, Wheeler Oakman, Dorothy Gulliver. Dir. Breezy Eason. 63 mins. Rel. Feb. Rev. May 2.

Metro

Studios: ity, Calif. ces: 1540 Broadway, New York, N. Y.

Barbarian, The. Ramon Novarro as an Egyptian guide who is really a prince. Myrna Loy, Reginald Denny. Dir. Sam Wood. 80 mins. Rel. May 12. Rel. May 16.

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Hollywood

(Continued from page 6)

return to New York. Maxwell Anderson, instead, remains at Par under a new contract to write a treatment on 'Lives of a Bengal Lancer.'

Jules Furthman, under contract to Columbia for a year without working on the lot, goes to Metro for a year on expiration of his Col contract July 5.

George K. Arthur will stage 'The Ghost Train' at the Hollywood Playhouse, opening June 29. E. E. Clive will be starred.

Florence Desmond arrived here from N. Y. legit to do in Fox's 'There's Always a Tomorrow.' Irene Bentley, niece of Harry B. Smith, playwright, arrives at same studio, unassigned.

Charlotte Shannon and Hal Roach dickering for a one pic and option contract.

Mr. and Mrs. Burton Davis, under pen name of Lawrence Saunders, adapting 'Youth Aflame' on a one-film contract at Univ.

Howard J. Green gets his first producer assignment at Radio upon completion of the script of 'Man of Two Worlds,' on which he is collaborating with Ainsworth Morgan.

Hal Roach, Howard Dietz, and Howard Strickling flew to Kansas City to attend Metro's regional sales confab. They go from there to Chicago and Detroit regional meetings, with Dietz continuing on to New York.

Bess Meredith and Milton Gropper on a treatment of 'Notorious Sadie McKee' at Metro. Yarn is aimed at Joan Crawford.

After being dark 11 weeks, Hal Roach studio resumes this week with Laurel and Hardy's 'Calling All Cars,' first on tap.

Break for Juveniles

Five junior players at Fox are getting a break currently. Alan Livingston, June Vlasek and Howard Lally are in 'There's Always Tomorrow,' while Clifford Jones goes in 'The Man Who Dared,' and William Lawrence is set for 'Charlie Chan's Great Chance.'

Virtually all matters scheduled to come up before Referee in Bankruptcy Samuel W. McNabb in the Fox-West Coast bankruptcy Thursday (22), have been put over for one or two weeks. Exception was the disposal of equipment in the Fox, at Turlock, Calif. which was turned over to the landlord in consideration of a lease cancellation.

Mary Yost, assistant in Fox Movietone City casting office, transferred to Fox Western as assistant to James Ryan. She replaces Mozelle Brittonne, whose marriage to Alan Dineheart takes place this week.

Allied News, English syndicate, sent over Carl de Visal to write a series of biographical interviews with film celebs.

Claudette Colbert and Mary Boland get two of the top spots in DeMille's next for Paramount, 'Four Frightened People.'

BALLY AGAIN GETS L. A. NIX

Los Angeles, June 26.

City building and safety department has launched a war against marquee banners and valances, and is serving notice on all downtown theatres using this type of ballyhoo to desist, under penalty of being haled into court.

Action was precipitated by the extreme length to which some of the downtown picture houses have resorted, tacking up banners and valances that in some instances reach to within a few feet of the sidewalk and cluttering the front and ends of the marquees with hanging pieces.

Broadway and Hill street, particularly, lately have taken on the semblance of a town in holiday attire.

HOME OFFICE FEE MAY GO OFF ORPHEUM GROUP

To render some financial relief to the 12 or so Orpheum theatres operated under RKO by Nate Blumberg, the RKO people may agree to forego the collection of any home office fee for the summer months. Roughly this would amount to around $40,000. Blumberg operates out of Chicago and was in town for confabs the past week.

If the money angle can be fixed, RKO not only will hang on to the present Orph spots which it's operating but may also agree to take on an additional four or five.

Meetings have been held during the week, between RKO folks, receivers and others concerned.

Presently operated spots by Blumberg cover Milwaukee, Minneapolis, St. Paul, Kansas City and Des Moines, besides Chicago.

What other spots are concerned in the contemplated takeover hasn't been made known.

Stockwell Gets Year, Plus Fine in Stench Bombing

Los Angeles, June 26.

Convicted of possession, and of hurling stench bombs at the United Artists on Whittier boulevard, Leo Stockwell, who carried a card of the Empire projectionists union, was sentenced to a year in the county jail on the throwing charge and assessed $1,000 fine or 500 days for possession, by Justice of the Peace E. P. Woods, of Montebello.

Stockwell pleaded not guilty. When the evidence introduced by Tom Cavett, investigator for the District Attorney's office, indicated a verdict against him, he changed his plea to guilty.

S.F. Division Dives in F-WC Business Drive

Los Angeles, June 26.

Dick Spier's Metropolitan (Frisco) division which has been consistently leading the Fox West Coast circuit's 'Dollars and Sense' biz drive for six weeks, did a nose dive for the seventh week, from first to sixth position. George Bowser, runner-up during the first half of the campaign, jumped into top place, with the 'Special' district, in second position.

Dick Dickson's Southern California (Inland) district rated third; B. V. Sturdivant's San Diego district, fourth; Al Hanson's Los Angeles proper, fifth; Montana seventh, and Nick Turner's northern California territory remained in the cellar.

'Alice' for Mats, Only

Los Angeles, June 26.

Fox-Westcoast is negotiating with Ralph Pincus to play his production of 'Alice in Wonderland' at a number of Southern California suburban and neighborhood houses, showing at matinees only.

Reginald Travers produced the fantasy for Pincus at the Columbia, San Francisco. Following it played in a number of F-WC houses in Northern California.

Production carries 30 persons.

CALENDAR OF CURRENT RELEASES

(Continued from page 35)

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 24.

Devil's Brother, The. Operetta 'Fra Diavolo.' Laurel and Hardy, Dennis King, Thelma Todd, Jas. Finlayson. Dir. Hal Roach. 91 mins. Rel. May 5. Rev. June 13.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 31. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. June 9. Rev. May 2.

Hold Your Man. A smart aleck crook who escapes everything but love. Jean Harlow, Clark Gable, Stuart Erwin. Dir. Sam Wood. Rel. June 30.

Lady of the Night. Night life in a great city. Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel. Dir. William Wellman. Rel. July 14.

Looking Forward. The story of a great London department store. Based on an English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. 92 mins. Rel. April 7. Rev. May 2.

Made on Broadway. Original. Press agent power in politics and society. Robt. Montgomery, Madge Evans, Sally Eilers, Eugene Pallette. Dir. Harry Beaumont. 70 mins. Rel. May 19.

Men Must Fight. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Nuisance, The. Lee Tracy as an ambulance-chasing lawyer. Madge Evans, Frank Morgan, Charles Butterworth. Dir. Jack Conway. 84 mins. Rel. June 2. Rev. May 30.

Outsider, The. An unlicensed surgeon performs seeming miracles. Harold Huth, Joan Barry, Frank Lawton. 90 mins. Rel. Jan. 27.

Peg o' My Heart. From the famous play. Marion Davies, Onslow Stevens, Juliette Compton, J. Farrell MacDonald. Dir. Robt. Z. Leonard. Rel. May 26. Rev. May 23.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 27.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Frank Morgan. Dir. Sidney Franklin. Rel. June 16. Rev. May 2.

Secret of Madame Blanche, The. Based on Martin Brown's play 'The Lady.' Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 7.

Strange Interlude. The Eugene O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Tim., 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Strange Rhapsody. Love story with a background of Sarajevo and the assassination which precipitated the World War. Based on the Hungarian play of the same title. Nils Asther, Kay Francis, Walter Huston. Dir. Richard Boleslavsky. Rel. July 7.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Phillip Barry, Roscoe Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

When Ladies Meet. Based on Rachel Crothers' Broadway success. Ann Harding, Robert Montgomery, Frank Morgan. Dir. Harry Beaumont. Rel. June 23.

White Sister, The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Monogram

Studio: 6049 Sunset Blvd., Hollywood, Cal. Office: 723 Seventh Ave., New York, N. Y.

Breed of the Border. Western in which an auto racer turns cowboy. Bob Steele, Marion Byron. Dir. R. N. Bradbury. 53 mins. Rel. Mar. 1. Rev. May 16.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messenger. Dir. R. N. Bradbury. 57 mins. Rel. Jan. 1.

Oliver Twist. Dickens' story. Dickie Moore, Irving Pickel, Wm. Boyd, Doris Lloyd, Dir. Wm. Cowen. 60 mins. Rel. Feb. 28. Rev. April 18.

Strange Adventure. Sob sister and detective avenge a millionaire. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

Trailing North. Texas ranger gets far from home, but gets his man. Bob Steele, Doris Hill. Dir. J. P. McCarthy. 75 mins. Rev. June 6.

West of Singapore. Romance in the tropics. Betty Compson, Weldon Heyburn. Dir. Al Ray. 63 mins. Rel. Jan. 31. Rev. April 4.

Paramount

Studios: 5851 Marathon St., Hollywood, Calif. Offices: 1501 Broadway, New York, N. Y.

Bedtime Story, A. Original. Chevalier adopts a baby. Maurice Chevalier, Edw. Everett Horton, Helen Twelvetrees. Dir. Norman Taurog. 85 mins. Rel. April 21. Rev. April 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry Joe Brown. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

College Humor. Comedy. Bing Crosby, Jack Oakie, Rich. Arlen, Mary Carlisle, Burns and Allen. Dir. Wesley Ruggels. Rel. June 30.

Crime of the Century, The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original sea story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Eagle and the Hawk, The. Story of the Royal Flying Squadron in the World War. Frederic March, Jack Oakie, Cary Grant, Carole Lombard. Dir. Stuart Walker. 74 mins. Rel. May 19. Rev. May 16.

Farewell to Arms. Hemmingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track slant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

Gambling Ship. Explanatory title. Cary Grant, Benita Hume. Dir. Louis Gasnier, Max Marcin. Rel. June 23.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolf Scott, Sally Blane. Dir. Seiter. Rel. Feb. 17. Rev. Jan. 31.

Girl in 419, The. Mysterious beauty in a hospital drama. Jas. Dunn, Iorla Stuart, David Manners. Dir. George Sommes, Alexander Hall. 65 mins. Rel. May 26. Rev. May 23.

I Love That Man. (Rogers production.) Romantic drama. Edmund Lowe, Nancy Carroll. Dir. Harry Joe Brown. 74 mins. Rel. June 9.

International House. Farce comedy. Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, Sari Maritza, Burns and Allen, Cab Calloway. Dir. Eddie Sutherland. 68 mins. Rel. June 2. Rev. May 30.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Leila Hyams. Dir. Chas. Kenton. December special. Rev. Jan. 17.

Jennie Gerhardt. From the Theo. Dreiser story. Sylvia Sidney, Donald Cook, Mary Astor. Dir. Marion Gering. 95 mins. Rel. June 16. Rev. June 13.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberstone-Marcin. Jan. special release. Rev. Feb. 28.

Lady's Profession, A. Story by Nina Wilcox Putnam. Speakeasy prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendez under B. P. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27. Rev. June 6.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Carole Lombard, Dorothy Mackaill. Dir. Wesley Ruggles. December special. Rev. Jan. 3.

Pick Up. (Schulberg.) A girl of the people and a service station sheik. Sylvia Sidney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Cary Grant, Noah Beery, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross, The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Fredric March, Elissa Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Song of the Eagle. Beer problem from the angle of an honest brewer. Chas. Bickford, Rich. Arlen, Jean Hersholt, Mary Brian. Dir. Ralph Murphy. 65 mins. Rel. April 28. Rev. May 2.

Story of Temple Drake, The. From Wm. Faulkner's 'Sanctuary.' The story of an oversexed girl. Miriam Hopkins, Jack La Rue, Wm. Collier, Jr. Dir. Stephen Roberts. 68 mins. Rel. May 12. Rev. May 9.

Strictly Personal. (Rogers.) Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 19. Rev. Mar. 21.

Sunset Pass. Zane Gray western. Tom Keene, Randolph Scott, Kathleen Burke. Dir. Henry Hathaway. 46 mins. Rel. May 26.

Supernatural. Original. Odd story of a transferred soul. Carole Lombard, Randolph Scott, Vivienne Osborne. Dir. Victor Halperin. 65 mins. Rel. May 12. Rev. April 25.

Tonight Is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Verna Hillie, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Woman Accused, The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with action chiefly on a pleasure cruise. Nancy Carroll, Cary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

11 West 42d St., New York, N. Y.

Devil's Playground, The. George Vanderbilt's expeditionary film. 54 mins. Rel. Jan 1. Rev. Jan. 3.

Jungle Giglio. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirkus, 'White King of LaGonave.' 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Jan. 1. Rev. Nov. 29.

R.K.O. Radio

Studios: Hollywood, Calif. Office: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom, The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 85 mins. Rel. Dec. 23. Rev. Jan. 3.

Cheyenne Kid, The. Tom Keene Western. Dir. Robert Jan. 20. 55 mins.

Christopher Strong. From Frankau play. Story of a daring English aviatrice. Katherine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Diplomaniacs, The. Wheeler and Woolsey are sent by an Indian tribe to bring peace to the Geneva Conference. Dir. Wm. Seiter. 59 mins. Rel. May. Rev. May 2.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton, Sam Hardy. 68 mins. Rel. Jan. 27. Rev. June 6.

Great Jasper, The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. 83 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth, The. From Harry Reichenbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24. Rev. May 9.

Monkey's Paw, The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13. Rev. June 6.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes, The. Destitute opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Harlan Thompson, Slavo Vorkapich. 62 mins. Rel. Jan. 20. Rev. May 2.

Sailor Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10. Rev. May 30.

Silver Cord, The. Mother love carried to excess. Irene Dunne, Laura Hope Crews, Joel McCrea, Frances Dee. Dir. John Cromwell. 76 mins. Rel. May 19. Rev. May 9.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists

Offices: 729 Seventh Ave., New York, N. Y.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue.' Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

I Cover the Waterfront. Adaptation of Max Miller's best seller about his exploits in the San Diego harbor. Claudette Colbert, Ben Lyon and Ernest Torrence. Dir. James Cruze. 70 mins. Rel. May 12. Rev. May 23.

Kid from Spain, The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 22. Rev. Feb. 28.

Samarang. Love amid the pearl divers in Malaysia. Native cast. Dir. Ward Wing. 60 mins. Rel. June 23.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Leslie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Yes, Mr. Brown. Farce comedy with music, laid in Vienna. Jack Buchanan, Margot Grahame and Elsie Randolph. Dir. Jack Buchanan. 69 mins. No date set.

Universal

Studio: Universal City, Calif. Offices: 730 Fifth Ave., New York, N.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 23. Rev. April 18.

Bl Cage, The. Original. Man against beast different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 78 mins. Rel. Mar. 3. Rev. May 16.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. March 23. Rev. April 18.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President, The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

King of the Arena. Ken Maynard in a circus story. rown, Robt. Kortman. 6 reels. Rel. June 18.

King of Jazz, The. Reissue, with Paul Whiteman, John Boles. Dir. John Murray Anderson. 9 reels. Rel. May 18.

Kiss Before the Mirror, The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Jas. Whale. 67 mins. Rel. April 20. Rev. May 16.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale. Dir. Zion Myers. Rel. April 6.

Mummy, The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Tala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13. Rev. April 11.

rivate Jones. Comedy in which a slacker finds himself very much in the war. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rebel, The. Napoleonic story in the Austrian Tyrol. Vilma Banky, Luis Trenker, Victor Varconi. (Foreign made.) Dir. Luis Trenker, Edwin Knopf. Rel. June 1.

ome Express, The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Dir. Walter Forde. 85 mins. Rev. Feb. 28.

Rustlers' Roundup, The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 56 mins. Rel. Mar. 16.

Terror Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 55 mins. Rel. Feb. 2. Rev Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyrich couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 5. Rev. Feb. 14.

Warner Brothers

Offices: 321 W. 44th St New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8. Rev. May 16.

42d Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

irl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Goldiggers of 1933. New version of Avery Hopwood's stageplay done as a super-musical. Warren Williams, Joan Blondell. Dir. Mervyn LeRoy. 94 mins. Rel. May 27. Rev. June 13.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

Keyhole, The. A woman finds herself the wife of two men. Kay Francis, George Brent Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

ing's Vacation, The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolfi. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

Life of Jimmy Dolan, The. From a recent novel. Prizefighter finds regeneration. Doug Fairbanks, Jr., Loretta Young, Aline McMahon, Guy Kibbe. 89 mins. Rel. June 3. Rev. June 20.

Mayor of Hell, The. From Iselin Auster's drama. Reform school background. Jas. Cagney, Madge Evans, Frankie Darrow. Rel. June 24.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper, The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Picture Snatcher, The. Semi-gangster story of a news photographer. Jas. Cagney, Patricia Ellis, Alice White, Ralph Bellamy, Dir. Lloyd Bacon. 70 mins. Rel. April 19. Rev. May 23.

Private Detective 62. From a fiction story. William Powell, Margaret Lindsay. 67 mins. Rel. June 17.

ilk Express, The. Mystery drama of silk shipments. Niel Hamilton, llen Jenkins, Dudley Digges. 61 mins. Rel. June 10.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 55 mins. Rel. Mar. 18. Rev. April 4.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum, The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

Working Man, The. Original. Romance in the shoe business. Geo. Arliss, Bette Davis. Dir. John Adolfi. 77 mins. Rel. May 6. Rev. April 25.

World Wide

Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

etween Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Constant Woman, The. From Eugene O'Neill's play 'Recklessness.' Conrad Nagel, Lelia Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Drum Taps. A Boy Scout troup to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 29. Rev. May 2.

Dynamite Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20. Rev. Mar. 7.

Lone Avenger, The. Original. Ken Maynard western. Muriel ir. Alan James. 61 mins. Rel. May 14.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

tudy in Scarlet, A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 73 mins. Rel. May 14. Rev. June 6.

Race Track. Original. Turf story. Leo Carillo, Hammond, Junior Coghlan. Dir. Jas. Cruze. 78 mins. Rev. Feb.

Miscellaneous Releases

Bachelor Mother, The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evalyn Knapp, Jas. Murra, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Cougar. (Sidney Snow.) Jay Bruce captures mountain lions with bare hands. 70 mins. Rev. May 30.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

igh Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, Joan Marsh. Dir. Leigh Jason. 65 mins. Rev. April 18.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Cannon. 71 mins. Rev. Jan. 10.

India Speaks. (Walter Futter.) Travelogue with interpolated dramatic episode. Talk by Rich. Halliburton. 80 mins. Rev. May 9.

ride of the Legion. (Released also as 'The Big Payoff.') (Mascot.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain, The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Sucker Money. (Kent.) Expose of fortune telling. Mascha Auer, Phyllis Barrington. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rev. April 11.

Taming of the Jungle. (Invincible.) Animal training methods. Rev. June 6.

What Price Decency. (Equitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

British Releases

Companion Wanted. (Gaumont-British.) Romance with music and singing, visualizing the dream of a spirited young girl. Annabella, Jean Murat, Duvalles. Dir. Joe May. 88 mins. Rel. June 3. Rev. June 6.

Footsteps in the Night. (Gaumont-British). Based on the mystery novel by Mrs. C. Fraser Simson. Mystery story of a rudely interrupted honeymoon. Benita Hume. Dir. Maurice Elvey. 59 mins. Rel. April 18. Rev. May 16.

ight and Day. (Gaumont-British.) Farce comedy of a thief chase in a wax museum. Jack Hurlburt, Cicely Courtneidge. 76 mins. Rev. May 30.

Red Head, The. (Gaumont-British.) Based on the famous novel of the same name by Jules Renard. A story of child-life. Harry Baur, Robert Lynen, Catherine Fonteney. Dir. Julien Duvivier. 90 mins. Rel. May 25. Rev. May 30.

Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins.

Wives Beware. (Regent.) Farcical story of a would-be cheating husband. Adolphe Menjou, Claude Allister. Dir. Fred Niblo. 61 mins. Rev. May 30.

Foreign Language Films

(: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Barberina, die Taenzerin von Sanssouci. (Capital) (Ger.). Musical comedy. Lil Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Berlin-Alexanderplatz (Ger) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutzi. 90 mins. Rel. May 1. Rev. May 16.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow, The. (Capital) (Polish). From a novel. Krystyna Ankwicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentleman Maudit (Protex) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. Rev. Jan. 24.

Clown George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coiffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Nachtigall Madel (Capital) (Ger). Love in Hawaii. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protex). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. ir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feldmarschal. (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Kopenick (Kinematrade) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Schwartze Husar (Protex) (Ger.). Costume romance. Conrad Veidt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Die Blumenfrau von Lindenau (German) (Protex). Comedy. Renate Mueller. Hansi Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Elsinger. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Dos Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. ir. Carlos Borcosque. 65 mins. Rel. May 1.

Donna d'Una Notte (Portale) (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

Drei Tage Mittelarrest (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

Drunter und Drueber (Ger.) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Liebesnacht (German) (Capital). Farce. Harry Liedke. ir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

Eine Nacht in Paradies (Kinematrade) (Ger). Musical comedy. Anny Ondra. 90 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf. (Protex) (Ger.). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

False Uniforms (Russ.) (Amkino). Lopashinski. 63 mins. Nov. 18. Rev. Nov. 29.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Janssen. 75 mins. Rel. April 15. Rev. May 2.

Friederike (Kinematrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Gitta Entdeckt Ihr Herz. (Capital) (Ger). Musical comedy. Itta Alpar, Gustav Froelich. Dir. Carl Froelich. 90 mins. Rel. Oct.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erwachen (Protex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

Holzapfel Weiss Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

Horizon (Russ) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 62 mins. Rel. May 10. Rev. May 16.

House of Death (Russ.) (Amkino). Based on Dostolevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 16.

Hyppolit a Lakaj (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Geza von Bolvary. Hald, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kameradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Keine Feier Ohne Meyer (Ger.) (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitaen (Ger.) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Laubenkolonie (Ger.) (General). Dir. Max Obal. mins. Rel. May 15. Rev. June 6.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 13.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. imigrants. Rakel Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Luise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Lustigen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

M (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

Marius (Paramount) (French). Marseilles satire. Dir. lexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

Maedchen in Uniform (Filmchoice) (German). Poignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 80 mins. Rel. July 1. Rev. Dec. 6.

Mond Uber Morokko (Protex) (Ger). See Cing Gentlemen Maudit.

Morgenrot (German) (Protex). Submarine warfare's cruelty. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

Moritz Macht Sein Glueck. (German) (Capital). 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

Noc Listopadowa (Polish) (Capital). Historical romance. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

1914. (Capital) (Ger.) Prelude to the world war. Dir. Rich. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lil Loos. Dir. Karl Anton. Time, 79 mins. Rel. Aug. 30.

On Demande Compagnon (Fr.) (Auten). Musical romance. ir. Joe May. 85 mins. Rel. June 1. Rev. June 6.

Paris Beguin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Schultz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arkay) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Poil de Carotte (Auten) (French). Drama of adolescence. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. May 15. Rev. May 30.

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufield. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

(Continued on page 44)

CHI - DETROIT PAR HOUSES SETTLED

Cleaning up of the Chicago and Detroit theatre situations look to be the next steps in the Publix reorganization work. It's a certainty the Chicago theatres will remain with the B. and K. outfit, the Balabans operating as always.

In Detroit, although prior to the present Par mixup, John Balaban had a deal set through Leo Spitz and Sam Dembow, when he was to take over that situation. Understanding this is cold presently. Looks more like John Trendle will get the spot, mostly for localized reasons. Either or both situations may be closed this week.

John Balaban deal had angles which the Par Trustees figured were not particularly advantageous to Par.

The arrangements which the Par reorganization committee will work out with B. and K. doesn't look to differ than that which the Par Trustees are working out along the line. That's to give the B. and K. outfit a partnership interest in the properties they operate.

This might be done by having B. and K. take over the spots on some purchase basis, and then handing over to Par a guaranteed mortgage on the houses plus a share in the profits.

A crew of accountants sent down by the Trustees have been working over the B. and K. books the past couple of weeks.

INTERNAL TROUBLES OF INDIES OF LOWER CALIF.

Los Angeles, June 26.

Trouble in the executive ranks of the Independent Theatre Owners of Southern California threatens at the forthcoming annual election as a result of dissatisfaction on the part of several officers because of chaotic conditions prevailing. Election, tentatively set for the latter part of this month, has been indefinitely postponed, with several members of the board of directors signifying their intention to resign if not immediately replaced.

Lack of harmony, inability of theatre operators and distribs to agree on zoning and other griefs are blamed for the disgruntled attitude of the several execs who want to be relieved of further responsibility.

Oakland Fox's Committee To Protect Bondholders

Oakland, June 26.

Protective bondholders committee has been formed by holders of securities of the Central Oakland Block, Inc., which has $1,500,000 worth of the local Fox theatre bonds. Group has been assembled to protect members' interests since Fox-West Coast, which guaranteed the bonds, went into bankruptcy.

Committee, of which Charles E. Maclean is chairman, has worked out a deal to offer the F-WC trustees, calling for a reduction in interest from six to 4% and a seven-year extension on the bonds, now maturing in 1938.

Fox, it is claimed in a letter sued by the committee, made profit of $65,000 last year, but this was possible only because the circuit closed the Paramount here, charging the rental of the latter, $175,000 a year, against the Fox, thus leaving a net loss of $110,000.

Duals Out in Columbus

Cincinnati, June 26.

RKO has decided to iscontinue double featuring at the Majestic, Columbus, one of the circuit's spots operated by Nat Holt.

2 RKO Closings

Couple of added summer closings on the RKO circuit are the Colonial, Dayton, and Downtown, Detroit.

Dayton shuts Friday (30) and the Downtown Wednesday (28).

Inside Stuff—Radio

Some mothers greeted the news of Buck Rogers' continuance on WABC with a fervor akin to that of their offspring, for Buck has become a source of discipline. Permission to hear the Buck Rogers' adventures had been made the reward for the practicing of music lessons, washing behind the ears, eating all the supper. Buck Rogers may almost be said to be responsible for a new era in child training if a composite of numerous New York mothers is a criterion.

Youngsters have even discovered a way to beat the rap when, for infractions of the good behavior code, they have been denied the privilege of hearing any one of the Rogers broadcasts. They meet at school next day and review last night's doings for the benefit of those temporarily on the parental black list. It's a reciprocal arrangement but with the end of school for the summer the younger generation is going to reach an impasse.

Incidentally many parents find requests for Jules Verne, the Rover Boys and similar books at a minimum in demand since Buck came into their homes. Besides, he's the inspiration for an epic amount of cornflake eating.

Under consideration before R. C. Patterson, executive v. p. is a proposal to stagger the reporting and lunch hours of the NBC program department heads so that some voice of authority will be available at times of emergency.

In the event of important news breaks the network rule provides that release is to be withheld until the bulletins have been okayed by one of the ranking chiefs of the department. If all headmen are out at the time, the news flash stays off the air until one of them returns, as happened last week in the case of the verdict on banker Charles Mitchell. Situation at NBC gave CBS an hour's beat.

To keep itself protected Columbia has gone so far as to install a private wire from the studios to the home of Julius Seebach, top program pilot. Possibility now arises that the same thing may be done in the case of John Royal, NBC program major-domo.

Newspaper concentration on radio is getting thick on the Coast. Indie papers making new tie-ups to play the ether against type as a stronger combine than separate action. Portland (Ore.) Shopping News, carrying largest ad lineage in the burg per issue, now tied with KSL; San Francisco Shopping News, followed within a few days by tieing to KYA. Frisco paper features a daily news reporter. Portland Shopping News getting attention via Lord Northcliffe's old gag of answering any questions about anything over the air. Northcliffe made his journalistic start through a sheet, styled 'Answers'.

Oregon Journal recently bought stock holdings in KOIN. And morning sheet in the burg owns KGW. Every major news rag in the dorp now has ether connections, and tendency is toward making the formation closer than ever.

Signaturing by the Shopping News in Frisco for a nightly current events broadcast on KYA has resulted in an embargo on any mention of that station in Hearst's three bay-region dailies, the Frisco 'Examiner,' 'Call-Bulletin' and Oakland 'Post-Enquirer.' Station, owned by NBC, is not included in the radio schedules of those sheets, but is listed in the 'News,' 'Chronicle' and Oakland 'Tribune.'

Shopping News on June 18 started a six nights weekly sponsorship of the KYA Reporter under a contract for 52 weeks. Throwaway ad publication is heavily plugging its air reporter in the 300,000 issues it distributes in Frisco and Oakland.

Although Vaughn DeLeath has been set by NBC for a series of a.m. sustaining spots, the warbler is continuing to have her personals booked by the CBS Artists Bureau. Her contract with CBS expired June 1 but until she has notified that web that she has also switched booking affiliations to NBC the Columbia office has elected to continue offering her for theatre dates.

Miss DeLeath is the only current instance of a mike contact with one network and a stage booking outlet with another.

In spite of its widespread air popularity on the Coast, and drawing ability in the picture houses in the smaller towns, the Happy-Go-Lucky hour failed to register in its one-week engagement at the President, L. A., downtown film spot. Engagement is estimated to have cost the theatre around $2,500.

Ether troupe was in on a $2,500 guarantee with a 50-50 split of the gross over $5,000. Biz was good the first two days, then the bottom dropped out.

Indications are that both NBC and Columbia will restore their last salary cuts by the end of the summer. In the case of NBC the matter has been left by the chain's board of directors to M. H. Aylesworth's discretion, while the same topic received favorable comment at the semi-annual meeting of the CBS board of directors last week.

NBC put its second 10% cut within the period of a year into effect April 1. At CBS it was a singleton 15% handed out last summer.

Vacations of employees at NBC in Chicago have been somewhat delayed this summer because of extra work and responsibilities occasioned by the World's Fair.

But with things quieted down, and becoming better organized, the hired hands are starting to pack.

Columbia's Chicago studio is boasting of a full installation of the new RCA velocity, or ribbon, microphones. Meanwhile NBC is minus that type of equipment out there.

Earle C. Anthony is again giving all employees of KFI and KECA, Los Angeles, two weeks' vacation with pay this year. Practice was dropped in '30 when business soured.

TEXACO'S SUB LINEUP ON WK. TO WK. BASIS

Cast going into the program with which Texaco is replacing Ed Wynn July 5 includes Taylor Holmes, Wamp Carlson, of the Tastyyeast Jesters, and Junior Butler, juve player. Graham McNamee will continue reading the plug in addition to taking part in the chatter. The Don Vorhees unit also remains.

Comedy scripts will have a firehouse background, intention being to keep this troupe running until Aug. 17 when Wynn is due back from his picture engagement on the Coast. Holmes, Carlson and Butler are each working, however, on a week to week basis. If the substitute outfit doesn't show signs of clicking by the fourth week, it is Texaco's plan to junk it and stay off the air until Wynn returns.

KELA Protests KFAC's Full Time in L. A.

Los Angeles, June 26.

Earle Anthony, operator of KFI and KECA (NBC) here, has protested to the Federal Commission against the allowance of full time to KFAC on the grounds that its frequency is too near that of KECA.

KFAC, formerly a half time station, is operating full time under a temporary license. Anthony's complaint is due for hearing July 12 in Washington.

Moser at WAPI

Birmingham, June 26.

Ugene Moser has arrived here to become production manager and studio director of WAPI. He comes from KMOX, St. Louis.

Moser succeeds Sterling Harkins.

$1.91 Actors

San Francisco, June 26.

Recent bicycle show at the civic and with radio turns in on a percentage basis, died just as definitely as the cycle fad has passed out in this town.

Radioists did four shows during the session, working to handfuls. After the money was counted a pair of ticket takers were paid $3 a day apiece, the station artist bureau took 15% out for commissions, and the half dozen performers got the munificent sum of $1.91 apiece for four shows, or a $1.09 a day less than the ticket takers.

Film Agents Stalk Coast Air Talent With Picture Bait

Los Angeles, June 26.

Several the small fry film agents are making a play for radio talent appearing on the local variety air programs.

The percenters are trying to edge in by promising picture work for the radioers. But the talent is figuring this is only a wedge to get in on radio commissions. Those showing interest are told by the film agents there'll be no arrangement unless the prospective client signs exclusively for all types of entertainment.

These agents are making a practice of attending all the public broadcasts. They then make a dash for those who look promising. Nearly all radio talent approached is ready to talk with the agents when the picture come-on is mentioned, but most shy away when the full coverage contract thing is broached.

Belgians Want to Know What Happens To Radio's $571,430

Brussels, June 17.

Belgian National Institute of Radiodiffusion, government controlled and which operates two transmitters, French and Flemish, delivers over seven hours of programs simultaneously a day and receives about $571,430 a year from the public by way of license fees. But dissatisfied with the mediocrity of the entertainment the public has asked for a statement of accounts. It hasn't got that yet, but the Institute has tried to explain where the money goes. It's like this:

Music: Permanent orchestra, $85,715; direction and administration, $10,285; replacing absent musicians, $2,142; gramophone discs, $4,285; orchestral reinforcement, $8,700; hire of music and authors' fees, $9,000; relays, rent of halls for special concerts, etc., $17,140; soloists and choruses, $17,140. Total, $154,407.

Talks and news bulletins: Direction, editorial and typists, $11,423; lectures (at $5.71 for 15 minutes), $33,997. Total, $45,425.

Managerial office: Direction, secretaries and bookkeepers, $12,855; petty cash, $555; pensions, insurance, etc., $4,285. Total $17,695.

Council of administration, $4,285; library, subscription to Geneva International organization, etc., $11,425; interchange of printed programs, $1,714; office rent, $15,715; transmissions for schools, $4,285; amortization of transmitters, $51,428; bank charges, etc., $18,785; technical service, $90,485.

This gives a grand total of $415,649, and wireless users, who pay $1.71 a year tax for valve sets and 67½ cents for crystal sets, still want to know what happens to the $155,781 unaccounted for and are pressing for details of the lump sums in the Institute's statement. They want, in fact, a certified chartered accountant's balance sheet, especially in view of the announcement that the government is considering adding 46% to the license fees and taking the extra for itself.

Air Line News

By Nellie Revell

Guests in studios are pretty apt to be nonplussed, in fact shocked, at studio signals. Touching a finger on the nose signifies finishing exactly on time, and sometimes the gesture is misunderstood by people not acquainted with studio vernacular.

Two Ways

It was one of those exhausting evenings for Harry Saz, member of the NBC sound effect staff. For example, during 'Death Valley Days' Saz was commissioned to do a heavy job. In the half hour show he twice pulled his finger out of the neck of beer bottles to simulate the sound of popping corks. And at that Ed Whitney, the director of the drama, made as loud a cork-popping sound with his finger plucked suddently out of his mouth.

Announcers on ire

A farm journal ran a story flaying announcers for their Oxford accents. A good follow-up would be a story of the reactions of the mike masters. What they had to say about the provincialism of farm publications couldn't be repeated in any fireside companion.

Off to A. C.

Fourth of July weekend will find Atlantic City host to a large radio contingent. Isham Jones opens at the Ambassador hotel there; Ralph Wonders, CBS Artists Bureau head, will have on hand William O'Neal, Little Jack Little and other Columbia talent; George Olsen plays at the Ritz-Carlton; Fred Waring opens an engagement at the Gateway Casino, and George Burns and Gracie Allen and Jack Benny will also be at the resort.

10 for 14

Buddy Wagner, musical director at the Hotel Commodore, N. Y., has given up his El Garron connection. Wagner is being paid for 10 men at the Commodore but he's using 12 and an arranger (also a press agent). The excess comes out of his own pocket.

Bergman's Samples

Teddy Bergman has had 150 commercial sponsors, and keeps a sample of each product for which he has made radio appearances. If things get too tough Teddy is prepared to open a department store.

'Sammy's' Grecian Eatery

'Sammy,' played by Everett Sloane in 'Rise of the Goldbergs', has leased an apartment in Greenwich Village. Decorators have just completed the making of a Grecian dining room and such. You'd never know the old place now. Sammy is just 18.

Glick Finds Out

Harry Glick, WRNY morning gym class instructor, was feeling under the weather so he went to a doctor. After a thorough examination the doc informed Glick that what he needed was plenty of exercise.

Stage and WOR

Paramount (N. Y.) theatre has a new clause in its contracts. Compels stage artists to appear on the theatre's WOR program if Borris Morros sees fit.

Maine Retreat

'Silas of the Hill Country,' program of rural philosophy witten by Charlotte Geer, columnist of the Newark 'Evening News', is off for the summer. Mrs. Geer has gone to her summer home in Maine.

Short Shots

Merlin H. Aylesworth has directed that all staff employees of NBC be given two days off weekly beginning July 1...Charles Pettes, formerly with the Pond bureau, has joined the Harold Peat agency...Mr. and Mrs. Jack Norworth will return from Hollywood for a radio contract...Eddie Dowling and Ray Dooley are being offered as a team to radio...The Ponce Sisters returning to NBC sustaining...Veronica Wiggins returned from Bermuda almost as black as the ace of spades...Hum and Strum, New England air artists, are playing RKO time...Vincent Doyle, WOR engineer, has charge of the police radio system at Bayonne, N. J.... Sigmund Spaeth resumes his regular tune-hunts June 29 over NBC... Harry Breuer, xylophonist, back on WOR...Paul Sabin goes into Vivian Johnson's night club in Monmouth Beach, N. J., with options...Stanley Smith, stage and screen player, auditioned at CBS for sustaining... Reggie Childs will get that NBC wire...Basil Ruysdael resumes his 'Beggar's Bowl' mystery thriller next Friday (30)...Muriel Wilson, 'Mary Lou' of the Maxwell House Show-Boat, has a birthday Thursday of this week. No, I don't know...Perole String Quartet, headed by Joseph Coleman, will summer in Europe...Ted Husing will begin a new CBS series July 3 under title of 'Sportraits'...Al Siegel signed for sustaining at NBC and will have his own orchestra of 28 pieces...A. A. Cormier, WOR's sales manager, loses his sec soon when Fay Krenitz marries F. A. Franklin, of an investment trust...'Voice of Experience' and James Cannon, radio ed of N. Y. 'World-Telegram', are feuding as a result of a column by the scribe...Major, Sharp and Major, feminine trio, vaudevillians, have been given an extra Sunday night sustaining spot by NBC...Marian Wall starts a new kiddie program on WOR July 2...Vera Van, who came to New York from California a month ago, signed by Columbia for sustaining...Frances Ingram, broadcasting on WOR for the Bristol-Myers Co., goes off the air June 30 to return Aug. 4.

Scrambled Notes

Henry Weinberger, former CBS vice-president who now lives in California, in town to aid the network in a court suit which Columbia is defending...Joe Bivano, NBC accordion player, was married to Charles Magnanti's sister last Sunday and left on a three-week trip...Walter J. Neff, director of sales promotion at WOR, on his way to Bermuda with Mrs. Neff...Winnie Blauman, formerly coach at CBS, is now coaching radio singers independently...John W. Elwood's infant son has been named Niles Trammell Elwood, in honor of NBC's Chicago c-p...Jennie Moscowitz, one of the outstanding actresses of the Yiddish Art Theatre, was the character woman with Al Jolson last night...Allen Meaney is back as WOR's 'Musical Doctor' after trying to sell Westchester real estate...Leon Belasco not only directs two orchestras atop the St. Moritz over CBS, but he is now rehearsing the combined bands and will offer this augmented orchestra on forthcoming programs...Lennie Hayton's orchestra gets more time on the Chesterfield broadcasts...Noble Cain, Chicago NBC production man, is laid up with a broken leg as result of an airplane crash at Hastings, Mich....CBS has just given Mark Warnow, musical director, his own office...The Irv Cobb smock is spreading. Now Frederic William Wile, Columbia commentator, wears one of 'em...Erva Giles and Joe White's show, 'Popular Varietes', is being groomed for commercial presentation by NBC...William Scotti's orch will broadcast from the Hotel Montclair Roof, New York, via WOR, starting July 5...Joe Donohue, assistant news broadcast director at CBS, leaves for his native California July 1, vacation...Elsie Thompson, Paramount organist, gets two spots weekly on WOR...Mort Downey, who broadcasts from London this week, will be heard at a later date from Ireland...John B. Gambling, WOR announcer, is coaching announcers of the Teaneck (N. J.) police department radio system to avoid the ridicule heaped upon their colleagues in Los Angeles and other cities.

RADIO ADS ON UPBEAT

4A's Will Go to Bat This Week in Opposition to Group Selling Plan

American Association of Advertising Agencies is primed to make an issue of the station group selling plan currently being offered by spot broadcasting representatives. Subject will go to the mat during the convention this week of the Advertising Federations of America in Grand Rapids, Mich. Gathering, comprising every advertising organization in country, including the National Association of Broadcasters, is holding its opening session today (Tuesday).

Group plan that the Four A's is opposing has to do strictly with stations combining among themselves to sell their facilities to a national advertiser for a lump sum. What the Four A's states it objects to is that there is no stipulation of the fee asked for each individual station in the inter-city group. Association also declares that as a matter of policy it has always been against any kind of combination rate that didn't make note of the price for each member in the group.

Station representatives responsible for the group plan for spot broadcasting, which offers facilities in a minimum of 10 cities for less than they can be brought through the national chains, accuse the Four A's of opposing the idea on contention of pressure brought by 10 of the leading ad agencies in radio. Major agencies have never favored spot broadcasting. These agencies, say the station reps, object to their combination arrangement because it primarily minimizes the importance of the agency when it comes to lining up outlets for a client.

Not only, say the spot broadcasting agents, does the plan do away with the rigamarole of dealing with each station direct, but it offers to service each station with recorded programs, etc., for the advertiser gratis. Under this arrangement the commercial pays for the talent, but the matter of recording charges and pressings are tossed in as a premium. With a station rep in a position to handle such a proposition direct with the advertiser the big agencies, aver the spot time sellers, fear that this wedge will eventually result in loss of the radio end of its client's account.

Wilting Badges

At the J. Walter Thompson agency they say it with flowers.

Token of approval for a job done by a staff member is a carnation, firm using this method of expression for both men and women of the personnel.

As flowers wilt, the attache has to keep digging to remain decorated.

CANADA COMM. WANTS NATIVE TALENT HUNT

, June 26.

Stanley Maxted, former vocal director for CKGW, NBC outlet here, has been instructed by the Canadian Radio Commission to start a Canadian search for native ether talent. Commission is anxious to remove any impression that radio contracts are confined to any so-called clique.

Maxted will supervise a series of radio adaptations of well known operettas through the summer. Government sought 'Blossom Time' as the first presentation and secured permission from the Shuberts. Last night (Sunday) saw the inauguration of the series. Feature had a cast of 20 singers with Geoffrey Waddington's orchestra supplying the background. Narrative for the ether presentation was written by Bob McStay, local newspaperman.

Air Ads Plugging Free Trip to Chi Fair wth Every Automobile Buy

Los Angeles, June 26.

Giving an expense-paid trip to the Chicago World's Fair with each purchase of an automobile is the newest radio advertising wrinkle.

Gag is being used by the Rockne people in plugging that car over KHJ, here. Only losers in the deal are the railroads, who miss the freight charges on automobiles sold by this system.

Customer is asked to pay the price of the car as if delivered in L. A. Then he gets the free trip to Chicago and hotel accommodations, with the car delivered there to drive back to the Coast.

FORHAN WILL LEAVE 'COUNT' HOLDING BAG

Forhan toothpaste withdraws its support from the dramatized disc version of 'Count of Monte Cristo' July 28. This will leave the story, as far as listeners are concerned, uncompleted. As recorded the tale had been figured to run a minimum of 26 weeks at the rate of five installments a week. Date of cancellation will have had the serial on the air but 13 weeks. Stations affected by the decision are WOR, Newark; WBBM, Chicago, and KNA, Los Angeles.

For a commercial to quit bankrolling a serial while the plot hangs in midair is not unusual in radio. Advertising men say that the question of such procedure reacting against the account's favor is a moot point. But, they say, there has never been recorded a case of listeners stirring up an appreciable rumpus about the matter.

Beechnut Products which cancelled the 'Chandu the Magician' installments over some 40 stations in the cast and midwest last May has an option to resume that mystery's run in the fall. On the Coast this same serial currently has the Rio Grande Oil Co. supporting it over eight outlets, with that firm having taken it over from another advertiser.

WIND Exec Set-Up Has Woman Vice-President

Chicago, June 26.

Officers of WIND (formerly WJKS) are Ralph Atlass, president; Frances Kennedy Johnson, vice-president; Frank Morrow, program director; John Muri, musical director; T. McMurray, chief engineer; Art Jones, chief announcer.

Station now operates on the wave length of WIBO assigned to it by the Federal Radio Commission. Chicago office of WIND is in the headquarters of WJJD, also controlled by Atlass.

Vice-president of WIND, as listed above, is the former vaudeville single, Frances Kennedy. With her husband, Tom Johnson, the lawyer, she founded and operated WJKS in Gary, Ind., prior to the change.

LOOKS LIKE BIG FALL FOR CHAINS

Rush for Choice Evening Hours May Force NBC to Close Books by Aug. 1—Won't Split Basic Webs as When Biz Was Slow—Accounts Grabbing Time with No Programs Set

WANT 65-70 STATIONS

Orders for air time piling in from commercial sources the past fortnight give every indication that the chain phase of broadcasti is in for a decided boom this fall.

NBC particularly finds that it already has more reservations for choice evening time (7:30-10 p.m.) from Sunday to Friday inclusive than it can hope to place. Rush of business has the NBC sales department anticipating that its books for that stretch of the clock will be closed by Aug. 1.

Results of this flood of orders has been a sudden shift in NBC's policy regarding the splitting up of its basic networks. From now on the basic red (WEAF) and blue (WJZ) links are to be sold intact, this regulation applying both to new clients and those renewing on contracts. When business started to slump the web eased up on its no splitting edict and as a concession permitted a number of its customers to pick the stations wanted from the basic groups. This left the other outlets open for NBC to fill via sustaining talent.

Last commercial to be allowed a split up of a basic link was signatured the past week. This was Carnation milk, renewal contracting for but 12 of the 20 outlets on the red trail. Into this agreement NBC, however, inserted a clause that if another advertiser called for the spot now filled by Carnation the latter would either have to add the remaining stations of the WEAF string or surrender the facilities.

Throwback to '31-'32

Majority of commercials making autumn reservations have been doing so without first mapping out a program or scouting for talent. Situation is similar to that which prevailed in chain broadcasting during the 1931-1932 season when it was customary for the advertiser to first make sure that the time and facilities desired were available before giving any thought to the program to be provided.

That the pocketbooks of the advertisers are again opening up freely is indicated by those now negotiating with NBC putting in bids for extensive station hookups. One commercial is ready to take as many as 70 stations and three others are on the order blanks for 65 outlets. Contrast is that with few exceptions in recent months newcomers to both NBC and CBS have been satisfied to stick pretty close to the basic links and no more.

At Columbia not only are the orders for fall time stacking up, but the call for time in July and August is far better than had been antici-

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Radio Ghost for Society Leader a Chi Prospect

Chicago, June 26.

Mrs. William Mitchell Blair, local society leader, will be ghosted on the radio if a program called 'Musical Gadabouts' is sponsored. The Lord & Thomas and McCann-Erickson agencies attended an audition at WBBM last week. Another audition today (Monday) indicates the program is hot.

Two pianists, plus the double for the Gold Coast lady, will be used.

Only One Nite Program From Network, Unique WBBM Has 33 Advertisers

Chicago, June 26.

Both a commentary on the present dearth of network commercials and a compliment to Kelly Smith, local sales manager, is the present situation WBBM, Columbia-owned Chicago outlet. Between the peak hours of 6:30 to 10 p. m. there are at present only five 15-minute periods weekly picked up from the Columbia network. And in vivid contrast to this there are only six similar periods in the same peak hours over the week that have no sponsorship. Between the scarcity of network commercials and the scarcity of sustaining time is the solid bridge of 33 local advertising programs.

WBBM leads Chicago by a wide margin in the number and range of its local advertisers which run all the way from the Christian Science Churches of Illinois to the United Remedies Company. In an effective battle to overcome the summer depression the station has signed 18 renewals and 15 new accounts since May 1. This is probably a station record for the entire United States.

Philco Only Networker

Five 15-minute periods which WBBM takes from the Columbia web during the peak evening hours are the Philco programs with Boake Carter.

A complete list of the summer programs which create this unique situation on WBBM runs below with name of advertising agency making placements in parenthesis.

Renewals: Christian Science Churches (Henry Sulcer), Woman's Home Companion Magazine (Geyer & Co.), Burnham's Beauty (Solomon), Red Star Yeast (direct), Modern Living Magazine (T. F. Harkins), Bristol-Myers (Pedlar & Ryan), Parkel (Warren & Barkdale), Oscar Mayer Frankfurters (direct), National Tea (Beaumont-Homan), Evans Fur (Adolph F. Lee), Climalene (W. S. Hill), Felz Motors (direct), Prima Beer (Green, Fulton & Cunningham), Ward Baking (Joseph Katz), Phillips Dental Magnesia (Blackett-Semple-Hummert), J. Oliver Johnson Seed Co. (McJunkin), United Remedies (Heath-Seehof), Rodgers Clothing (Gale & Pietsch).

New Accounts: Justrite Bird Seed (direct), Illinois Meat (direct), Nunn-Bush Shoe (Neisser-Meyerhoff), Marcus Lesoine Shampoo (Erwin-Wasey), Loose-Wile Biscuit (Newell-Emmett), Plymouth Motors (J. Sterling Getchell), Kool-Ade (Mason & Warner), Golden Peacock Cosmetics (Ruthrauth & Ryan), Forhan's Toothpaste (Scott Howe Bowen), DeSoto Motors (J. Sterling Getchell), Witter-Water (Gunther-Bradford), Hamlin Wizard Oil (Ruthrauth & Ryan), Tangee (Cecil, Warwick & Cecil), Mintrated Products (Gunther-Bradford), Johnson & Johnson (direct).

Studio Cut Down

Up to now Philip Morris had been giving away a whole box of cigarets to all guests attending its broadcasts at NBC's New York studios. New ration per guest is two cigs wrapped in cellophane.

R. R.'S USE AIR TO BOOM EXPO EXCURSIONS

Chicago, June 26.

Second commercial radio program with a 'come to the World's Fair' motive will originate from WBBM here for 26 Columbia outlets. Group of railroads is footing the cost, with a view to encouraging rail travel to the expo, which admittedly has motorists as the bulk of its out-of-town patronage.

Railroad program will stress not so much where to stay or what to do after arriving in Chicago, but the manner of getting to this delectable burg. The railroads' tapping territory is bounded by Salt Lake on the west and includes a heavy canvas of the south and east. Campaign is to sell trips consuming 24 to 36 hours maximum one way.

Male chorus, Frank Westphal's orchestra, and dramatized bits for the sales angle, will constitute the program, to be broadcast Tuesdays and Thursdays at 9:15 Chicago time.

Disc Sustainers Fall Off, but Commercial Recordings Stand Up

Business of manufacturing disc sustaining programs is practically washed up. Of the score or more firms turning them out a year ago, only two remain, Columbia Phonograph and Freeman-Lang of Hollywood.

Expense is the main obstacle. Average station found that the $195 for a set of 13 programs, or $15 per show, was far more than the traffic could bear. Phonograph records or local talent seemed to fill the bill and came cheaper. Even buying the records on spec for commercial purposes meant trouble for some stations. Local advertisers objected to the idea of paying extra for them and insisted that the price paid for station time cover their use.

The commercial end of the transcription business has been holding up strongly through the current seasonal slump in broadcasting. Music Publishers Protective Association anticipates collecting for June from this source about the same amount of royalties it did for each of the previous three months.

Plymouth and DeSoto cars have just had turned out for them a series of 65 disc programs to be placed on around 60 stations over a period of 13 weeks. Daggett-Ramsdell Co. also starts next week plugging its Stanco products over 15 stations using a quarter-hour musical show recording on the basis of three programs a week for 13 weeks. Ward Baking Co. has extended its Mitzi Green 'Happy Landings' kid serial to 52 weeks over 47 stations and is having recordings turned out to fill this requirement.

Affiliated Products has resumed its campaign for the Edna Wallace Hopper cosmetics, using 78 recorded programs on 41 stations, while General Mills is plugging its flour with a stencilled tune and drama affair over some 50 stations.

50% of CBS' Baseball Charges Go to Charity

Chicago, June 26.

Columbia Broadcasting System will donate 50% of its fee from Prima Beer to the Retired Players' Fund for the privilege of broadcasting the all-star baseball game from Comiskey Park July 6. This will amount to around $5,000.

Pat Flannagan and John O'Hare will handle the comment. Prima Beer, a regular CBS commercial, will assume this as a special contract broadcast.

FRC APPOINTMENTS

Washington, June 26.

Judge John Wesley Weeks, DeKalb county, Georgia, and Milus A. Nesbit, former secretary to Sen. McKellar, Tenn., have been appointed to the Federal Radio Commission's legal division. Effective July 1.

Radio Reports

ARTHUR BRISBANE
With Walter C. Kelly, Revelers Quartet, Al Goodman
News Comment, Comedy, Songs, Band
COMMERCIAL
WJZ, New York

Substitution of Arthur risbane for Will Rogers on this Gulf Refining Sunday evening stanza isn't such a wide swing of the pendulum. Their styles may be different but when it comes to rating columnar followings pretty well derive from the same mold.

Brisbane's placement is for the remaining five weeks of a 13-week contract for time signatured with NBC. M. H. Aylesworth was personally responsible for bringing Brisbane and the oil distrib together. Sunday evening was Brisbane's first broadcast under a commercial banner and the connection should assure the session of maximum listening percentage.

Brisbane's mike contributions on this occasion hewed closely to his writings in style and content. Outside of making mention of a couple of spot news events the column he read merely served to revolve the Hearst viewpoint on current matters of national and international import. Brisbane prefaced his paragraphs with an explanation that he had been asked to make his air appearances a review of the news of the week. His delivery is low-pitched, rambles along in monotone but withal registers succinctly.

Reshuffling of the program's cast has Walter C. Kelly spotted for comedy. His two innings at the mike last Sunday allowed him time for three stories. Impression he left was a considerable improvement over that when on the Chase & Sanborn coffee show. *Odec.*

GOLD RUSH
With Horace Sinclair, Jack McBride, Richard Gordon, Joseph Grant
Dramatic Sketch
Sustaining
WJZ, New York

Series that NBC is presenting under the 'Gold Rush' title on its blue network Friday evenings smacks lustily of the old 10-20-30 melodramas. No attempt here is made at deft limning of character and background. Each of these yarns has a bang-'em-up story to tell of the wide-open spaces, and, in keeping with this theme, the narrative is unwound with a volume of oral thunder that allows for no possible snoozing off in the easy chair.

Each program is a complete tale in itself, with the episodes purported to have been taken from actual experiences. All have their gold rush backgrounds, with the latter spread all over the globe, while the two qualities of human nature that the yarns bring into graphic play invariably are those of physical sacrifice for a pal and the art of practicing the double-cross. For the male listener who likes his drama rough and salty the series has its elements of appeal.

Episode unreeled Friday (23) was laid in the Ontario gold fields, built up to a fairly exciting climax and expertly cast with a variety of four dialects—Cockney, Scotch, Yank and French-Canadian. At least the dialects made it easy to distinguish one character from another. Direction for this sort of thing easily passed muster, but there was much room for improvement left when it came to the musical cueing. Atmospheric bits were maladroitly selected. Long excerpts between scenes made the thing too draggy. *Odec.*

TOMMY MANAHAN'S MARINERS
Band, Songs
COMMERCIAL
WMCA-WPCH, New York

Novel twist to this nightly stanza is the fact that its first broadcast by short wave from a pleasure steamship sailing up and down the Hudson river and then picked up and rebroadcast over WMCA-WPCH's regular channel. Program caught (23) came through the loudspeaker smoothly and with a minimum of distortion as a result of the rebroadcast manipulations. Short wave band used is WIEH.

Origin of the programs is the 'S. S. American,' plying between Exchange Place, N. J.; the Battery, New York, and the Playland amusement park in Rye, N. Y., with the Tommy Manahan unit, the ship's standby, furnishing the entertainment. It's melodious, easily danceable music, while Paul Higgins does an acceptable job with the vocal interludes.

Copy describing the vessel, trips and the entertainment it offers is inserted twice during the 15-minute run. It merely states the facts and passes up any attempts to embellish the plug with raves about the moonlight, the silvery waters, romance, etc. Manahan's style of dance rhythm should suffice to attract the younger element. *Odec.*

'LET'S LISTEN TO HARRIS'
Phil Harris, Leah Ray
COMMERCIAL
WJZ, New York

Maker of the Cutex products hasn't gone astray in picking Phil Harris to inveigle femme attention. The fellow is anything but an arresting artist and his personality exudes anything but finesse and charm, but there are certain qualities both in his singing and talking that have the elements of appeal for the class of gal listeners that make potential consumers. In these quarters that froggy undertone of Harris' will be accepted as a token of romantic masculinity and that oily, corner drug-store skeikish way of tellin' 'em something easily associable with the home-town flap ideal.

With him in this stanza Harris has his regular femme vis-a-vis, Leah Ray, who chatters and warbles pleasantly enough but shows nothing in the way of distinction or promise. But together they seem pretty well matched. It's a smooth, insinuatingly melodious line of dansapation that the Harris band dishes out. The arrangements have a quality of their own that can't help taking big and there's a key thumper in the combo that rates better than special mention.

Debut show (23) originated from Galveston where Harris and his unit are playing a two-week engagement. The pickup was a faultless one. Balance of the broadcasts on this commercial contact will come from Chicago where the outfit is contracted to settle down for the summer at Ben Bernie's alma mater, the College Inn.

Musically the initial affair for Cutex was neatly balanced and welded together. Harris and Miss Ray did a couple of duets, with one of them a scene from the RKO musical, 'Melody Cruise,' in which Harris is featured. Three lads in the band, billed as the Ambassadors, also had a warbling inning and carried it off acceptably.

There's no pulling of punches about the copy used in this session. For the first six of this Harris ether affair Cutex plans using it to plug its Odorono brand of deodorant, and when it comes to laying down the reasons why the gals should use the stuff the finger is pointed not only with overemphasis but with a vengeance. The gals are told that even if they personally are not susceptible to it they shouldn't be so 'downright inconsiderate as to make it uncomfortable for others.'

On the second insertion of the plug in this debut whirl the foregoing point was not only repeated but dramatized with an appended moral retailing how the girl suffered the loss of her boy friend's affection in addition to ruining her dress. It's what they call in advertising the shame method of approach, and it's a shame that the girls have to subject their sensibilities to this ruffling in return for these few minutes of the Harris style of entertainment. *Odec.*

MADISON SQ. GARDEN GI
Songs
COMMERCIAL
WMCA-WPCH, New York

Free talent for this Friday evening spot being promoted by the sports arena through a warbling contest. On each broadcast two girls with mike aspirations are given a chance and are voted upon by listeners. There will be a final runoff and the winner dubbed with the program title.

Program caught (23) had 'Miss No. 17' and 'Miss No. 18' on for their innings. Neither contestant rated better than parlor status. One gave way to coloratura flights, bungled the high notes and made it easier for her rival. Difficult to imagine any appreciable number of listeners taking the time and expense to mail in their vote on this pair.

Occasion had Jack Fillman, sports announcer, doing the plug stint. His is a whirlwind style of delivery and he took less than three of the 15 minutes to tell about the forthcoming Sharkey-Carnera battle and how to get there. *Odec.*

THE HARMONIANS
Vocal and Instrumental
Sustaining
WGY, Schenectady

A hot trio consisting of Helen Bernard, Marty Drake and Shirley Jay, with Bill Armant accompaning on the guitar. A 15-minute program three mornings a week over NBC's red network. Miss Bernard not only sings but also arranges and plays piano. A Miss Gershwin was mentioned as pianist on earlier broadcasts.

Nine a.m. rather early for 'a high note, a low note and a blue note.' However, singing of the Harmonians should pep up housewives on early rounds of the day. Trio get plenty torrid in their interpretation of pops. For those who remain cool to hot vocalizing, the ballading of Marty Drake will be welcome. It's well done, Drake having a high tenor, warm in tone. Miss Bernard is an important contributor to the hot end of program. Armant's guitaring counts, too, and Miss Jay also steams up. Good act of its kind, but better suited to a p.m. period. *Jaco.*

'LAUGH DOCTOR'
With Gene Lockhart
Comedy, Songs, Music
COMMERCIAL
WOR, Newark

This is the first instance of a manufacturer of radio program recordings taking time on a local station to exploit its own product. Behind this series on the Bamberger outlet is the World Broadcasting System with listeners urged, before and following the record's runoff, to note the tonal quality and balance and to write in their reactions to these technical features.

Technically the 'Laugh Doctor' series is a crack job of recording. It's totally void of any blurring, surface noises or other handicaps that the radio end of the stencilling business has generally had to overcome. But as a comedy and musical program it merits no special acclaim. Gene Lockhart is doing old vaude laughing gag while tossing off Joe Miller's. In between Jack Sexton puts a dance combo through some tuneful arrangements and an unbilled girl with fetching pipes fills in the vocal refrains. It's pretty mechanicalized, uninspired stuff. *Odec.*

Anzac Theatre Monopoly Takes Comm. Radio

Associated Broadcasting Co., in Australia, subsidiary of General Theatres, has bought outright the five station network controlled by Paling's, music publishers. Now it has commercial broadcasting in Australia tied up.

General Theatres also controls all picture houses in the country. It is going in for production and distribution of films pretty heavily, making it to all intents and purposes an amusement monopoly.

Five stations to be operated by A.B.C. on a commercial basis are distinct from the governmental stations, which cannot carry publicity or advertising. Main outlet is 2UW in Sydney. One of the chief directors of the outfit is Albert, Sydney music publisher.

Negotiations for the deal have been pending for some time, and were completed Tuesday (20). Stuart Doyle, managing director of General Theatres, signing for Associated Broadcasting.

National Broadcasting Corp., in New York, was immediately notified of the move, with letters forwarded to New York to the effect the Australians will be glad to play ball in any way they can on international hook-ups or otherwise.

CHEVVY HAS BENNY, BUT GM QUIET OVER FUTURE

Although no return date to the air has been set, Chevrolet has placed Jack Benny under contract for the fall. Agreement given the comic just prior to Chevrolet's last broadcast for the summer Friday (23) guarantees him a minimum of 13 weeks with options for similar periods.

General Motors as yet has made no plans for its other subsids and doesn't expect to do anything in the way of radio for them until the fall, when advertising appropriations are usually figured out.

Stoopnagle and Bud closed their series for Pontiac on CBS Wednesday (21), but GM has made no commitment about using them again in the fall.

NBC Coast Changes

San Francisco, June 26.

Exec changes in NBC's Coast headquarters have Lloyd Yoder, press chief, also in charge of special broadcasts, while Jennings Pierce moves from head announcer to director of agricultural activities in the Pacific division.

With Pierce moving out of announcing William Andrews becomes supervisor of spielers. Yoder will oversee football and other special broadcasts. Changes take effect July 1.

Renewals

Carnation Co. extends for another 13 weeks its Monday night stanzas on NBC with renewal limited to 12 stations. Previous hookup embraced 25 stations. Effective July 3.

Barbara Gould, Inc., renewed for its Thursday a. m. spot on CBS. Another 13 weeks as of June 22 on 13 stations in the basic link.

Richfield Oil Corp. Continues Monday evening shows with Grantland Rice, Mary McCoy and Betty Barthell on CBS for another 13 weeks. Effective July 3.

Diamond Salt. Extends for 13 weeks from July 6 its 'Capt. Diamond Light' sketches on NBC.

Post Toasties. Prolongs its Paul Wing the Story Man serial on NBC for another 13 weeks, as of June 26.

Lafount, FRC Aide, Will Tour Coast to Query Air Squawks

Los Angeles, June 26.

Harold A. Lafount, commissioner of the fifth radio district, which comprises the Rocky Mountain and Pacific Coast states, will visit all stations in this territory between July 6 and August 5, to investigate complaints from broadcasters that have been filed by the FRC during the last few months.

It will be Lafount's first trip to the zone in two years.

Starting his itinerary at Salt Lake City, July 6, the commissioner will be here July 23 to 25. Chief local beef for reviewing will be complaints that were laid before the Better Business Bureau of one lung stations that are alleged to be promising coverage to advertisers beyond the power of their transmitters.

CBS BUREAU FEELS FIRST REAL NIBBLES

Commercial end of the CBS Artists Bureau experienced its first real spurt of business activity last week since early last winter. Although there were only a couple of minor contracts actually closed network's bookers derived encouragement from the number of requests made by advertisers for air talent quotations on the basis of fall starting dates.

Most of the accounts making the approach indicated that they were interested in the variety type of show.

Tom Neely Replaced

NBC's latest shift in its program department has Tom Neely out and Joseph Hill coming in from the Lord & Thomas agency to replace him.

Nealey had been on the department's musical production staff since 1928.

Peabody May Renew

Hollywood, June 26.

Safeway Stores is talking renewal with Eddie Peabody. Latter has six more broadcasts to go on his Coast NBC contract.

If new deal goes through, effective Aug. 15, one-half of the broadcasts will go out from here and half from the San Francisco studio. Plan to divide the programs between the two towns is to cash in on a local Safeway campaign to procure studio audiences in Los Angeles, as well as 'Frisco.

OMAHA 100-WATTER OPENS

Omaha, June 26.

Opening today (Monday) KICK marks a new radio outlet for the Omaha area. Station is queezed down to 100 watts but considered sufficient to reach city and surrounding trade area. Time is unlimited, and owners expect to be on the air 16 to 18 hours daily.

Owner Elrod sold a third interest to Omaha 'Journal,' local weekly sheet. This paper handles all publicity for station as city's two dailies are practically ignoring the station.

Anticipate Some Fireworks with Mexico Meeting

Washington, June 26.

Altho the surface seems pretty quiet, plenty of undercurrents are stirring the U. S. delegation to the North American Radio ence July 10. In general the battlefield has already shifted from Washington to Mexico City.

With the three delegates, Sykes, Davis and Bland, making no statements on their stand on the all important question of widening the broadcast band, it is understood that James S. Baldwin, who will represent the National Association of Broadcasters at the parley, and others are planning to go in for lobbying at the meet.

If efforts are successful to give each nation, regardless of size or importance, an equal vote in the parley, it may be possible to swing a policy by lining up small South and Central American nations even though they have no present practical interest in radio service.

Other angle is that the Mexican invitation stated that the meeting was not called to evolve a formal treaty, but merely to create an understanding similar to that which exists between the U. S. and Canada. In such case agreement would not have to be ratified by Congress and more or less puts the weight of final decision on the delegates at Mexico City.

Trade is still worried over what will happen even though it is successful in overcoming marine and government opposition to widening the broadcast band so as to allow more frequencies for other nations without deleting U. S. outlets. It is fairly certain, even though additional wave-lengths are created, that Mexico will ask for channels midway in the band which will directly conflict with those now used by the U. S. and Canada.

SEE PRESS BATTLE IN WIBA'S APPLICATION

Washington, June 26.

A battle between radio-minded newspapers is seen in the application of WIBA, Madison, Wis., to move to Burke, Wis. changing from 1280 kilocycles to 720 kc. and jumping from 500 watts to 1,000. Station seeks facilities of WGN, Chicago, WHA, Madison, and WLBL, Stevens Point, Wis.

WIBA is controlled by LaFollette papers. Philip LaFollette is counsel for applicant. WGN is the Chicago 'Tribune' outlet. Arguments will hinge largely on quota system since Wisconsin is under and Illinois is over.

BBB Starts Air Fight On Misrepresentation

Los Angeles, June 26.

Better Business Bureau, in its campaign against false advertising and misleading trade practices, went on the air today (Monday) for its inaugural program of 15 minutes on each of the two NBC outlets here, KECA and KFI.

BBB will be on every day except Sundays, with the initial week's layout including talks on 'Sharp Practices of Certain Grocers,' 'Benefits to the Consumer Through Elimination of Unfair Practices in the Bread Industry,' 'Tipster Sheets and How They Operate,' 'Tricks of the Wildcast Bus Operator,' 'Typical Bureau Investigation of Grocery Advertising' and 'How to Read Food Labels.'

KECA is also ethering spot warnings during the course of each day.

PELLETIER PATCHED UP

Chicago, June 26.

Vincent Pelletier, former NBC announcer who suffered a skull-fracture in an automobile accident, is out of the hospital.

He is working on the Ted Weems broadcasts from Lincoln Tavern and also has a commercial announcing job with Household Melodies. Both use NBC wires.

CFRB and CKCL Are Eliminated For CRC Shows

Toronto, June 26.

No longer will CFRB and CKCL be allowed to broadcast Canadian Radio Commission programs. This is according to an advice from the federal commish. CFCA ('Toronto Daily Star'), CKNC and CRCT, the latter a recently leased government station, are the favored ones but the managers of the expelled duo say they aren't worrying. It's all due to the chaotic birth throes of the Canadian Radio Commission but the federal body, under Hector Charlesworth, is forging ahead and obtaining slow but definite results.

E. W. Jackson, supervisor of station relations for the Commission, claims that the present arrangement removes all complaint that the federal body is blanketing the Toronto area. It is felt however, that CFRB and CKCL may be the losers in that the quality of the CRC programs and the stress on nationalism is rapidly converting Canadian listeners.

Commenting on the freeze-out 'Dad' Howells, of CKCL, said, 'We don't give a d——. We'll broadcast sustaining programs and it will leave us free to book commercial programs as well.' J. G. Acker, CFRB manager, declared, 'We are not worried about the situation. It leaves us free to take commercial broadcasts.'

The Canadian Radio Commission is paying for time on the two of the three stations not controlled by the federal government and Stanley Maxted has been placed in charge of Toronto programs for the Commission. This appointment has given impetus to the hiring of new Canadian talent. One aspirant, Isabel Mutch, travelled all the way from Regina for an audition and was signed.

It's Local Talent Time at Westchester's Playland

Chauffeurs, waitresses, cashiers and others who think they are robustos and primas, and that they've got what radio needs, are finding an opportunity at Westchester's Playland Park.

This amusement center, regarded as one of the best landscape efforts of the kind in the country, is snubbing aside canned music this season. Already one chauffeur and one cashier are active in the broadcasting tower, the Park being wired with a public address system.

That's not all, however. The Park is actually broadcasting over a small wave and lesser talent from New York studios is being imported weekly under a schedule which got underway last Thursday night (22). The idea gives the ground help a chance to be heard by song pluggers and other guests on broadcasting night. The help see in this the ever turning hand of fortune that might bring them from the wired tower, covering in sound amplification about one square mile, to the Casino (dancing) from where their voices can reach Westchester's homes.

Playland's first singing chauffeur, Pat Astor, baritones to the Sunday bathing multitudes when he's not piloting Frank Darling, director of the park.

Australia Experimenting For Platter Programs

Sydney, May, 24.

Broadcasting Commission experimenting with disc programs.

Idea is to make the platters in Sydney for use in the smaller states. Cost very small as compared with the weekly overhead of engaging separate artists for the air bills. In the future, smaller stations may get their programs via disc.

Duplication of bills rife among the A-stations. Quite frequently Sydney will transmit a program to Melbourne for rebroadcast and vice versa. This, by the way, is what Australians are paying 24 shillings per annum per person for their listening privilege.

WIBO Programs Bob Up On Other Chi Stations

Chicago, June 26.

Demise, after protracted litigation, of WIBO, occurred last week when its wave length went to WJKS, of Hammond, Ind. Latter is now redesignated as WIND. Meanwhile, programs of WIBO have been scattered among other local stations.

Eddie and Fannie Cavanaugh's radio gossip afternoon program moved to WBBM, under sponsorship of Illinois Meatpackers. The Cavanaughs are rated the oldest radio act in Chicago. WIBO's Croydon program went to WCFL, and the German Hour was inherited by WJJD. When the litigation went against WIBO, numerous other programs made earlier switches.

Station WIND has Chicago offices in the same studio with WJJD. Both stations are controlled by Ralph Atlass.

COAST STATIONS EYE VAUDE ACTS

San Francisco, June 26.

The trend is toward variety in western radio. More than ever are Coast stations eyeing vaude acts with a view to broadcasting them.

Latest instance is NBC here, which, within the past two weeks, has gone for three vaude and cafe turns, using Ryan and Noblette, long a standard act; Cynthia (Duane) cafe and picture house singer; and Aida Cavalli, impressionist.

While KFRC of the Don Lee-Columbia chain is always eager for acts and individual types of entertainment, and other stations about the town, though spending but little dough, go in for that sort of stuff when they do open the purse strings.

Until the variety shows done before a studio or theatre audience came in, a vaudevillian couldn't get into a studio here, let alone do a program.

'Bicycling' Boys Up On Radio Discs As Firm Adopts Film Biz Methods

Chicago, June 26.

A parallel between motion pictures and radio as regards the distribution side is the block booking system used by the so-called Transcription Corp., of America. Behind that billing is a radio-disc organization headed by C. C. Pyle, vet showman, who has frankly modeled his manner of doing business with radio stations in imitation of the trade practices of film distributors.

Pyle, first of all, sells his radio discs on a block booking basis. Stations must obligate themselves to take three hours of programs weekly and put up first and last week payments as a contract binder. Express shipments are on a C.O.D. basis and the discs must be returned, as with films, immediately after use. Some 'bicycling' of radio programs has already been reported. Enough, anyway, to need checking up by the distributor's side.

Films are released and rentals paid to theatres on a basis of location, number of seats, etc. Pyle's air company schedules its rentals on a similar basis via wattage and importance of stations. Again, carrying the comparison still further, the radio discs are sold, the same as pictures, strictly as entertainment. It's up to the local broadcaster to sell the show and make his own local tie-ups, etc.

Coast Brewers Lending Ears to Auditions

San Francisco, June 26.

The flush of the first six weeks of colossal business having worn off, western 3.2 makers are lending attentive ears radio auditions. Three brewers this week jumped in the broadcasting whirlpool, Ranier and Acme plants of Frisco, and Schlitz, of Los Angeles, giving a listen to special programs.

NBC here staged a variety show for the Acme people, while same network has been working on a program for Rainier that would have Dr. J. C. Geiger, city health supervisor and inventor of the famous methylene blue, which has restored many gas and poison suicides to life.

Schlitz auditioned Ted Flo Rito in Los Angeles, dance maestro, and KFI staff talent doing a half hour program.

No contracts signed yet, but the stations expect at least one of the suds accounts on the air by middle of July, with others expected to fall in line thereafter.

Chesterfield Slips Old Cast 13 More Weeks

Cast of the Chesterfield program (Lou Holtz, Grace Moore, Lennie Hayton), has been handed contracts for an additional 13 weeks. Renewal takes the combination up to Sept. 22. Original agreement had been limited to four weeks.

Current plan of the cig account is to confine its air contact for the summer to the Holtz-Moore-Hayton half hour on CBS. Bing Crosby is due to return under the Chesterfield banner as soon as he is free of his picture contracts on the coast, but that won't happen before the end of September at the earliest.

Kraft Asking $500 Limit On Future Specialty Acts

Kraft Cheese, which started on WEAF last night (Monday) with Paul Whiteman's band as the permanent turn and Al Jolson as a one-time guest star, doesn't want to spend more than 10% of the amount paid Jolson for other guest artists in future weeks.

Jolson got $5,000 for his one performance. Best offer yet made for follow-up acts is $500.

JACK BENNY

Limited Theatre Tour Starting RKO Palace Chicago (June 30)

JUST CONCLUDED 17 WEEKS
CHEVROLET PROGRAM
RETURNING TO THE AIR
OCTOBER 1
CHEVROLET PROGRAM

ANALYZE RADIO ADVERTISERS' SALES

Columbia Broadcasting statistical experts have worked out a compilation purporting to show that of the 320 advertisers listed in National Advertising Records, those who used radio in 1931 and '32 emerged with heftier bank balances that those who didn't.

First the network's comptometer and rule boys picked out the group of 320 the 126 advertisers whose annual statements for either '31 or '32 revealed something of a profit. They then found that the 68 commercials of the 126 that used broadcasting in both '31 and '32 earned in the former year 29.3% of their 1930 profits and in 1932 made 55% of what the profits had been in '31. The 58 advertisers who supported broadcasting only in 1932 only came through the year with a margin equal to 45.8% of the 1931 profits, according to this analysis.

In the group of 126 profit makers for either '31 or '32, the CBS statisticians found 38 advertisers who had passed up radio altogether, and these, they say, did not fare nearly as well commercially. The CBS mathematicians go a step further and point out that if the balance of the 38 radioless advertisers for '31 and '32 were added and subtracted the result would be an aggregate net deficit over the two years.

YANKEE ETHER TALENT IN FOREIGN COUNTRIES

American radio talent is now being booked into foreign stations. Experimenting with the idea is Dr. William H. Voeller, formerly assistant to Adolph Zukor at Paramount-Publix, and at present connected with a firm representing stations in Latin speaking countries.

Dr Voeller's first booking of this description is that of Don Alvaro, tenor, who has appeared on the big chains. Alvaro has a six weeks' contract for XEB, Mexico City, a 10,000-watter. Slated to follow him into the spot is Lyman Beck, another tenor, whose air contacts have been on New York and southern stations.

Under the Voeller plan the artists pay no commissions for radio bookings but his company expects to collect its end on theatre dates obtained following the air buildup in these foreign communities.

Rival Lather Outfit

Hollywood, June 26.

'Growin' Up,' serial on records with Emerson Treacy and Gay Seabrooke in principal parts, has been contracted for over KNX by Citrus Soap Co.

This company picks it up where a rival lather outfit, the L. A. Soap company, leaves off. Latter concern closed it out two days before.

Serial previously had Treacy and Miss Seabrooke in flesh at KFWB.

HAWS OUT AT EXPO

John Clayton, Opera Press Agent, in Charge of Fair's Radio

Chicago, June 26.

R. Calvert Haws, who held the position of chief of the radio division at the current exposition, was removed from his job last week. John Clayton, former press agent of the Chicago Civic Opera, succeeds him.

Meanwhile, T. M. Northan has authority over the public address system of the Expo and Jack Keener represents the Hollywood concession from whose studios World's Fair broadcasts are made. Haws is a former advertising agency man.

Royal-Bregman In Joust Over Barred Melody

Reconsideration is being given by NBC to the ban it placed on the vocal rendition of 'Hold Your Man,' theme tune from the Metro picture of that name. Revised set of lyrics have been submitted by the Robbins Music Corp., publishers of the number, and yesterday (Monday) were awaitng John Royal's okey. Submission of the group of special verses for air consumption followed an appeal made to Royal by Jack Bregman, gem. mgr. for Robbins. Original lyrics 'Hold Your Man' had been rejected on the ground they were too suggestive. Similar action had been taken by CBS.

During his meeting with Bregman, Royal took occasion to air the NBC policy toward the music industry in general. The network, Royal asserted, was not in the least interested in the plaint made by publishers that the barring of a song from the web hampered its sheet sales. If radio, Royal wanted to know, was so necessary as a sales stimulant to the publishing why should the broadcasters be compelled to pay a fee while advertising the composers' wares? And as long as NBC had to pay for the use of this music, he added, it saw no reason for concerning itself with the publishers' sheet-selling problems.

In his rejoinder Bregman stated that he was primarily concerned with getting consideration for the banned lyric but since the topic had been brought, he declared, it was his belief that radio depended upon these music sources for its sustenance far more than the music trade depended on radio.

Royal to date has refused to lift the gate on the vocal version of 'Remember My Forgotten Man,' one of the ditties in 'Gold Diggers,' WB film. Objection here had to do with the song's depression theme. 'Pettin' in the Park' from the same film is now back on the web's lanes. Lyric became oke for air use by replacing the words 'bad girl....bad boy' with humming.

Hollywood, June 26.

Film studio songwriters are seeking some classification of the radio situation regarding lyrics. They reason that if words to a melody are clean enough to pass the Hays office for pictures there should be no objection to the lyric for the air.

Latest dispute is regarding the words, or lack of them, in 'Hold Your Man.' Tune from the Metro picture of the same name, is made by Nacio Herb Brown and Arthur Freed and has a similar construction to Brown's 'Paradise,' short lines followed by humming for a bar or so.

Censors for the two major radio chains have ruled the tune off the air because of the inference of this humming.

Rodgers and Hart have had no little difficulty with air censor dislikes. One of their ditties, 'Dancing on the Ceiling,' was barred by NBC until the team threatened to take the matter into court via a complaint of restraint of trade.

Belgium's 9% Tax

Brussels, June 17.

Belgian government has placed a 9% luxury tax on radio receiving sets and parts.

Imposition of the tax is in the hands of custom officials who will collect at home factories or at

RADIO CHATTER

East

Morton Downey due back from Europe July 13 and the CBS Artists Bureau has him tentatively set for a tour of personals.

Phoebe Mink of NBC's N. Y. press staff, is coming out nicely at Bellevue from an appendix-lifting.

It's renewal time for Kate Smith and she and Congress Cigar are having their differences about a nudge upward of the wherewithal.

Third time that Gilda Gray has been set for an audition at NBC without getting the ear of the top-most member of the program board. All concerned hope that by the fourth time that golf matter will be settled and he'll be available.

Joseph Rumshinsky, composer, and his cantor ensemble, formerly on WEVD, are getting audition attention at NBC.

Ken Boice, CBS sales chief, now keeps himself out on the road most of the time laying the groundwork for fall business.

The Sizzlers, holding forth over WTAM, Cleveland, for a local commercial three times weekly, being picked up by NBC on a sustaining basis twice a week.

Mid-West

Central roadcasting Co. has made application to the Federal Radio Commission to construct and operate a new station here, in Davenport, Ia., to be 1310 kilocycles and 100 watts at night and 250 watts during daylight hours, unlimited time. Frequency assignment desired is that now owned and controlled by WIAS, Ottumwa.

Plymouth and De Soto have a seven-day schedule over WBBM for the summer but on staggered time. Using waxed programs placed by McCann-Erickson.

Detroit and Cleveland lake steamers are broadcasting over WBBM with orchestra and Merry Mac's on 14 consecutive broadcasts basis.

KCW, Chicago, started the Richard Hudnut radio disc series June 26.

Two new programs on KCW, Chicago, include Bob Bohanon, tenor, and Lucille Long, who does a social advise dept.

West

Michael Fitzmaurice dropped out as program manager of RXKR, the Panama-licensed station from a ship off Los Angeles. He claimed too much interference from the several promoters.

Norman F. Strom, commercial manager of KOL, Seattle, was in Los Angeles looking for accounts.

Dan Vincente new organist at KMTR, Hollywood, replacing Henry Murtagh, who was dropped in the station's recent economy slash.

KGIZ, Grant City, Mo., granted renewal of license, and KGBX's application for its facilities denied.

KGNO, Dodge City, Kan., is after a hop in power from 100 to 250 watts and a new frequency spot.

KGFL, Roswell, N. M., granted a 100-watt license to share with KICA.

FRC gave a 100-watt license to KIEM, Eureka, Cal.

Request for unlimited time turned into the FRC by KWKC, K. C., Mo.

WCAJ, Lincoln, Neb., after a jump in power from 500 to 1,000 watts and facilities of WOW, Omaha, Neb.

Frank E. Hurt of Nampa, Idaho, operator of KEXD, consented to an involuntary assignment of license to H. L. Peterson.

KFAB, Lincoln, is after a jump in power to 25,000 watts and an extension of completion time limit on new equipment to Jan. 1, 1935.

Application before FRC to move KGIZ from Grant City to Springfield, Mo., to install a new transmitter five times as powerful as the present 100-watter, using the facilities of KGBX, Springfield, and to assign license from Grant City Park Corp. to KGBX, Inc.

Frances Ingram in Hollywood looking around the studios for material for a film chatter air column she will conduct over WJZ, New York, for NBC.

Mayfield Taylor, production manager of KTM, Los Angeles, taking time out to do the World's Fair.

Robert M. McCombs, 19, organist and pianist at KOMA, is in a Tulsa, Okla., hospital as result of an auto accident.

KMBC granted permission to move transmitter from Independence, Mo., to Kansas City, Kan.

WMT, Waterloo, Ia., wants to double its present 500-watt power.

Radio Commissioner James Hanley in Omaha on short visit.

WOW went on network second time in its history and second time in a week with Calloway's NBC red broadcast Tuesday (20).

John Gillen, boss at WOW, to C. of C. convention in St. Paul, and on to World's Fair.

KOIL loses Billy Williams, continuity writer, on leave of absence for health.

Mildred Gibson, KFAB receptionist and vocalist, left Wednesday (21) to study voice under Theodore Harrison in Chicago at expense of Omaha Chamber of Commerce, on whose programs she has performed the past year.

Bluettes, fem harmony trio, and Harold Peary, singer and character player, leave NBC July 1.

ALPERT ON BEER SHOW

Mickey Alpert goes on the Kings Beer program (WOR) in two weeks.

Former Boston nite club name won't replace anybody on the present talent roster. He tacks on as m.c.

LENNIE HAYTON

AND HIS

CHESTERFIELD-HOUR ORCHESTRA

LOEW'S STATE

NEW YORK

(This Week June 23)

We take this opportunity to acknowledge with thanks the many wires and messages we have received on our vaudeville debut, expressing kind thoughts and good will.

MORRISON & WINKLER

COWBOY TOM'S ROUNDUP

(STATION WINS)

At the Original ROXY

THIS WEEK (June 23)

Fox, B'klyn, Next Week (June 30)

With CHIEF SHUNATONA

Tex Ritter and Skookum (George Ball)

SPONSORS NOTE!

In Planning Your New Fall Programs

Don't Fail to Get in Touch with

The Saxophone Wizard

RAYMOND BAIRD

JOE PARSONS

Radio's Low Voice

AS 'EDELWEISS JOE'

Mon-Wed-Fri, 8:15 P.M., CDST, WMAQ

SINCLAIR MINSTREL

very Mon., 8 P.M., N.B.C.

CHICAGO

LEE SIMS

and

ILOMAY BAILEY

Chase & Sanborn Hour

WEAF-NBC Network, 8-9 P.M., EDT

Direction MORTON A. MILMAN

ARTISTS' MANAGEMENT for RADIO and STAGE

EDWIN W. SCHEUING

KENNETH DOLAN, Associate

PARK CENTRAL HOTEL

56th St. and 7th Ave., N. Y. CITY

Phones Circle 7-3835-3836

MANDY LOU

with FRED WARING'S MUSIC

OLD GOLD HOUR

WEDNESDAY, 10 P.M.

WABC Columbia Broadcasting System

PHIL BAKER

Sponsored by

ARMOUR & CO.

Fri., : . ., CDST

WMAQ (N.B.C., Chicago) Network

TEDD BUD

EDDY-BURTSON ORCH.

Summer Season

FELTMAN'S MAPLE GARDENS

CONEY ISLAND, NEW YORK

Management Tom O'Connell

1560 Broadway

Personal Direction of Ed Fox

EARL HINES

AND HIS N.B.C. ORCHESTRA

NOW PLAYING GRAND TERRACE CAFE, CHICAGO

Lo, Poor Comic Turns Statistician Loungers Weep

It's funny and sad to the actors along Broadway to hear the sales graph and statistical chart talk emanating nowadays from the street's star comedians. The same comics who formerly knew from nothing except what a cold audience they had in Kansas City, what booker is a no good rodent with an extra long tail, or what the Giants did to the Phillies, are now brimming over with info on how, by a door to door canvass in a certain area in which 350 people out of 400 agreed to talk, it was found that their last four-minute routine of jokes nationally increased the public consumption of the product which they happened to be plugging on the air waves by 8.37%.

In former times when a couple of star stage comics were seen talking it was an easy matter for a pal to ease in on the conversation and emerge with enough stuff for a new act for the season. Nowadays the star comics still talk on the same corner when around that way, because while they have departed spiritually they are still present physically. But how their conversation changed!

Must Belong

It used to be, 'Loew wants me for six more weeks but I'm thinking of taking a picture proposition.' Now it's 'Did you see that 47.2 Crosley rating on our show for last month? It's no surprise to me, though, because the fan mail was there. Mr. Simpson, president of the company—boy, has he a home, but what a lousy golfer—is nuts about the show and says it's the direct cause of a 20% jump in sales. You can't beat those listener percentages for getting the lowdown.'

To Broadway it's funny to hear the commercial and statistical chatter, but it's sad because the same boys were so easy to comprehend in the old days that ended not so long ago. Now it's nothing to hear an ex-stage funny man reel off a string of statistics and business trend figures like old John D. Bookkeeper himself. If pressed they'll admit that they don't get that chart stuff themselves now that they're on the air, but it's necessary to sound commercial in order to 'belong.'

JOHN FOGARTY
WJZ
NBC Network
Jack Frost Sugar Hour
Management, NBC
Personal Direction
James F. Gillespie

"Lady o' the Radio"
JANE FROMAN
IN SONGS
Direction, Morrison & Winkler,
Park Central Hotel,
New York City

"The Human Side of the News"
Mon.-Tues.-Wed.,
10:30 P. M.
WABC
EDWIN C. HILL
WABC
"THE INSIDE STORY"
Friday, . M.

Isham Jones
ON TOUR
Direction
Columbia Broadcasting System

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIP'S DENTAL MAGNESIA
Tues., Wed., Thurs. 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Daily's Staff on Radio in 'Chronicle'-NBC Tieup

San Francisco, June 26.

NBC's affiliation with the indie daily 'Chronicle' starts July 8, with that sheet installing elaborate studios in its own building, and planning a flock of broadcasts by its staff members.

Jim Adams has been taken off the assistant city desk to handle all radio activities for the daily, which will sponsor several dozen broadcasts a week via KGO, like Hearst's "Call-Bulletin' does on KPO.

Chester Rowell will do three news periods a week, George C. Warren, theatre ed., will be on once weekly, and other departmental heads will also parade their microphonic abilities.

Coast Musikers

Harry Warren and Al Dubin signed another year's contract with Witmark, which keeps them with the firm until August, 1934.

Ella Logan, of the Lyman band at the Cocoanut Grove, a Paramount testee.

Irving Kahal and Sammy Fain are doing a number for 'Footlight Parade' at Warners, and will supply the tunes for three Technicolor shorts, first of which starts in a month. Busby Berkeley, who was to have directed the two-reelers, will be replaced because of his heavy assignments on features.

Walter Donaldson and Gus Kahn will get in excess of $5,000 for the two songs they are doing for the Chevalier pic, 'Guide to Love,' at Par. Kahn is also doing some work on the lyrics for 'Flying Down To Rio,' with Vincent Youmans on the melodies, at Radio.

Buddy Morris spends three more weeks at the Warner studio, then skips east, returning to Hollywood Sept. 1.

So far three sets of songwriters have contributed ditties with the same title as the themer for Metro's 'Dancing Lady.'

Following 'Roman Scandals' for Goldwyn, Warren and Dubin return to Warners Aug. 1 to tune two pictures. First will be 'Sweethearts Forever,' co-starring Dick Powell and Ruby Keeler. Following that will be 'Wonder Bar,' for Al Jolson, who'll get a lineup of old-time 'Mammy' numbers.

Local crowd watching with interest the outcome of the Famous Music-Paramount situation, skedced to reach a head Aug. 1.

One-nighter played in the Muny auditorium, San Diego, June 21, by the Ted Florito band drew 6,000 people.

Sam Hawkins of the Par music gang on a brief vacash.

'Building a Home' being touted as the top tune from 'Roman Scandals,' the Cantor pic.

Gordon and Revel have Sam Coslow's office in the Par music dept., with the crooning composer now doubled up with Arthur Johnston.

Jack Robbins and Tommy Rockwell are slated to arrive here July 1, Robbins going to Metro and Rockwell here to look after various clients now in studios.

Orchestrations for 'Hollywood Party' at Metro are being done by Maury De Pach, here from N. Y. Lou Silvers will direct the music. Al Goodhart, who has been writing melodies for Metro, finished last week but still remains around town for a while.

CBS GETS FRIGIDAIRE

2 Quarter Hours Weekly Starting July 14-16

Frigidaire, an NBC regular for several summers goes Columbia this season with two weekly quarter-hours to debut July 14-16. Band under Jacques Renard and a girl quartet will be used on both shows. Jane Froman and Howard Marsh will alternate as the main warbling attractions.

CBS sold the icebox maker on the idea of following the Old Gold show Wednesday nights and the Chesterfield representation (Lou Holtz and Grace Moore) on the late Friday evening schedule. Contract calls for 54 stations.

FORD DEALERS MAY POOL FOR AIR SHOW

There is a possibility of Ford car dealers in 22 eastern cities getting together and providing a joint fund to bankroll a program over NBC. Program under consideration is the Lum and Abner sketch which Ford dealers in Ohio have been using over WTAM, Cleveland. If the idea goes through chain broadcasts will originate from Cleveland.

Before the Cleveland connection Lum and Abner, each an ex-vaudevillian, did a series of their small town patter for WLS, Chicago.

It's Moving Day for NBC Lads in Chicago

Chicago, June 26.

Official confirmation of the long reported Sidney Strotz promotion at NBC brought various other changes in its wake. Sen Kaney, stepping out as manager of the program department, becomes assistant to the vice-president, Niles Trammel. Bill Hay is installed to succeed William Hedges as Chicago sales manager.

Artists bureau offices and program department will be centralized on the 19th floor at the Merchandise Mart, while the vacated artists department will be the future home of the sales force.

Strotz, with both program and artists departments under his control, becomes a top exec at NBC less than six months after joining the organization.

SPA'S COAST OFFICE

Revival of screen musical production has prompted the Songwriters' Protective Association to open a branch office in Hollywood.

Dorothy Samson has been placed in charge of the office. J. Wolf Gilbert, a member of the SPA council and located on the Coast, did the appointing.

SPA is also issuing a four-page monthly bulletin for distribution among the members, publishers and others interested in the trade. Jay Gorney is the editor.

SOCIETY'S MEETING

Board of directors of the American Society of Composers, Authors and Publishers hold their quarterly classification meeting today (27) with the way cleared for M. Witmark & Sons to be boosted up a peg to class double A and for Mills Music, Inc. to be advanced from BB to an A rating.

Checks covering the distribution of royalties for the current year's second quarter are expected to be in the mails by June 8.

LAKE GEORGE SHOWBOAT

Lake George, N. Y., June 26.

Don Bestor's orchestra will furnish the entertaiment aboard the 'Show Boat,' which is to make nightly searchlight cruises on Lake George beginning July 1.

Passenger steamer has been converted into a floating night club, with a continental grill, bar, and dancing deck.

Gray For Salkin

Chicago, June 26.

Paul Gray has made a deal to represent Leo Salkin in Ohio and Kentucky. Rapid increase in beer gardens and roadhouses in that territory has inspired a hope that some musical tabs and girl acts can be placed.

Gray will operate from Dayton, Ohio, where he has been running a film theatre.

Vet Artist, Now Making Air Try, Has a Few Things to Say on Radio—Irene Franklin

'A strange sort of business—radio. Not like anything else in the world. Something to 'pend' in, if you don't starve to death meanwhile. Me? I'm 'pending' this minute and expect to pend all summer. Rather fun, pending. It keeps you close to home and then there's the suspense.

Next to pending Irene Franklin, who is in a sustaining spot for NBC, finds 'You'll hear from us' the most popular phrase in radio, and she quite understands. Radio is so perplexed itself, poor thing, how can it possibly be quickly decisive in individual matters. First of all it's up against that most difficult of problems—the business man without a sense of humor, the good solid citizen uncanny at turning out a fine persuasive cereal, but like a little child when it comes to organizing a half hour of what is known in show business as entertainment. Miss Franklin likes business men in their way, and she likes showmen in their way but she thinks, with all due respect to the business man, that showmen really ought to put the radio bills together; to stand between the artist and the advertiser.

If there were more showmen in radio, she feels, there might be fewer harmony trios and male quartets and a little more novelty or the willingness to gamble without which nothing sensational can be launched. Radio feels safer, would rather repeat, than venture on one new thing long enough to build it, says Miss Franklin. Certainly if radio tries out something different it does so timidly. It hasn't the patience to stick to something new, to give a hunch a build up, to stand by and break down audience resistance—to make the audience like the new stunt as much for the qualities it disliked as for those it instantly responded to—for it is the veteran vaudevillian's theory that people get to like you in time for the very things they thought they dislikcd about you at first. Radio is afraid of being laughed at for its mistakes. In other words, declares Miss Franklin, the business men can't take it.

Artists' Paradise

Radio broadcasting in itself is paradise for an artist, she says. They take such good care of you; they protect you so lovingly. If you're too loud or too soft they don't even tell you, don't worry you—they adjust it all in the sound booth. All the performer has to do is concentrate on being pleasing to the ear. Miss Franklin states she feels at home before the mike for she knows the mixer's going to take care of her.

And then there's the censoring as further protection; it won't let you get in bad with your audience. If radio doesn't seem to know what to do it certainly knows what not to do, she says. And she's for the censoring. She doesn't quite understand it—considering that listeners get radio for nothing and can turn it off instantly if they don't like—but such odd words and phrases are prohibited that no one man could think them up all by himself. They must be the result of deep universal ethics. 'Spit is a horrid word; it's not allowed,' she says gravely. 'You must not say God, gin or beer, unless the sponsor is willing to dare all. You must not mention stocks and banks are sacred. They deleted 'Tel and Tel' from one of my programs. Reminds me of that splendid notice that used to be posted back stage in all the Kieth theatres—'Artists must not say damn, hell, son of a gun, or slob.'

Fear Femme Comi

Miss Franklin has detected a fear of women comics on radio but it doesn't make sense to her. If radio is the dissipation of the lonely, must lonely souls be consistently reminded of their loneliness with torch songs? Can't they laugh themselves out of it? Vaude used to be the most intimate art in the world—two men sitting over a table. Radio's still more intimate—singing to one person in an armchair. What may be a shock to the ear on the stage is ten times the shock on the air; there's none of that lifted eyebrow to make it pass.

But there's no need to shock. A comedienne can be funny—and clean. There really is such a thing as clean American humor. Vaudeville, before it became a sleeper jump from the wings to the center of the stage and when the mothers used to bring the kiddies to the matinees, proved that.'

Wons' 52 With First Four Out of Chicago

Tony Wons' contract with Johnson floorwax, which starts a morning series on CBS Aug. , provides that his broadcasts originate from Chicago for the first three or four weeks. Located in a nearby Wisconsin town, the account made the stipulation so that it could maintain close supervision over the program during the introductory period.

With Wons will be the piano team of Peggy Keenan and Sandra Phillips. Deal is for 52 broadcasts on the basis of three a week.

America's Foremost Singing Star

GRACE MOORE
Chesterfield Program
Each Friday 10 P.M., WABC

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
Sole Direction
Herman Bernie
1619 Broadway, New York

GYPSY NINA

"The Haunting Romantic Voice of Radio"
WABC
COLUMBIA BROADCASTING SYSTEM
TUESDAY 7 P.M. | SATURDAY 7:15 P.M.
Mgt. CBS

PHIL REGAN
"Melody Headlines"
SATURDAY
9:15 P.M.
WABC
Columbia Broadcasting System
Featured in Columbia Revue
THURSDAY
11:15 P.M.

"The Lass Who Comes from Dixie With a Song That's Meant to Cheer. So Tune Her In and You'll Begin To Find Happiness Is Here."
BETTY BARTHELL
RICHFIELD OIL PROGRAMS
WABC Monday 10 P.M. | WEAF Friday 10:30 P.M.
WABC NETWORK
Thursday, 6:30 P.M.
Direction CBS ARTIST BUREAU

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC
(Stati WJZ-WEAF)
711 Fifth Ave.
Plaza 3-1900

M. H. Aylesworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McClelland, V.-P. on Sal
John Elwood, V.-P. on Operations.
A. L. Ashby, V.-P. and Gen.
George Engles, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Witmer, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacConnach, Secretary.
Mark J. Woods, Secretary.
H. E. McKeon, Auditor.
H. F. Kelly, Asst. Auditor.
C. W. Horn, Gen. Engineer.
Frank Mullen, Agricultural Dir.
J. deJara Almonte, Evening Operations.
Bertha Brainard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichern, Asst. to Treas.

Department Heads

Donald G. Shaw, Eastern Sales Mgr.
Thos. H. Belviso, Music Library.
W. D. Bloxham, Purchasing Agent.
John R. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withycomb, Mgr. Sta. Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Kemp, r
Talent.
D. S. Tuthill, Sales Artists' Service.
Quinton Adams, Electrical Transcription Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

CBS
(Station WABC)
485 Madison Ave.
Wickersham 2-2000

William S. Paley, President.
Edward Klauber, Executive
Sam Pickard, V.-P.
Hugh Kendall Boice, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.
M. R. Runyon, Treasurer.
Karl Knipe, Sales Mgr.
William H. Engien, Asst. Sales Mgr.
Julius S. Seebach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohan, Technical Dir.
Paul W. Keeton, Sales Promotion.
John J. Karol, Market Research.
John S. Carlisle, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mattfeld, Music Library.
Hugh Cowan, Commercial Engineer.
Ferrin Fraser, Editor, Continuity.
Marion R. Parsonnett, Dramatic Dir.
Herbert B. Glover, News Broadcasting.
Ralph J. Wonders, Mgr., Artists' Bureau.
Peter De Lima, Mgr. of Contracts.
Paul Ross, Mgr. Personal Bookings.
Samuel Fallow, Mgr. Club Bookings.

WOR
Bamberger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-8333

Alfred J. McCosker, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Neff, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shackley, Musical
Robert I. Wilder, Press.
J. R. Poppele, Chief Engineer.

WI
American Radio News
114 E. 58th St.
Eldorado 5-0100

Bradley Kelly, Station Mgr.
John S. Martin, Sales Mgr.
John McCormick, Program Dir.
Harold Shubert, Production Mgr.
Bernard Levitow, Musical Dir.
George Wieda, Press.

WMCA-WPCH
Knickerbocker Broadcasting Co.
roadway at 53d St.
Columbus 5-5000

Donald Flamm, President.
William Weisman, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists Service.
Sidney Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Ricker, Studio Director.
Fred W. Dyson, Business Mgr.
Harry Carlson, Program Director WMCA.
J. Bill Williams, Program Director WPCH.
Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Elmo Russ and Irving Selzer, Musical Directors.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Bide Dudley, Dramatic Critic.
Sam Taub, Boxing.
Jack Pilman, Hockey, Sports.
Charles Martin, Dramatic Presentations.

WLWL
Universal Broadcasting Corp.
415 W. 59th St.
Columbus 5-7030

H. F. Riley, Dir.
J. P. Kiernan, Business Mgr.
R. W. Bjork, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Forst, Musical Dir.
Joseph Deppe, Chief Engineer.

Chicago

NBC
Merchandise Mart
Superior 8300

(Stations WENR—WMAQ)

Niles Trammel, V.-P. in charge.
P. G. Parker, Asst. Gen. Mgr.
Fred Weber, Station Relations Mgr.
John Whalley, Office Mgr.
Roy Shield, Chief Musical Dir.
C. L. Menser, Production Dir.
Sidney Strotz, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Gibson, Continuity Editor.
Frank Mullen, Dir. of Agriculture.
Judith Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
Bill Hay, Local Sales Mgr.
I. E. Showerman, Sales Service Mgr.
E. C. Carlson, Sales Promotion Mgr.
Howard Lougene, Chief Engineer.
M. W. Rife, Chief Field Engineer.
B. A. Donges, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 0000

(Station WBBM)

Leslie Atlass, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Gen. Production Mgr.
Jeff King, Traffic and Office Mgr.
Harold Fair, Asst. Program Dir.
Howard Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Larry Fisk, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Steve Trumbull, CBS Publicity Mgr.
Ruth Betz, WBBM Publicity Mgr.
Harlowe Wilcox, Chief Announcer.
Richard Eipers, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McClure Bellows, CBS Concert Mgr.

KYW
Strauss Bldg.
Wabash 4040

Homer Hogan, Gen. Mgr.
Parker Wheatley, Production Mgr.
Harold E. Bean, Asst. Production Mgr.
Rex Maupin, Musical Director.
H. E. Randall, Chief Engineer.
Turner Turner, Publicity Dir.

WCFL
Furniture Mart
Delaware 9000

John Fitzpatrick, President.
Edward N. Nockles, Gen. Mgr.
Franklin Lundquist, Bus. Mgr.
Maurice Lynch, Treasurer.
Phillip Friedlander, Production Dir.
Eddie Hanson, Musical Dir.
Howard Keegan, Chief Announcer.
Maynard Marquardt, Chief Engineer.
Pat Murphy, Publicity Dir.

WJJD
Lake and Wells Sts.
State 5566

Ralph Atlass, Gen. Mgr.
Art Linick, Commercial Mgr.
Joe Allabough, Chief Announcer.

WLS
1230 W. Washington
Haymarket 7500

Burridge Butler, President.
Glenn Snyder, Gen. Mgr.
George Biggar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Hal O'Halloran, Chief Announcer.
Harry Siegle, Publicity Dir.

WGN
Drake Hotel
Superior 0100

W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaac, Commercial Mgr.
Edward Barry, Production Mgr.
Delos Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WGES
128 N. Crawford
Van Buren 8000

Gene Dyer, Station Mgr.
Charles Lanphear, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Musical Dir.
Don Crosnor, Chief Announcer.

WIND
201 North Wells.
State 5406

Ralph Atlass, President.
Frances Kennedy, V.-P.
Frank Morrow, Program Di
John Murl, Musical Director.
T. McMurray, Chief Engineer.
Art Jones, Chief Announcer.

Advertising Agenci

Lord & Thomas—Henry Sellinger.
J. Walter Thompson—Tom Luckenbill.
Erwin-Wasey—William Weddell.
McCann-Erickson—Fred Ibbett.
N. W. Ayer—W. G. McGuire.
Critchfield—Frank Steel.
McJunkin—Lou Hagerman.
BBD&O—George May.
Blackett-Sample-Edwin Ayleshire.
Henri Hurst McDonald—Art Decker.
Hayes McFarland, Don Bernard, adge Childs.

San Francisco

NBC
(Stations KGO-KPO-KYA)
Pacific Coast Division
111 Sutter Street
Sutter 1920

Don E. liman, V. P. of NBC and Pac Coast Div. Manager.
C. L. McCarthy, Asst. Gen. Mgr.
Lew Frost, Program Dir.
Harry Anderson, Sales Mgr.
A. H. Saxton, Chief Engineer.
H. J. Maxwell, Office Mgr.
Lloyd E. Yoder, Publicity Dir.
Karl Shillinger, Dir. Artists Bureau.
Jennings Pierce, Chief Announcer.
Meredith Willson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KYA
988 Market St.
PRospect 3450

Edward McCallum, Station Mgr.

KFRC
(Don Lee-Columbia outlet)
1000 Van Ness Ave.
PRospect 0100

Fred Pabst, Don Lee Gen. Mgr.
Harrison Holliway, Station Mg.
William Wright, Prog. Dir.
Walter Kelsey, Musical Dir.

KJBS
1380 Bush St.
ORdway 4148

Julius Brunton & Sons, Owners.
Ralph Brunton, Mgr.
Ralph Smith, Prog. Dir.

Los Angeles

KHJ
(Columbia, Don Lee Broadcasting
1076 West 7th Street
Vandyke 7111

Don Lee, President.
Leo B. Tyson, Gen. Mgr.
C. Ellsworth Wylie, Gen. Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenbacher, Production Mgr.
Kenneth Niles, Asst. Prod. Mgr.
Van C. Newkirk, Traffic Mgr.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ only).
Leslie

(NBC outlets)
Earle C. Anthony, Inc.
1000 So. Hope Street
Richmond 0111

Earle C. Anthony, President.
Arthur Kales, V.-P. and Gen.
Glen Dolberg, Program Dir.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 0315

Gerald King, Gen. Mgr.
Chester Mittendorf, Commercial Mgr.
Jack Joy, Program Dir.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.
Les Hewett, Chief Engineer.
Frank Murphy, Supervising Engineer.
George Fischer, Publicity.

KNX
Western Broadcasting Co.
Paramount Studios, Hollywood
Hempstead 4101

Guy C. Earl, Jr., President.
Naylor Rogers, V.-P. and Gen. Mgr.
Carl R. Nissen, Commercial Mgr.
Kenneth C. Ormiston, Technical Supervisor.
Drury Lane, Program Mgr.
Wilbur Hatch, Musical Dir.

KMTR
KMTR Radio Corp.
No. Formosa, Hollywood
Hillside 1161

Reed E. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Salvatore Santaella, Musical

KGFJ
1417 So. Figueroa Street
Prospect 7760

Ben S. McGlashan, owner.
Duke Hancock, Mgr.
Fireside Broadcasting Co.

KRKD
541 South Spring Street
Madison 1176

Frank Doherty, President.
V. G. Fretag, Gen. Mgr.
Del Lyon, Sales Mgr.

KTM
Pickwick Broadcasting Co.
214 So. Vermont
Exposition 1341

Charles Wren, Pres.
George Martinson, Manager.
R. L. Rust, Sales Mgr.
C. B. Juneau, Production Mgr.

KFAC-KFVD
Angeles Broadcasting Co.
643 Mariposa Ave.
Fitzroy 1291

E. L. Cord, President.
Tom Brenneman, Gen.

AGENCY-CBS ARGUE ON ED HILL'S CONTRACT

After signaturing Ed Hill to a year's contract for its Barbasol account, with NBC the slated release channel, the Erwin Wasey agency is now trying to straighten out with Columbia management agreement that claims binds Hill until July, '34.

CBS contends that its contract with Hill restrains him from accepting either air or personal appearance engagements without the prior okay of the network.

Barbasol's account with 'Singin' Sam' has been on the CBS books over two years.

ACES FILM SHORTS

Warner Bros. has Mr. and Mrs. Goodman Ace (Easy Aces) for two shorts to be made at the Flatbush studio.

Both shorts are two-reelers with Ace authoring, Morrison and Winkler agented.

CALENDAR OF CURRENT RELEASES

(Continued from page 37)

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Shpiss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger.) Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schutzenkoenig, Der (Ger.) (Germania). Max Adalbert, Greti Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

Shame (Amkino) (Russ).Problems of new Russia. Vladimir Gardin. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sniper (Russ.) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Song of Life (Ger.) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ.) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane, The. (Capital) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Traum von Schonbrunn (Ger.) (General). Musical. Martha Eggerth. Dir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 128 mins. Rel. May 1. Rev. May 9.

Ulani, Ulani, Chlopcy Malowani (Polish) (Zbyszko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capital) (Polish). Life of the newsboys. Dir. 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodzicz. Time, 89 mins. Rel. Aug. 25.

Victoria und ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voce Del Sangue (Synchroart) (Italian-German). Dubbed into German. 70 mins. Rel. April 15. Rev. April 25.

Voice of the Desert, The. (Capital) (Polish). Algerian story in authentic locales. Adam Brodzicz, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger.) (Capital). Musical comedy. Charlotte Suss. Friedrick Zelnick. Rel. March 1. Rev. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Elsie Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger.) (Germania). Comedy. Charlotte Ander. Dir. Franz Seitz. 85 mins. Rel. April 15.

Wenn die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Whither Germany? (Kinematrade) (German). cities of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. April 15. Rev. April 25.

Yidishe Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger.). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lilian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to Address

Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th.
Esparia Film, 148 W. 48th.
Capital Film, 630 Ninth Ave.
Embassy Picts., 729 Seventh Ave.
European Film, 154 West 55th.
Filmcholce, 33 West 42d.
Foreign American, 111 West 57th.
Foremco, 1560 Broadway.
Garrison Films, 729 Seventh Ave.
General Foreign Sales, 729 7th Ave.
Germania, 23-33 19th St., Astoria.
George Schneider, 575 Riverside Dr.
Gloria Films, 630 Ninth Ave.
Harold Auten, 1560 Broadway.
Internat'l Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Hoffberg, 729 Seventh Ave.
J. H. Whitney, 350 East 72d.
Kinematrade, 723 Seventh Ave.
Madison Picts., 111 West 57th.
New Era, 680 Ninth Ave.
Portale Films, 630 Ninth Ave.
Protex Trading, 42 E. 58th.
Quality Picts., 630 Ninth Ave.
Syncho Art, 630 Ninth Ave.
Worldkino, 1501 Broadway.
Zbyszko Film, 274 Madison Ave.

LOU HOLTZ

WABC
EVERY FRIDAY 10 P. M.
Chesterfield Program

"The time has come."
Walrus said,
"To talk of many things:
Of Shoes and Ships—
Of Sealing-Wax—
Of CABBAGES
And KINGS."
AUSTIN STRONG
Monday Wednesday Friday | WEAF | 5:15 P.M. N.B.C. Network

RALPH KIRBERY
"THE DREAM SINGER"
J. B. WILLIAMS PROGRAM
SUNDAY NITE
7:30 WEAF
WEAF Midnite Daily Except Sunday | "Pages of Romance" WJZ Sunday 5:30 P.M.
MGT.—NBC ARTISTS BUREAU

RAMONA
SINGS and PLAYS PIANO "AND HOW!"
With PAUL WHITEMAN
EN TOUR
NBC NETWORK
VICTOR RECORDS

LEON BELASCO
N.B.C. Wed. 9:30, E.D.T. Woodbury Hour.
C.B.S. Mon.: 12-12:30 P.M. Tues.: 12:30-1 A.M. Sat.: 8:30-9 P.M.
NIGHTLY
ST. MORITZ HOTEL, NEW YORK
Sole Direction HERMAN BERNIE
1619 Broadway, New York

There IS Something New Under the Sun!
THREE ROBERTS BROTHERS
IN MUSIC AND SONG
WEAF Saturday, 6:45 P. M. Monday, 7:15 P. M. Thursday, 6:45 P. M.
Personal Management DAN HEALY

BEST FOODS MUSICAL GROCERY STORE
HARRY SALTER
MUSICAL DIRECTOR
WEAF Friday, 9 P. M. N.B.C. Network

Australia's Squawk

No Payoff Till U. S. Rep Arrives for Investigation of Royalty Tangle

Music Publishers Protective Association is contemplating sending a representative to Australia to straighten out the tangle existing over royalty fees claimed by the members of the performing rights society on synchronized films released in that country by American producers. All American picture firms doing business there are demanding that the M. P. . A. do something immediately to relieve the situation.

Complaint from Australia has been to the effect that the local music men had prevailed upon the government to hold up the release of American product on the ground that American publishers have been delinquent in paying them their share of the synchronization money received from the American producers.

John G. Paine, chairman of the MPPA board, in a letter several weeks ago urged his membership to help untangle the jam by paying their Australian publisher agents what was coming to them, but the film men here have taken the stand that the quickest way to solve the situation would be by dispatching an MPPA representative to the scene.

This rep, they say, could make a survey of the Australian music men's demands and squawks and directly effect a settlement from this end.

SPA Asks Basic Agreement With Film Producers

Songwriters' Protective Association is demanding from the picture producers a standard basic contract, claiming a document of this nature is necessary in order to safeguard the interest of writers for screen musicals who are without publisher affiliations. Preliminary discussions toward the working of some uniform agreement have already been held with the Hays office.

It is SPA's contention that contracts under which the screen musical writers are now bound to producers are too haphazard and vague in scope and that there should be a basic set of conditions to cover the author's rights to the manuscripts outside of their screen usages.

Writers Want Surplus

Among the angles that SPA seeks to make clear is whether the writer isn't entitled to the surplus compositions after he has written, say, 10 songs for a picture and only three are used. Another question to be determined is whether a composer is entitled to double compensation in the event a manuscript is used as a production song number in one picture and as a musical background in another out of the same studio.

But the main concern of the SPA, say its pilots, is to set up some working agreement whereby the writer has some authority over disposal of the publication rights so that his manuscripts see the ink of the printing press and eventually reach the music counters. It's an extra compensation that he's entitled to, says his organization, regardless of whatever coin he receives from the producer while on the job turning them out at the studio.

OTTALIE MARK, ADVISER

Ottalie Mark, former supervisor of music rights for ERPI, has opened an office to advice picture producers, broadcasters and music publishers on the means and methods of acquiring the copyright to a composition in any or all countries. She's calling her organization of experts in this field the Music Copyright Research Bureau, Inc.

Associated as head of the legal department is Bernard Katzen.

Philly Bootleg Case On Trial This Week

Large representation of New York publishers and authors has been summoned for testimony in the trial of the bootleg songsheet case against M. L. Fisher, described as a printer and distributor of the contraband, which opens in the U. S. District Court in Philadelphia, Thursday (29).

It's been the contention of the American Societ, of Composers, Authors & Publishers that next to New York, Philly rates as the city where the songsheet evil prevails at its worst. In Philly, according to the Society's findings, the lyric peddlers have regular stands i . front of the primary and high schools with the sales from such sources estimated to run anywhere from 20,000 to 30,000 copies a week.

Either a Plug or a Run, So the Pluggers Gave Lymans the Run

Hollywood, June 26.

As usual, the Sluggy Songpluggers have an airtight alibi for the trouncing they took from the Abe Lyman band in a hotly contested ball game Monday which wound up 14—13, with the tune pushers behind the eight-ball as expected.

The losers claim that they'd have been on top except for the ungentlemanly conduct of Mons. Lyman who said he'd take his team home if he didn't have his own way. The big fight occurred when Clarence Freed, coaching the Pluggers at third, yelled for a Lymanite to peg the ball down to the sack although no bandsman was covering it.

When the other complied and a songplugger romped home, Abe removed the cigar from the face and let go a blast of indignation so scorching that the publishers decided it was a matter of not counting the run or else not getting any future plugs. So business won out over pleasure. And with the hearts cut out of them this-away, the procopy distributors curled up, putting on their bedroom slippers. The ones with the nice round heels.

Batteries for the game were: Lyman Orch.: Lyman, p, Herman, c; Songpluggers: C. Freed, p, Jack Mass, c. Each team scored four runs apiece in the fourth round.

Pluggers are thirsting for revenge but each will probably be glad to settle for a tune on the Lucky Strike hour. Anyhow, they'll have a return try at the Lyman Lions on Wednesday (28) if they can persuade the kids at La Cienega Playground, Beverly Hills, to scram from the ball ground.

Band 'Battle' Off

Chicago, June 26.

Leo Reisman orchestra leaves the Hawaiian Room of the Congress hotel June 30. Carlos Molino tango ensemble will follow.

Hotel realized that two competing name bands side by side was poor tactics. For a time both Reisman and Lopez were on notice and it wasn't certain which would be retained. Lopez is better known in Chicago.

Reported Reisman could have continued but terms offered by H. L. Kaufman weren't attractive.

BOAT'S ACTS AND ORKS

Albany, June 26.

Showboat, New Lebanon, N. Y., which opened last week, is booking local and barnstorming orchestras for one night engagements.

It's also playing acts from Station WGY, Schenectady, and elsewhere, on week ends.

Chamales' Green Mill

Chicago, June 26.

Green Mill, which was completely demolished by fire three months ago, is to be rebuilt by Tom Chamales, cafe and theatre operator, who has the lease on the Lawrence-Broadway corner.

New cafe not expected to be ready before fall.

5-Day Week

Members of the Music Publishers Protective Association have agreed to make it a five-day week during July and August. Saturday closing is to apply only to the pop song division.

Standard publishers have expressed themselves in favor of the move but say that the fact that most of them also operate retail stores would make Saturday shutdown inconvenient.

NITERY ASPECT BRIGHTENS IN CHICAGO

Chicago, June 26.

Pulse-readers think the nite club situation has markedly improved in the past week. Early June patronage was poor but the increase in tourists already noted by the theatres and ballrooms has brought increased business and a more optimistic tone to the cafes.

Vanity Fair reopened Saturday (24) with Cliff Winehill and Don Fernardo orchestra underlined. When this spot closed a couple of weeks ago the cafe world was on the verge of panic fearing they had over-guessed the value of the World's Fair to the dine-dance places.

It is not entirely certain that all the cafes will prosper but at least the tide is now running the other way again. There is still the question of spenders whose numbers are all too few and whose patronage goes to three or four favorite haunts. Most of the cafes are geared for large crowds and nominal per capita expenditures.

802 to Probe Dance Bands' Alleged Under-Scaling on Air

Immediately following their return from the annual convention of the American Federation of Musicians in Chicago, the board of governors of New York Local 802 purpose starting a probe into wage scale conditions prevailing among dance bands holding down chain commercials. Reports that underscaling has become common, particularly where units doubling from hotel or cafe stands involved, prompted the decision to call them in for questioning.

Info received by the union has been to the effect that advertising agencies have made a practice of offering one price to bands filling a regular dance job and another to those without similar mooring. The bargain-hunting agencies prefer, so the local has learned, to do business with the former element since the difference in status, the agencies figure, allows for a wide difference in salary offer.

According to the agency point of view, the band with a regular dine and dance connection should look upon air money as so much velvet. But in determining what this 'velvet' should be these agencies, according to the union's info, have made a practice of overlooking not only the matter of special arrangements costs but the minimum wage levels for Local 802 members.

Several of the ad agencies given to this type of approach are known in their own business for their methods of selling themselves to clients as especially possessed of the knack of buying talent at 'rockbottom' prices. Advertising placers themselves have nothing to lose here in the way of commissions since what is 'saved' in entertainment is, as a rule, applied to the purchase of additional stations for the hookup.

To either expenditure the agency adds the customary commish billing of 15%, but the fact that the performers on the program have been knuckled down a few hundred dollars from their previous air salaries or the prevailing levels, the agencies figure, should tickle the bargain propensities of the advertiser. Two agencies that have garnered a reputation in this way each rate high in the radio field in the matter of expenditures for time.

This buying at 'rockbottom prices' has raised havoc with band salaries the past several months. Average figure for a broadcast received by class B bands in the fall was $750. Now it averages around $400. No band can, avers the union, out of this money pay its commissions, the union scale and for the special arrangements expected of it. With the average unit composed of 12 men, this item alone figured at $24 per man comes to $288.

For a half hour's program at least six arrangements are expected and even at $25 per arrangement, a cut-rate quotation for this phase of the business, there is another $150 to come out of the leader's pocket. Unless the band director looks to the music publishers to shoulder the cost of these arrangements his only other recourse is a kickback, avers the union, from the men in his unit.

Klein Goes From Pan Back to the Fire

Pittsburgh, June 26.

Getting away from the night club business for the first time in 10 years, Eddie Klein found it was no use and he's back in the couvert charge trade again after a short fling at the wholesale beer biz. He's opening the Mayfair hotel roof for the summer, installing a band and floor show on a minimum check policy.

Last summer Klein operated the Patio, an outdoor garden spot with Fred Sanders, but they came to a parting of the ways at the end of the season and Sanders is operating the roadhouse spot himself this year.

SPIER HARMS' G. M., SO KERN-DREYFUS EXPAND

Larry Spier leaves Famous Music Corp., Aug. 15, to take over general management of the T. B. Harms Co. With inclusion of Spier in the company T. B. Harms moves out of the offices of Harms, Inc., its song sheet distributing agent, and sets up his own quarters for the latter purpose.

Controlling the stock in T. B. Harms are Jerome Kern and Max Dreyfus. What they have in mind is to expand the operations of the company so that it will not only take over the distribution of the Kern works, but publishing the works of other writers.

Spier's contract as general manager of Famous Music had another year to go but a release was amicably obtained. Title of g.m. will be taken over by Abe Frankl, Spier's present assistant, when the shift in jobs takes place.

Inside Stuff—Music

Music publishers have completed their draft of the new synchronization agreement and submitted it to the picture producers' committee. Copyright owner element favors making it a three-year deal and proposes that the setting of composition fees, clearence of cync rights, etc., be left to a board of three men representing the Music Publishers Protective Association, the Songwriters Protective Association and the producers.

Negotiations on the contract, replacing the ERPI agreement which expired last September, struck a snag several weeks ago when the producers wanted to know how their interests would be protected in the event the American Society of Composers, Authors & Publishers went out of existence Dec. 31, 1935, and the copyright owners were left to their own fee collecting devices.

Agreements between the society and its members expire on that date. Producers, since the question was first brought up decided to drop the point altogether and take a chance on the continued existence of the present performing rights combine.

Sigmund Romberg is slated to leave New York the end of August for Paris to supervise the unveiling of the score of his new operetta, 'Rose of France', at the Theatre du Chatelet. Two Frenchmen, Mouezy 'Eom and Willi Metz, are responsible for the book and lyrics. 'Rose of France' will replace Romberg's 'Nina Rose', which has been playing the same house for three consecutive years. Last Saturday's was 'Nina's' 1,057th performance at the Chatelet.

Romberg is due back Oct. 10 for the rehearsals of another new one he's written for the Shuberts and which will star Maria Jeritza.

Members of the Los Angeles musicians' union are publishing a monthly four-page paper on the coast under the title of 'Tempo'. First issue, dated June 15, comprises mostly news of activity of union bands and individual musicians. Although priced at 10c, first was a throw-away around the film studios and radio stations.

Charlie Emge is managing editor and Ward Humphrey business manager. In the editorial column it is denied that the paper intends to direct a barrage of criticism at the officials of Local 47 (the L. A. Musicians' Union).

Members of the Songwriters Protective Association now have at their disposal an attorney to help straighten out any tangles with the publishers on their old contracts. Legalite is Pauline M. Berko. She's under retainer to the SPA and the writers who consult her do not make individual payment for her services.

Principal purpose for attaching Miss Berko to the SPA staff is to have her serve as a liason officer between the writers and publishers in cases of disputed provisions of agreements made prior to the adoption of the uniform standard popular songwriters contract.

Reps from the Songwriters Protective Association and the Music Publishers Protective Association are currently engaged in drawing up a uniform contract covering the publication of standard works. It is expected that the document will be ready for use among the members of both organizations in about two months.

Covenant will be the first of its kind in the standard field. Standard uniform contract for popular songs, agreed upon by the two associations in joint conferences, was introduced into the trade several months ago.

Ed Perkins, in signing the pianist, Janet Olcott, adopted daughter of the late Chauncey Olcott, figures on spending $5,000 to put the girl over in New York, believing the key cities, which were Chauncey's money towns, will carry 10 to 20 concerts her first year, if the New York debut clicks.

Miss Olcott is 17 and a looker.

Witmark Lands Songs From Three Outside Pix

Hollywood, June 26.

In addition to publishing all of the Warner-First National tunes, Witmark will release the songs from three pictures made by other producers. Deals were closed here by Buddy Morris, and were hinged on the loan of Witmark writers for the other assignments.

Pix are 'Roman Scandals,' (Goldwyn); 'Flying Down to Rio' (Radio), and two songs from 'A Guide to Love' (Para), which Gus Kahn and Walter Donaldson are writing for Maurice Chevalier. Remaining numbers from the latter production, by Leo Robin and Ralph Rainger, will be published by Famous.

Witmark has Warren and Dubin on 'Scandals,' the Eddie Cantor picture, and Harms has Vincent Youmans doing the melodies on 'Rio,' with Kahn alding Edward Eliscu with the lyrics. While Harms has the latter pic, Witmark will probably publish the songs.

Bands and Orchestras

Week of June 26

Permanent address of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in large cities included.

A

Isbury H., C.
Agnew, Chas., care Kennaway, Chicago.
Alexander, Dan, Lyndhurst Pav., der's Lake, N. Y.
Aledort, U. J., 98 Liberty St., Newburgh.
Amidon, A., 912 E. 8th St., Flint, Mich.
Antobal's Cubans, Manson Royal, B. 52d, N. Y. C.
Andrus, Bud, WESG, Elmira, N. Y.
Arand, Henry, 643 Broad St., Newark.
Aristocrats (Wm. Hughes), 404 Blandina St., Utica, N. Y.
Arkell, Lee, KVI, Tacoma, Wash.
Armbruster, J. L. B., Buffalo.
Arnhel St. Franc, San Francisco.
Ash, Paul, care Wm. Morris, Chicago.
Atkins, A. P., 8614 6th Ave.
Averill, Bud, Boos Bros., L. A.
Axt, Dr. Wm., M-G-M Studio, Culver City, Cal.

Bachman, Lew, 211 N. , Chi.
Baird, Maynard, Crystal T., Knoxville.
Barnard, B., 830 W. Morrell St., Jackson, Mich.
Barangoes, Dan, 2 Alabam, Chi.
Barton, Herbert, 545 5th Ave., N. Y. C.
Basile, Jos., 65 No. 14th St., Newark, N. J.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 229 Rose St., Reading, Pa.
Baxter, Phil, WDAF.
Beasley, Sherwood, Club Ballyhoo, wood, Calif.
Beban, Walter, NBC, S.F.
Beckley, T., 102 E. 8th St., Wil Del.
Belasco, Leon, Moritz H., N.
Belton's Syncopaters, Box 1883, West Palm Beach, Fla.
Bennett, Dave, Station WJJD, Palmer House, Chicago.
Bentley, Billy, KXO, El Centro.
Bercowitz, Abe, KGW, Portland.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berger, W., 5449 , Pittsburgh.
Berlin, Paul, 4258 Archer Ave., Chi.
Bernie, Ben, World's Fair and College Inn, Chicago.
Berrens, Freddie, CBS, N. Y. C.
Boston, Don, New Yorker H., N.
Benford, Jack, Jack & Jill Tavern, land, Ore.
Biddick, Jimmy, Santa Monica, Calif.
Blasett, Illy, Log Chateau, Lurecne-in-Quebec.
Black, Ted, 1010 Broadway, N. Y. C.
Blaufuss, Walter, N.B.C., Chicago.
Blumenthal's Orch., Sovereign H., cago.
Bob's Sunnyaders, 30 E. Haverhill St., Lawrence, Mass.
Borr, Mischa, Ens., Waldorf-Astoria, N. Y.
Boulanger, , Ocean View Park, Norfolk, Va.
Bowley, Ray, 21 Beacon St., Hyde Park, Mass.
Boyd, Tommy, Sacramento H., Sacramento, Calif.
Boyle, Billy, Copley-Plaza H., Boston.
Boyle, Marian, KHQ, Spokane, Wash.
Brandy's Singing Bd., Palmer's Park, Lansing, Mich.
Brasfiln, Abe, KJR, Seattle.
Breeskin, Daniel, Earle T., Washington.
Brigode Ace, Merry Garden B, R., Chi.
B'way Collegians, Walled Lake B., troit.
Broudy, Dave, Grant T., Pittsburgh.
Brow, Murray, Follies and Club Royale, Chi.
Brownagle, T., 922 9th, Harrisburg, Pa.
Bryant, W., 1526 S. Terre Haute, Ind.
Buckeye, Joe, Minuet C.
Buckeye Wonders, 646 Main St., Akron, O.
Bunchuk, Yasha, Capitol T., Y. C.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke's Canadians, New Constant Spring H., Kingston, Jamaica.
Burtnett, Earl, Gunther , San Antonio.
Burns, Jl Lido Venice H., Sandlch, Ont.
Burson, Fudden's B., Oakland, Calif.

Calloway, Cab, 700 7th Ave., N. Y. C.
Caperson, Fred, 401 B'way, Camden, N.J.
Cappo, Jos., Lakeside Park, Dayton, O.
Carlin, Herb, Guyon's B. R., Chicago.
Carherry, Duke, Walpole, Mass.
Carpenter, Earl, Hollywood Beer Gardens, Pelham, N. Y.
Carpar, Gordon, Lightnouse B., Compton, Calif.
Casa Loma, Glenn Gray, 799 7th Ave., N. Y. C.
Casa Nova, Greenwich Village, Dayton, O.
Casale, M., 140 Pine St., Williamsport, Pa.
Cassidy, D. L., Vancouver H., Vancouver, B. C.
Cavallave, New Haven, Conn.
Cavato, Etn, Flotilla Club, Pittsburgh.
Cave, Don, Knickerbocker H., Hollywood, Calif.
Cervone, Izzy, 502 Blackstone Bldg., Pittsburgh.
Charles, Roy, Golden Pumpkin C., Chi.
Childs, Reggie, Roosevelt H., N. Y. C.
Chio-E-Revelers, Station WJBO, New Orleans.
Christensen, Paul, WKY, Oklahoma City.
Christian, Tommy, Palisades Amus., Palisades, N. J.
Christie, H., 1831 N. Ormsby Ave., Louisville.
Church, Ross, Buckeye Lake, O.
Clarke, Bob, 1660 Roxbury , Columbus, O.
Clarke, Herb. L., Band, Long Beach, Cal.
Coakley, Tom, Athens C., Oakland, Calif.
Coleman, Emil, Riviera R., Englewood, N. J.
Cole, King, Solomon's D., L. A.
Cole, Richard, Palmer House, Chicago.
Conley, Ralph, 1119 Grand St., Wheeling, W. Va.
Conrad, H., 1068 Park Ave.,
Cook, Arthur, WXYZ, Detroit.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Cooney, Bernard, KWG, Stockton, Calif.
Coit, Frank, Edgewater Beach H., Point Claire, Quebec.
Coyle, L. H., 210 E. , Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Crescent Orch., Armory, Middletown, N Y.
Craft, Charlie, Frolics Club, Chicago.
Crawford, "Buzz," 2115 Pennsylvania Ave., N. W., Washington.
Crawford, Coney
nati.
Cugat, Xavier, Waldorf-Astoria Roof, N. Y. C.
Cullen, S. E., 314 E. 6th St., South Boston.
Cummings, Johnnie, Webster H., Canandaigua, N. Y.
Cummins, Bernie, MCA, Chi.
Cummins, Leo, WTIC, Hartford, Ct.

Dahl, Ted, Leighton's Arcade, L. A.
Damski, Henri, KJR, Seattle.
Dantzig, Eli, St. George H., rooklyn, N. Y.
Dantzler, T., Westward Ho H., Phoenix.
D'Artri's 51 14th St., Norwich, Conn.
Daugherty, Emery, Jardin Lido, Arlington H., Washington, D. C.
Davis, Meyer, 18 E. 48th St., N. Y. C.
Davis, Chas., Hollywood R., B'way & 48th St., N. Y. C.
Davis, Eddie, Morls R., 144 Bleecker St., N. Y. C.
Davison, Walt, Mainstreet T., K. C.
DeForest, Don, 171 ing St., Portland, Ore.
De Francisco, Louis, Fox Studio, Westwood, Calif.
Delany, Jack, KLX, Oakland, Calif.
Delbridge, Del, 404 Madison T. Bldg., Detroit.
Denny, Jack, Waldorf-Astoria H., N.Y.C.
Dawson, Lowell, 1200 Jackson St., Springfield, Ill.
Ditmars, Ivan, KOL, Seattle.
Doibler, Geo., Cafe de Paree, L. A.
Domine Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Dornberger, Chas., Seal.
Dougherty, Doc., Adelphia H., Phila.
Dowell, Boots, Cotton C., San Diego.
Duerr, Dalph, 11404 Orville Ave., Cleve.

ckel, Charlie, Hotel
Eddy-Burdson, Maple
Coney Island, N. Y.
Edmunds, Glen, Elk's C., L. A.
Edson, Eda, Leighton's, 7th & B'way, L. A.
Ellington, Duke, 799 7th Ave., N. Y. C.
Elmwood Band, 872 Van Nostrand Ave., Jersey City.
English, B., Santa Ana, Calif.
Eppel, 5736 N. 7th St., Philadelphia.
Eppinoff, Ivan, College Inn, Chicago.
Erickson, Harry, Saltair Beach Co., Salt Lake City.
Eslick, J.,

Fay, Bernard, Fay's, Providence.
Farrell, F., Inn, 4 Sheridan Sq., C.
Feeney, J. M., 226 E. 11th St., Oakland.
Fabello, Phil, Albee T., Brooklyn.
Fagan, Ray, Sagamore H., Rochester.
Farr, Aaron, Miami Beach Country C., Miami Beach.
Feldman, Joe, 1063 E. land, Ohio.
Ferko, Jos. 500 W. Glenwood , Phila., Pa.
Ferron, ridgeport, Conn.
Feyl, J. W., 378 River St., Troy.
Flo-Rito, Ted, M. C. A., L. A.
Fischer, Carl, Majestic H., Detroit.
Fischer, C. L., 2122 Waite Ave., Kalamazoo, Mich.
Fisher, Hollywood Barn, Hollywood.
Fisher, Mark, Edgewater Beach H.,
Finston, Nat, Par. Studio, Hollywood.
Fitzpatrick, Eddie, N.B.C., S. F.
Foard, Don, 1410 Reed Ave., Kalamazoo, Mich.
Fogg, A. M., Portland, Me.
Forbstein, Leo, Burbank, Calif.
Friary, George, Rockland, Mass.
Freeman, Jerry, Paradise 40th & B'way, N. Y. C.
Frieso, J. F., Strand T., tamford, Conn.
Frost, Jack, Station WJAR, Providence, R. I.
Furlett, Frank, Vanity Fair, Chi.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Garber, Jan, MCA, Chicago.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gates, Hal, KGER, Long Beach, Calif.
Gates, Manny, Alcazar H., Miami.
Gaul, Geo., Washington, D. C.
Gaylord, Chas., La Boheme, Hollywood.
Geldt, Al., 117 S. N. J. Ave., Atlantic City.
Gervin, Hal, 1625 Gough St., S. F.
Gerun, Tom, Pabst Gardens, Chicago.
Gibson's Blue Devils, I. O. O. F., Ballroom, Baltimore.
Gilbert, Peggy, Tivoli C., L. A.
Gill, Sumit C., Baltimore.
Gillen, Frank, Detroit Yacht C., Detroit.
Ginsberg, Ralph, Palmer H., Chi.
Glazer, Ben, Astor H., N. Y. C.
Goff, Mark, Briggs R., Detroit.
Goldberg, Geo., Celestial R., Bay Shore Park, Baltimore, Md.
Golden Neal, WOR, N. Y. C.
Goldkette, Jean, Book Tower, Detroit.
Gonzales, Aaron, c-o David Hillman, Hollywood, Calif.
Gonzales, S. N., Santa Ana, Cal.
Goodch Silvertown, 160 Wadsworth Ave., N. Y. C.
Goodwin, Hop, 26 S. Church St., West Chester, Pa.
Gorrell, Ray, 404 Madison T. Bldg., Detroit.
Graham, Paul, inson Pt. Pleasant, N. J.
Grass, Chet, 2040 S. Corona, Denver.
Green, G. F., 101 W. 55th St., N. Y.
Green, Jl , Beach View Gardens C., Chicago.
Greenough, Frank, Ilmore H., Santa Barbara, Calif.
Gross, Prentis, McElroy B., Portland, Ore.
Greer, Billy, 1002 Main St., Davenport, Ia.
Grier, Jimmy, Rainbow Gardens, L. A.
Griselle, Tom, WEAF, N. Y. C.
Gurnick, Ed., 86 Reynolds Ave., Providence.
Gutterson, M.,

H

Haas, Alexander, 254 W. 75th St., N.Y.C.
Haefely, Geo., Luna Park, Coney Island, N. Y.
Haines, 'Whitey,' Tavern Inn, 183 N. Bend St., Pawtucket, R. I.
Hall, George, Taft H., N.
Hall, Sleepy, MCA, Chicago.
Halstead, Henry, Muehlebach H., K. C., Mo.
Hamilton, Geo., Airport Gardens, L. A.
Hammond, Jean, Sky Room, Milwaukee.
Hammond, Chestine, KIT, Yakima, Wash.
Hamp, Johnny, La Salle Roof, Chicago.
Hancock, Hogan, Jefferson H., Birmingham.
Handler, Al, Via Lago, Chi.
Harris, Phil, Hollywood Gardens, Galveston, Tex.
Harkness, Eddie, 2510 Van Ness Ave., S. F.
Harrod, Bud, Yoeng's R., 1007 B'way, N. Y.
Hatch, Nelson, Old Mill Tea Garden, Toronto, Can.
Hatch, Wilbur, KNX, Hollywood.
Haney, Al., 26 Capitol St., Pawtucket, R. I.
Hays, Bill, Cathay Tea Garden, Phila.
Heidt, Horace, Hillstreet T., L. A.
Henderson, Fletcher, Hollywood Beer Gardens, Pelham, N. Y.
Henry, Tal., care NBC, 711 5th Ave., N. Y. C.
Hewitt, Al., NBC, Boston, Mass.
Hill, Georgie, Tivoli T., B'klyn, N. Y.
Himber, Richard, Essex House, N. Y. C.
Hines, Earl, care Ed Fox, Grand Terrace, Chicago.
Hirabak, A., 1128 Gottman burgh.
Hite, Les, Cotton C., Culver City, Calif.
Hobbs, Frank, St. Catherine H., Catalina Island.
Hoffman, Earl, Casa de Alex, Chi.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hogan, Bill, MCA, L. A.
Hogan, Tweet, Chanel Lake, Ill.
Hoagland, Everett, Rendezvous, B. R., Balboa, Calif.
Holden, Callie, Laguna Beach, Calif.
Holman, Bob, Tivoli C., L. A.
Holmes, Wright, Martinique H., N. Y. C.
Hopkins, Claude, Roseland B, B'way and 50th St., N. Y. C.
Hornick, Joe, NBC, S. F.
Hueston, Billy, 1658 B'way, N. Y. C.
Hyde, Alex, care Wm. Morris, Mayfair T. Bldg., N. Y. C.

Innis, Vanity Fair , Huntington, W. Va.
Irwin, Don, Terrace Garden, Chi.
Iseminger, Ill, Hagerstown, Md.
Isitt, Doug., Butte, Mont.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, lty Park Bd., Baltimore.

Jackson's Jazz, 13 Chestnut St., ville, N. Y.
Jaffy, Gilbert, Leighton's Arcade, L.
Jansen, Edward, KVI, Tacoma, Wash.
Jehle, John, 75 Briggs Ave., Brooklyn.
Jenkins, Polly, and Her Playboys, WCAU, Phila.
Johnson, Small's Paradise, N. Y.
Johnson, ladys, KTM, L.
Johnson, Johnny, M. C. A., N. Y.
Johnston, Merle, 151 W. 40th St., N.Y.C.
Johnston, O. W., 45 Grove Ave., Otta
Jolly Joyce's Syn., 915-17 Walnut St., Philadelphia.
Jordan, Art, 6241 orwood St., Phila.
Jones, Nashold's B., San Diego, Calif.
Jones, Rogan, KVOS, Bellingham, Wash.
Jones, Isham, Ambassador H., Atlantic City, N. J.
Jorgensen, Ruth, 1235 Sheldon St., Jackson, Mich.
Joslin, Chas., Long Beach, Calif.
Joy, Jimmie, Variety, Hollywood.
Joy, Jack, KFWB, Hollywood.

Kalin, Art, Coffee Cliff's, 701 7th Ave., N. Y.
Kahn, Harry, 5210 Gainor Road, Phila., Pa.
Kahn, Herman, Capitol T., Newark, N.J.
Kahn, Roger W., 1607 B'way, N. Y. C.
Kalls, H., Lido Venice C., Boston.
Kamas, Al, Swanee B. R., Washington.
Kardos, Geno, Roseland B. R., N. Y. C.
Kassel, Art, M. C. A., Chi.
Katzman, Louis, 1780 B'way, N. Y. C.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Herbie, Lowery H., St. Paul.
Kayser, Joe, Music Box, Chicago.
Kayser, Kay, Bal Tabarin, S. F.
Keegan, Ross E., 22 Gold St., Freeport, L.
Kiefer, Bert, 447 R. R. Ave., Pen Argyle, Pa.
Keller, Wm. R., , Woodside, L. I., N. Y.
Kennedy, Cle KTAB, S.
Kenneta, Larry, 801 Keenan Bldg., burgh.
Kentner, , Benj. Franklin H.,
Kerr, Chas., Adelphia H., Phila.
Kibbler, Recreation Pier, Long Beach, Cal.
Koestner, Jos., N. B. C., Merchandise Mart, 222 North Bank Dr., Chicago.
King, Dan, and His Radio Scandals, Four Towers, Cedar Grove, N. Y.
King's Melody, 63 Mueller St., Binghamton, N. Y.
King, Wayne, Aragon B. , Chi.
Kline, M., 5456 Spruce St., Philadelphia.
Knapp, Orville, Cafe de Paree, L. A.
Kneisel, E., Biltmore H., Atlanta.
Knutson, Erling, President H., K. C.
Kogan, Harry, NBC, Chicago.
Kozals, Jim, Station WLFL, Chicago.
Kratzinger, Ed, World's Fair, Chi.
Krausgrill, Walt, 347 Claremont Bldg., S. F.
Krueger, Art, WISN, Milwaukee.
Krumholz, G., P. O. Box 404, New Bedford, Mass.
Kyle, Benny, Station WJR, Detroit.

L

La Ferara, Vinton, 1821 Grant Ave., S. F.
Lagasse, F., 513 Merrimac St., Lowell, Mass.
Lampe, Del, MCA, N. Y.
Lampham, Clayton, Luna Park, Coney Island, N. Y.
Lanfield, M., BBB's Cellar, Hollywood.
Lang, Sid, Paramount, Chi.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, Sam, care CBS, 485 Madison Ave., N. Y. C.
Lanin, Howard CBS, N. Y. C.
Large, Rolph, Richlieau H., Quebec, Can.
Lawe, Bernie, Pattie C., Des Moines, Ia.
Lecourt, Harry, 27-10 Newtown Ave., Astoria, L. I.
Lefkowitz, Harry, Casley H., Scranton, Pa.
Leftwich, Jolly, Oceanic , Wrightsville Beach, N. C.
LeRoy, Howard, Vanity Fair, Chicago.
Levant, Phil., MCA, Chicago.
Levin, Al, 476 Whalley Ave., New Haven.
Levitow, Bernard, Commodore H., N.Y.C.
Lewis, Ted, The Dells, Morton Grove, Ill.
Lido Orch, Suite 56 Loew Bldg., Washton, D. C.
Lippman, Sid, Ambassador H., L. A.
Lofner, Carol, Grand H., Santa Monica, Calif.
Lombardo, Guy, Pavilion Royale, Lynbrook, L. I.
Lopez, Vincent, Congress H., Chi.
Lorraine, Carroll, Playground, Chi.
Lowd, Howard G., 4106 3rd St., N. W., Washington, D. C.
Lowe, Bernie, Nanking Cafe, Des Moines.
Lowe, Sol, Manchester T., L. A.
Lown, Bert, Park Central, H., N. Y. C.
Laurz, Paul, Schuler's Grosvenor B., Mansfield, O.
Ludeke, Frank, Davenport Spokane, Wash.
Lund, O. M., Coliseum B. R., Tacoma.
Luse, Harley, Wilson's B. R., L. A.
Lyman, Abe, Ambassador H., L. A.
Lynn, Sammy, 2006 Wichita St., Dallas.

M

Macdonald, Rex, , Petersburg.
Mace, Art, Santa Monica, Cal.
Mack, Dave, Paris Inn, L. A.
Mack, Ted, Muehlebach, K. C., Mo.
Madreguera, Enric, c-o Variety, N. Y. C.
Major, F. J., 3007 3d St., Ocean Park, Cal.
Maloney, R. B., 806 Elinor St., Knoxville, Tenn.
Manthe, Al., 307 N. Francis, Madison, Wis.
Marburger, H., Roseland B. , N. Y.
Marshall, Red, Hacienda la Rumble, Wilmington, Calif.
Martin, Freddy, Bossart H., B'klyn, N. Y.
Martin, Slim, Edgemont Club, Hollywood.
Maslin, Sam, Seneca H., Rochester.
Mason, Bobbie (Mi), New China R., Youngstown, Ohio.
Maupin, Rex, KFW, Chi.
Maurice, Jack, KGFJ, L. A.
McCarthy, Huey, Lake Arrowhead, Calif.
McCloud, Mac, care Paul Cohen, 54 West Randolph, Chi.
McCoy, Clyde, Drake H., Chicago.
McDowell, Adrian, Town & Country C., Milwaukee.
McEnelly, E. J., 96 Sylvan St., Springfield, Mass.
McGuy, J., Detroit Country Club, Detroit.
McGuan, Lou, care R. W. Kahn, 1007 B'way, N. Y. C.
McIntyre, James, tawa.
McVeas, L. S., 1221 E. 33d St., L. A.
Meeker, Bobby, Bismarck Hotel, Chicago.
Melia, Wm., 91 Edwin St., Ridgefield Park, N. J.
Memphisians, 92 S. Main St., emphis.
Meroff, Ben, MCA, Chicago.
Meyer, Abe, Metropolitan Studio, Hollywood.
Meyer, M. F., 920 Broadway, Brooklyn, N. Y.
Meyer, Sear, 4329 Camac St., Philadelphia.
Meyerinch, Herb, States Hofbrau, S. F.
Meyers, Al, 6200 Girard Ave., Phila.
Meyers, Louis, Zonda B., L. A.
Meyers, Vic, c-o Dave Trepp, Seattle.
Miles, Dusty, The Roof, Kenosha, Wis.
Miles, Jack, Granada C., Chicago.
Milholland, H. L., KGA, Spokane.
Miller, Gladys, KOMO, Seattle.
Miller, Jack, Press Club, Mont
Miller, N., 121 Williams St., Mass.
Miller, Vic, Loew's State, Syracuse.
Milan, Bert, Eastwood Park, Detroit.
Mills, Floyd, 736 Fayette St., Cumberland, Md.
Mills' Musical Playboys, Cotton Club, N. Y. C.
Milne, Del, 876 E. Washington , Portland, Ore.
Minor-Doyle, 1192 Middlesex St., Lowell, Mass.
Minich, Ed., 1101 Prospect Ave., toh' Pa.
Mintz, Herbie, Granada Club, Chicago.
Misheloff, Sol, Commodore H., N. Y. C.
Mitchell, Al, 4 Reed St., So. Norwal Conn.
Mohrman, Mabel, KJR, Seattle.
Morton, Fran., Italian Gardens, Spokane, Wash.
Molino, Carlos, Dells, Chicago.
Moore, Carl, care Kennaway, Chi.
Moore's, Dinty, Washington Arms, maroneck, N. Y.
Moore, Pryor, Schaher's C., L. A.
Moore, Tom, Cinderella B., Long Beach, Cal.
Morey, Worth T., Ft. Worth.
Morris, Silver Slipper, Baltimore.
Mosher, 3137 10th Ave., S., Minneapolis.
Moana, H., Waikki Hawaii.

Nappi, Tutwiller ingham, Ala.
Nash, Len, Len Nash's Barn, Cal.
Naylor, Oliver, Walton H., Phila.
Neff, Art, 6228 Spruce St., Philadelphia.
Neirbauer, Eddie, Frolics C., Chi.
Nelson, Ozzie, CBS Artists Bureau, N. Y. C.
Nelson, Tom, Roosevelt H., N. Y. C.
Newman, Alfred, U. A. Studio, Hollywood.
Nichols, Red, Golden Pheasant, Cleve.,
Nolan, Bob, Fisher T., Detroit.
Noonan, Jimmy, Lido C., Chi.
Norman, Jess, 1770 Green St.,

O'Brien, Tom, Saranac Lake H., Lake, N. Y.
O'Connell, Mark, 316 W. 98th St., N.Y.C.
O'Hare, Husk, Canton Tea Gardens, Chi.
O'Hearn, Travo, LeClair H., Moline, Ill.
Olsen, George, 1619 B'way, N. Y. C.
Olsen, Guy, Eagles Aud., Seattle, Wash.
Olsen, Ole, Commodore C., Vancouver, B. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original George S. Danceland, Jamaica, L. I.
Original Yellow Jackets, Beach, Buckeye Lake, O.
Osborne, Will, Post Lodge, Larchmont, N. Y.
Orlando, Nick, Plaza H., N. Y. C.
Owens, Harry, Authers H., Colorado Springs, Colo.
Owen, Delos, WGN, Chi.

Paige, Ray, Station KHJ, L. A.
Parisian Red Heads, 22 W. North St., Indianapolis.
Parker, Dud, 230 Hart St., B'klyn, N. Y.
Parker, Ray, Jeffery Tavern, Chi.
Parnell, Chas., Hartford B. R., San Bernardino, Cal.
Paso, George C., Roseville, O.
Pearl, Lou, Club Shalimar, Chicago.
Pearl, Morey, 203 Hunting Ave., Boston.
Pedro, Don, Morrison H., Chicago.
Peerless Orch., Monmouth St., Newport, Ky.
Pemberthy, Geo., Venice B., Venice, Calif.
Pendarvis, Paul, Jonathan C., L. A.
Pettis, Jack, Wm. Penn H., Pittsburgh.
Peyton, Doc, Syracuse H., Syracuse, N. Y.
Peterson, B., , Ichigan City, Ind.
Pfeiffer's Orch., 1842 Palmetto Ave., Toledo.
Philbridge's Orch., Younker's Dept. Store, Des Moines, Ia.
Piccino, A., 800 N. 8th St., Reading, Pa.
Pierce, Chas., Midway Gardens, Cedar Lake, Ind.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollack, Ben, Chez Paree, Chi.
Pontrelli, Nick, Palace B. R., Ocean Park, Cal.
Powell, Walter, & Rudy Bundy, care Leddy & Smith, 220 W. 47th St., N. Y. C.
Prado, Fred, American House, Boston.
Price, Larry, 3115 N. New Jersey St., Indianapolis.

Q

Quaw, H., Hot Springs, Ark.

R

Ralston, Jack, Station WOL, Washington, D. C.
Radin, Oscar, M-G-M Studio, Culver City, Cal.
Rodriguez, Jos., KFI, L. A.
Rapee, Erno, Radio City Music Hall, N. Y. C.
Rasmussen, , 143 Graham Ave., Council Bluffs, Ia.
Ray, Alvino, NBC, S. F.
Read, Kemp, 539 Ashley Blvd., New Bedford, Mass.
Red Dominos, care of E. K. Nadel, 110 W. 47th St., N. Y.
Redman, Don, 799 7th Ave., N.Y.C.
Redmond, George, Ship C., Venice, Calif.
Reese, Gardner, 1619 Broadway, N. Y.
Reisman, Leo, Congress H., Chi.
Relyea, Al, Buddy, New Harmony Cohoes, N. Y.
Rendleman, Dunk, ham, Ala.
Reynolds, Lou, 600 meda, Cal.
Rich, Fred, CBS, N. Y.
Rickitts, J. C., Kosciusko, Miss.
Rines, Jos., Elks H., Boston.
Rittenbaud, J., U. Artists T., Detroit.
Rizzo, Vincent, Sylvania Hi, Phila.
Roanes' Penn, Commodore B., Lowell, Mass.
Roberts, Joe, Auditorium Hotel, Chicago.
Robbins, Sammy, McAlpin H., N. Y.
Roberts, Miles, 8 Sheldon St., Prov., R. I.
Robinson, Johnny, Olympic H., Seattle.
Robyn, Leon, Syracuse H., Syracuse.
Rolfe, B. A., 111 W. 57th St., N. Y. C.
Romanelli, T., King Edward H., Toronto.
Rose, Irv., Hotel Pierre, N. Y.
Rosenthal, Harry, 1050 Broadway, N.Y.C.
Rossman, Harold, Bagdad C., Miami.
Rothchild, Irving, Follies Bergere, Chi.
Ruhl, Warney, Michigan Tech., Houghton, Mich.
Russell, Greensboro.

Sampietro, Joe, KOIN, Portland.
Sanders, Joe, MCA, Chicago.
Sans, P., 213 Ridgewood Ave., B'klyn.
Santaella, Salvatore, KMTR, Hollywood.
Schnee, C. F., 624 B'way, Buffalo, N. Y.
Schill, J., Arcadia B. R., N. Y. C.
Schubert, Ed., 34 Arthur St., Lawrence, Mass.
Schumiski, Joe, Station WCFL, Chicago.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 900 Dilbert Ave., Springfield, O.
Scott, Frank, 254 President St., lyn, N. Y.
Seidenman, Sid, Mayflower H., Wash.
Selvin, Ben, care Col. recording, 55 5th Ave.
Setaro, A., Paramount Studio.
Severt, Gino, KHJ, L. A.
Shaw, Russell, Valois Country Valois, Quebec.
Shaye, Budd, Shubert Philadelphia, Pa.
Shepard, Chas.,

MAY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MAY BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'In the Valley of the Moon'	'In the Valley of the Moon'	'Stormy Weather'
SONG—No. 2	'Stormy Weather'	'Shuffle Off to Buffalo'	'Adorable'
SONG—No. 3	'Hold Me'	'Hold Me'	'Have You Ever Been Lonely?'
SONG—No. 4	'Shuffle Off to Buffalo'	'Stormy Weather'	'An Orchid to You'
SONG—No. 5	'Have You Ever Been Lonely?'	'Have You Ever Been Lonely?'	'Shuffle Off to Buffalo'
SONG—No. 6	'Adorable'	'Just an Echo in the Valley'	'Lover'

3 Leading Phonograph Companies Report 6 Best Sellers

Side responsible for the major sales only are reported. Where it is impossible to determine the side responsible for the sales, both sides are mentioned:

BRUNSWICK—No. 1	'Stormy Weather,' 'Stay Out of My Dreams' (Guy Lombardo Orch.)	'Stormy Weather' (Guy Lombardo Orch.)	'Stormy Weather' (Guy Lombardo Orch.)
BRUNSWICK—No. 2	'Stormy Weather,' 'Sophisticated Lady' (Duke Ellington Orch.)	'Stormy Weather' (Ethel Waters)	'Trees,' 'The Rosary' (Donald Novis)
BRUNSWICK—No. 3	'Shuffle Off to Buffalo,' '42d Street' (Hal Kemp Orch.)	'Stormy Weather' (Duke Ellington Orch.)	'Lover,' 'Maybe It's Because I Love You Too Much' (Guy Lombardo)
BRUNSWICK—No. 4	'You're Getting to Be a Habit with Me,' 'Young and Healthy' (Bing Crosby-Guy Lombardo Orch.)	'Hiawatha's Lullaby' (Hal Kemp Orch.)	'Lover,' 'Maybe It's Because I Love You Too Much' (Greta Keller)
BRUNSWICK—No. 5	'Butterflies in the Rain,' 'Bom-Ba-Diddy-Bom-Bom' (Ambrose Mayfair Hotel Orch.)	'Happy as the Day Is Long' (Duke Ellington Orch.)	'Drop Me Off at Harlem' (Duke Ellington Orch.)
BRUNSWICK—No. 6	'It Was a Night in June,' 'It's Sunday Down in Caroline' (Anson Weeks' Orch.)	'I Can't Remember' (Wayne King Orch.)	'Silk Stockings,' 'Dim Lights' (Floridans Orch.)
COLUMBIA—No. 1	'In the Park in Paree,' 'Look What I've Got' (Hotel Bossert Orch.)	'Stormy Weather' (Ted Lewis Orch.)	'How's About It,' 'Was My Face Red' (Phil Harris Orch.)
COLUMBIA—No. 2	'Let's Call It a Day,' 'Hold Me' (Hotel Commodore Orch.)	'We're in the Money' (Ted Lewis Orch.)	'Let's Call It a Day,' 'Hold Me' (Hotel Commodore Orch.)
COLUMBIA—No. 3	'In the Valley of the Moon,' 'Remember Me' (Joe Green Orch.)	'Shadow Waltz' (Rudy Vallee Orch.)	'Park in Paree,' 'Look What I've Got' (Hotel Bossert Orch.)
COLUMBIA—No. 4	'We're Together Again,' 'When the Sun Bids the Moon Goodnight' (Freddy Martin Orch.)	'We're Together Again' (Freddie Martin Orch.)	'What Have We Got to Lose' (Phil Harris Orch.)
COLUMBIA—No. 5	'I Can't Remember,' 'I Lay Me Down to Sleep' (Rudy Vallee)	'Stay Out of My Dreams' (Joe Green Orch.)	'Have You Ever Been Lonely?' (Ted Lewis Orch.)
COLUMBIA—No. 6	'Stormy Weather,' 'Moonlight Millionaire' (Ted Lewis Orch.)	'I Can't Remember' (Rudy Vallee Orch.)	'Farewell to Arms' (Charles Carlisle)
VICTOR—No. 1	'Stormy Weather,' 'Maybe I Love You Too Much' (Leo Reisman Orch.)	'Stormy Weather' (Leo Reisman Orch.)	'Lover' (Paul Whiteman Orch.)
VICTOR—No. 2	'42d Street,' 'Shuffle Off to Buffalo' (Don Bestor Orch.)	'42d Street' (Don Bestor Orch.)	'Hold Me' (Eddie Duchin Orch.)
VICTOR—No. 3	'Love Song of the Nile,' 'My Temptation' (Leo Reisman Orch.)	'Love Song of the Nile' (Leo Reisman Orch.)	'Lyi in the Hay' (Ray Noble Orch.)
VICTOR—No. 4	'I Can't Remember,' 'Hold Me' (Eddie Duchin Orch.)	'Drinking Song Medley' (High Hatter Orch.)	'One More Night' (Greta Keller)
VICTOR—No. 5	'Blue Prelude,' 'Just Born to Be Lonesome' (Isham Jones Orch.)	'Lying in the Hay' (Ray Noble Orch.)	'Tell Me Tonight' (Ambrose Orch.)
VICTOR—No. 6	'Have You Ever Been Lonely,' 'Love Tales' (Ray Noble Orch.)	'Roll Along, Kentucky Moon' (Ray Noble Orch.)	'Remember Me' (Eddie Duchin Orch.)

Bunching of Sock Tunes Opened Up New May Outlets

Sheet counters in May saw a slight easing off for the general list, but the pace of the top seller group as the month gave way to dicated anything but a dull outlook for the early part of the summer stretch. 'Stormy Weather' skyrocketed suddenly out of nowhere to the No. 3 slot, under 'In the Valley of the Moon,' while another picture tune, 'Adorable' (Fox), made its advent in the blueribbon set.

Recent profusion of click compositions may be held accountable for the increase of reopened counters among the syndicates. There hasn't been as many sock tunes bunched at one time in over two years and with the success of each refurbished music sheet rack the chain has been encouraged to dust off a counter in some other store. More indie dealers are also giving this source of income another try.

For the second month 'Have You Ever Been Lonely' (Shapiro, Bernstein) held a spot in the first sextet. Robbins' 'Hold Me' had a little difficulty carving out the third niche for itself. Runner-up quartet for May included two more picture melodies, 'Sweetheart Darlin' and 'Love Song of the Nile,' both in the Robbins library. Remaining twosome in the next best class were 'Hiawatha's Lullaby' (Donaldson) and 'Sunday in Caroline.'

In the mechanical field the pickup was small but encouraging. 'Stormy Weather' had a prominent spotting on the best seller lists of all three leading companies.

It's the Song

Los Angeles June 26.

Reversing the usual order that it's it's the artist, not the number, which is bought among the discs, 'Stormy Weather' appears to have been the selling argument here in recent weeks. Unique situation on the Brunswick list brings that song in 1, 2, 3, with Lombardo, Ethel Waters and Duke Ellington certainly having little points of resemblance otherwise.

Same song also leads the best sellers on the Victor and Columbia lists but oddly enough is only number four among the sheet music sellers. However, this failure of the mechanicals and the paper copies to agree is not without plenty of precedence.

Month of May showed some improvement generally in the midwestern music outlook for which the World's Fair can be given credit as easily as any other guess.

Good Tunes, Good Times

Los Angeles, June 17.

Good tunes are bringing good times to Coast music counters with an optimistic outlook for the summer months. Despite a late start, 'Stormy Weather' clicked solidly as the season's outstander for mushroom popularity.

Three picture production numbers, 'Adorable,' 'Shuffle Off' and 'Lover' were in the top sextet for May. Two more, 'Tell Me Tonight' and 'I Cover the Waterfront' arrived too late to register but look good for June. Last month's runners-up included 'Farewell to Arms,' 'Gypsy Fiddles,' 'I Wake Up Smiling,' and 'Hold Me.'

In discs, vocals took a turn for the better, with Greta Keller registering on both Brunswick and Victor. Biz on recordings not so bad, with Brunswick and Victor, but Columbia still in the doldrums with its pop catalog.

We Bow to Washington and to
'BARNEE'
featured with Maxim Lowe's Hotel Shoreham Orchestra and broadcasting via NBC. The discriminating choice of melodies makes him the top favorite in the Nation's Capitol. For instance:
"Hold Me"
"Sweetheart Darlin"
"Love Songs of the Nile"
"Hold Your Man"
"Let's Make Up"
"I'm Thru Saying I'm Thru"
ROBBINS
MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

NIGHT CLUB REVIEWS

BEN TURPIN'S, FRISCO

San Francisco, June 20.

Couple of local boys named Eisenberg and Rose decided they saw prosperity around the corner and would open a night club. Remembering a good picture name of a decade ago, they propositioned Ben Turpin, who is in on a percentage deal and fronting for the money men.

It's quite apparent that the operators are experimenting with the place. They have an array of talent and a flock of employees that, combined, present a more imposing group than the customers. A 10-piece band, eight girls, three singers, a trio, and a hoofing act totals up as a pretty heavy load to carry. But then maybe Messrs. Eisenberg and Rose don't expect to be here long. Best indication of that is that the spot hasn't even an electric sign out front, but is more or less anonymous, depending upon a string of colored bulbs running from the door to the curb for its lighting effects.

As an m. c. Turpin is far from the ideal night club type. His personality is negligible, his appearance ditto, his name so what-ish, and the fact that he waves a dummy stick in front of the band appears to fool no one. The place is called 'Hollywood Jungles' and that surname is just as poison up here as 'Frisco' would be down there. The jungle motif comes from the scenery stuck around the room.

Earl Sapiro has an oke band at which Turpin waves the stick. Moni White, blonde with a cellar voice, warbles an occasional tune, including 'St. Louis Blues.' Pat Buckman from KJBS chants throughout the evening and is okay. Fay Childs is 'a little lady singing Irish songs.'

Three Ebony Steppers, colored boys, do a fast routine. Best of all is the line of eight gals, all lookers who can hoof and who have some swell routines as taught by Peggy O'Neill. The Argentine Trio, stringed instrumentalists, troubadour around the place, but would do better to play the dreamier, sentimental Castilian music than the present race-horse stuff which won't jerk the tears liked so well by those who come to a night club mainly to inhale drugstore or otherwise bourbon, and mebbe gush over the sides a little.

The show works hard, doing three a night for the $1.25 dinner customers and those who go for gingerale and ice, and one in the afternoons for the 50c 'lunchers.' *Bock.*

Eddie Jackson's Place

Deciding that the probability of a reunion of the Clayton, Jackson and Durante trio is remote, Eddie Jackson, one of the originators of that famous stage bunch, has gone in for it himself as entertainer, manager and proprietor of a three-story cabaret. The cabaret, called Eddie Jackson's Rendezvous and Tavern, is at 846 St. John's place, Brooklyn. It's just off the corner of Nostrand avenue. Well lighted, it can't be missed, and being just off the corner instead of on the corner, the rent difference is a big item.

Eddie is on his home lot in Brooklyn. He claims to know personally 90% of all his patrons in the residential section where he has located his entertainment, and without opposition in the neighborhood. Operating on a moderate overhead and with the Jackson popularity, it's pretty safe to say that Eddie is going to make a go of it if the summer doesn't grow too heated. Even so there's a bar on the ground floor that does business night and day, and the restaurant also serves lunch in the booths around the bar. Cliff Johnston is the restaurateur and Jackson's only partner.

Second floor is the cabaret. It's about 100 by 20 and nicely laid out. Floor show goes on the dancing space at the head of the room. With the Smiling Jack Murray orchestra playing for both. On an off night last week the ground and second floors were well patronized. For the cabaret show the ragtime style is adopted, led by Eddie Jackson himself and his songs. There's no doubt the house liked the singing and Jackson's especially. For the more intimate cabaret of the former kind that now goes better with beer than any other style, the old ragtime song cycle may return as at present being promoted by Eddie.

In the show are Jose and Peppy, Lois Reese, Betty Greenwood, Mabel Clifford and Wilma Noback. Two or three performances nightly are given.

No couvert or minimum charge. There's the table d'hote lunch and table d'hote dinner. On the top floor the room is set aside for bridge parties or banquets.

Eddie says he's put his bankroll into this new place and even had to go into hock to relatives to finish it off. Eddie had a long spell of big salaries when a member of the trio for he split evenly with the other two, Jimmy Durante and Lou Clayton. With Eddie having a little something on his partners in those days because Eddie saved his sugar. Eddie says he'd now be satisfied with a modest amount weekly and thinks there might be a modest amount in such a place as he is operating.

Eddie may have a surprise coming. Let's hope so. In such a place as he is now operating and if it goes over strong, as it will next fall if everything breaks all right during the summer, Eddie's place could net from $2,000 to $3,000 a week. That's its possibilities. But neither Eddie nor his partner seems to have yet figured this out, for they are still counting in the hundreds. So don't tell Eddie if you see him the probable fortune that stands just ahead of him.

LEE IN AIR

Monte Carlo trip for the Baron Lee has been called off, due to differences over coin.

What next for Lee is up in the air until Irving Mills gets back from Europe, where he's touring with Duke Ellington.

HERE AND THERE

E. Z. Nutting, formerly chief sheet music buyer for the F. W. Woolworth stores, has several songs of his own composition that he is placing for publication.

Sonny Thompson now at the Crescent Casino on the Albany-Saratoga road outside of Cohoes, N. Y.

Illie Griffin now at Powell Inn, Colonie, N. Y.

George Gibson's Embassy Club orchestra playing at the Brauhaus, outside Albany, N. Y.

Henry King replaces Irving Rose on the Hotel Pierre, N. Y., bandstand Thursday (29).

Abe Lyman leaves the coast Aug. 1 for New York to be on hand for an Allied Drug program a week later.

Paul Sabin unit doing duty at Vivian Johnson's place near Long Branch, N. J.

Joe Furst and the missus sail for a vacation in Europe Friday (30).

Enrique adriguera and his combo are Monte Carloing for a minimum of four weeks.

Kal Katz, graduate from the old Roxy usher ranks, doubling as m.c. when not beating time before a band at the Nassau Hotel, Long Beach, L. I.

Lombardo's Promise

Guy Lombardo passed up a $5,500 holdover bid from Sam Hare at The Dells, Morton Grove, Ill., in order to keep his promise to play for Phil Steinberg at the latter's Pavillon Royale, Valley Stream, L. I., starting July 11.

Lombardo had made it an oral agreement. Steinberg is paying him $3,000.

Heat Just Intermission in Up-Trend, Sez Chi; but Eastern Acts Scram

Chicago, June 26.

Bookers and agents concur in estimates made by well-informed performers that there are hardly 15 'eastern' acts in Chicago right now. A canvass of the actors hotels on the near north side, Berkshire, St. Regis, Revere, also tends to confirm this assertion and to explode reports current in New York of many strandings out here.

Eastern acts who came west to take advantage of the late spring increase in Chicago-booked dates traveled in their own automobiles mostly, a fact that also weakens the probabilities that any large number of them are stranded. One fact is admitted. Whether the eastern acts left town by motor, bus, rail or on foot, they all left.

Bloodless Skirmish

There are probably plenty of performers in the hotels around town who are on the cuff so far as meeting the rent is concerned. But local vaudeville circles are inclined to classify these as the regular home guards. At all events, the acts that came galloping in at the first sign of a vaude pick-up left as fast as they arrived. There is no evidence of a casualty list directly attributable to that particular invasion.

Bookers will be desperate for talent later in the summer some observers believe. Meanwhile the eastern acts have given Randolph street ozone with the same celerity that rodents scram from a doomed schooner.

Godfrey's Latest Job

George Godfrey is booking the Indie Pastime, an uptown New York picture house that plays stage shows on Saturdays and Sundays. It spends $120 for the two days.

For the $120 the house wants five acts and a four-piece orchestra.

Same Godfrey who used to be Martin Beck's vaude booking head of the RKO circuit.

AGNES AYRES IN PENNA.

Comerford Trying Vaude in Some of His Houses

Sayre, Pa., June 26.

Since M. S. Comerford reassumed from Publix the theatres which bear his name, he has been trying to pep up his former holdings with smarter shows and the comeback of stage acts. Even this valley, which includes in addition to Sayre, Waverly, N. Y., and Athens, Pa., has been getting a taste of the 'in person' idea with gratifying b. o. results. Total population is around 22,000.

Last week the Capitol in Waverly had a four-act show for two days to better business, showing Monday and Tuesday, with the Sayre theatre here giving Webb's 'Hot Cha' revue.

Today and tomorrow (26-27) Agnes Ayres, star from the silent days, is doing a personal with the report current she is building up her voice to tackle the talkers.

Gilda Gray and Band in Sticks on Percentage

Gilda Gray and Whitey Kaufman's band, as a combination road attraction arranged by Jerry Cargill, go out into the sticks early in July for one-niters in dance halls and beer gardens.

They'll play on percentage, with Miss Gray getting the star billing.

Cargill will alternate between New York and the road as booker and advance man. Bert Adler is laying out the advance stuff.

'Scandals' Disbands

Cleveland, June 26.

White's tabbed 'Scandals' company disbanded after the Hippodrome here. Eugene Howard returned to New York with the cast.

BERLE GIVEN RELEASE

Throws Up Remainder 40 Weeks Loew Contract—Going with Show

Loew has agreed to cancel Milton Berle's blanket stage contract, which has 29 weeks to go on an original 40-week deal. In return, Berle will play two Loew weeks in the future at cut salary.

Berle previously requested time off from Loew when ordered to rest by the doctor. He later asked for a release to accept one of several legit show offers in prospect.

Under the settlement Loew can play Berle for the two weeks at any of its theatres but the Capitol, New York.

Pearce Air Gang Set in S.F. Orpheum on %

Los Angeles, June 26.

Al Pearce and his gang of 21 radio entertainers have been booked by Cliff Work for the Golden Gate, San Francisco, week July 7, on straight percentage. First time on the coast under this arrangement and more or less of an experiment.

In addition to the Pearce gang, house will use two or three other acts. Percentage share from the first dollar, with no guarantee. Work returned to 'Frisco Friday (23) after two weeks in L. A., getting the new band-vaude policy installed at the RKO Hillstreet.

Pearce will make a daily broadcast from the Golden Gate stage five afternoons weekly. Radio act is being released by Fanchon and Marco for the 'Frisco date, with several other dates in the northwest expected to follow.

Russian's Bankruptcy

Bertha Makarenko, Russian singer and wife of Daniel Makarenko, producer of vaude acts, took the bankruptcy bath with a petition filed last week in the U. S. Court, New York.

Schedule attached to the petition gave her liabilities as $30,308 and assets none.

But One Vaude House in Canada

At Toronto and May Fold, Too—Montreal Fades Out of Variety Field

Montreal, June 26.

Montreal is without vaudeville for the first time in 17 years as the result of Loew's shift this week to straight pictures for the summer. While all local theatres changed policy at various times and dropped from the vaude column there was always at least one variety stand open.

Loew's switch was sudden but not unexpected. Closing notice was posted a month ago, but rescinded when business temporarily picked up and the house continued on a week-to-week basis.

RKO-booked Imperial, Toronto, is now the only remaining vaude theatre in the whole Dominion of Canada. And that's on a week-to-week basis, too, likely to fold early in July.

HELLINGERS 6G TOO MUCH

Mark and Gladys' Best Stage Offer So Far $2,000 Weekly

Mark Hellinger and Gladys Glad's asking price of $6,000 for themselves as a two-act for vaudeville was too much for RKO, so the deal is off.

Nate Blumberg wanted the N. Y. 'Mirror' columnist and his wife for the Palace, Chicago, and the rest of the middle west, but wouldn't bid higher than $2,000.

Hellinger and Mrs. Hellinger, separated for some time, reconciled after the former's return from a trip around the world. Teaming up for on the stage as well as off is part of the reconciliation.

More B&K Spots; Vaude Outlook for Fall Good

Chicago, June 26.

Balaban & Katz Tower theatre will start week-end vaudeville July 9. Nan Elliott of the William Morris office booking.

Norshore, Congress, Senate, Terminal, and Belmont theatres, all B&K, are using vaudeville booked by Miss Elliott. Other prospective B&K recruits to vaude only await the break in the weather. It is expected that upwards to a dozen B&K houses may use vaude next fall.

'Lucky' with Vaude Co.

Joe Woods and Max Landau are staging a musical entitled 'Lucky,' with a cast of vaude people, for percentage on one-niters. It's a book show. Opens July 15 in Hartford.

Company includes Valerie Bergere, Frank Marino, Collette Ellsworth, Hal Regali and Lew Sauber. All-jumps will be made by bus.

N'west's 9-Town Route

Seattle, June 26.

Addition of Liberty (Evergreen) to Keighley-Roscoe vaude circuit, five acts playing solid week there, brings this circuit to nine towns, extending from the Oregon to Utah towns, with Montana time to come in later.

Towns in the circuit now follow: Bellingham, Portland, Spokane, Kellogg, Ida.; Wallace, Ida.; Missoula, Mont.; Pocatello, Ida., and Ogden and Logan, both in Utah.

Sam Tishman Better

Chicago, June 26.

Sam Tishman recovered sufficiently from a bladder operation to be sent home the other day from Post Graduate hospital, to recuperate.

Former RKO booker will be at the Croyden until returning to Wheaton, Ill., where he now operates a picture house.

JACK OSTERMAN

Is Happy to Announce the Opening of His New

CLUB OSTERMAN

THE HOUSE THAT JACK BUILT

151 WEST 54th ST., NEW YORK

(On the Site of the old Texas Guinan Club)

WEDNESDAY, JUNE 28th

offering

INTIMATE ENTERTAINMENT

With His

COLUMBIA BROADCASTING ORCHESTRA

Headed by MIKE DURSO

(BROADCASTING OVER WABC TUESDAY and THURSDAY EVENINGS)

Our Own Cooling System Keeps Temperature Never Over 70°

Personal Direction—HARRY DEITCH

P.S.—While others rush to the country—the World's Fair and other spots—Jackie remains true to Broadway—hoping Broadway remains true to him.

NO COUVERT AT ANY TIME

SALARY DEAL GOES BUST

How RKO Killed Vaudeville

In any conversation with an RKO executive over what happened to vaudeville on the RKO chain, the executive will answer the people grew tired of vaudeville in the RKO houses and that the houses went into the red. Even the executives who know better make this silly explanation.

RKO killed vaudeville. For itself and for poor vaudeville. From 70 weeks on the RKO circuit playing vaudeville when H. B. Franklin assumed charge of the RKO theatres, and Martin Beck of the RKO vaudeville booking office, the RKO vaudeville now plays in but eight or nine of its houses.

A year before Franklin and Beck assumed charge of the RKO theatres and shows, RKO had made a net profit of $1,200,000 in its theatre operation. Since Franklin and Beck operated the RKO theatres and shows and ruined its vaudeville as well as the vaudeville of the country, the RKO theatres haven't made a dollar net profit.

If vaudeville and pictures can make $1,200,000 in one year and just the year before, why should the RKO theatres and vaudeville be shot to hell in the next year, or the next year, or until now, with Beck out of RKO and vaudeville ruined? RKO is playing vaudeville in but eight or nine houses and losing money. Of course the theatre executives won't admit the RKO theatre operation is losing money, that is those executives who are operating. They reduced the rent of the theatres in the winter and seem to take it off in the summer, all with the idea of fooling the figures until the figures become as dizzy as everything else. It needs a pretty smart auditor with a good idea of the show business to follow some of these theatre figures in chain operation. There are more tricks to them than a magician carries in his trunk.

The real reason patrons stopped going to the RKO vaudeville and picture shows was that the vaudeville shows were bad and badly booked. House managers wrote into the home office and told the head men that the Beck-booked shows were terrible; that they were driving people away. These reports may have remained a secret. They weren't in line with the desire of some of the executives that they could show the RKO downtown easy believers that they would save five or 10 million dollars in RKO theatre operation the first year. So they threw out the bad vaudeville and charged up its cost as a saving. Even an RKO accountant couldn't stand for that and added, according to the same theory, if they threw out the pictures too and gave no s[illegible]w at all, the theatres would then show a profit.

But some at RKO, and those most responsible for its vaudeville, maintained badly booked shows were not the reason why the patrons stopped going to the RKO theatres and shows, but that the patrons 'just didn't want vaudeville.' It was more probable the patrons didn't want bad vaudeville, which was the RKO vaudeville as it was booked. RKO's vaudeville up to then had become known and liked and patronized in about every key city in the country. So the just-don't-want-vaudeville alibi spread nationally from the RKO home office to the RKO managers on the road, and from these managers to the independent managers in their territories. And they all commenced to believe it, until it seeped out even to the patrons. But the patrons would have thought so anyway after seeing some of the shows.

Beck must have told the easy believers in RKO downtown a lot of things. Probably Franklin sold himself the same way. Except that Beck must have made threats. He would sue as a stock and bond holder, examine books and so forth, with Beck kissing himself in for a $50,000 job that any office boy in the RKO booking department could have better handled. Beck's big ace to the easy believers was that he knew the graft in the RKO booking office ahead of him, that he could stop that and would stop it, thereby saving at least $500,000 a year to RKO. Beck, an expert on outside and easy money in the show business, especially from his Orpheum days made the easy believers go for that graft stuff. Maybe they wanted to. Now Mike Meehan would like to sell RKO his 20,000 bonds of Keith-Orpheum-Albee. They cost Meehan over $2,000,000. So far out of it all Meehan has got have been five directors on the RKO board and one vice-president. He may yet sell the bonds though. Perhaps he doesn't holler as loud as Beck.

It's implausible that Beck's badly booked vaudeville shows in the RKO theatres could have gone on from week to week, unless other higher ups were agreeable that they do so. And within that and the reasons in between, besides the easy believers and the many RKO people who apparently try to do things without knowing what they are talking about, it wasn't hard for the Beck kind of booking to kill RKO vaudeville and almost slaughter RKO, as well as to reduce vaudeville in its leading circuit of America (RKO, formerly Keith's), down to nothing, where it is at present.

All the ali is in the world can't change this.

PUBLIX KICKS IT OVER WITH $3,500

One Act Paid Double of Amount Set by Major Circuits — Engaged for Paramount, N. Y.—Other Chains May Start Bidding

DIDN'T WORK OUT

The four major variety circuits' salary and booking agreement, which lasted three months and had been on the verge practically since the day after it was made, was declared off yesterday (Monday). Late last week Publix defied the committee's other three members by booking Burns and Allen for the Paramount, New York, week of July 14 at $3,500, double that $1,750 salary set for the act under the agreement.

Yesterday Publix received an ultimatum to effect that if the Burns and Allen booking at $3,500 goes through, the agreement is off. At Publix it was stated the contract for the booking had been signed.

The most strenuous objection to the Burns and Allen deal was made by Harold B. Franklin of RKO. After learning the booking would stand he stated: 'Publix made an agreement. If you can't take them at their word, there's no use fooling around.'

After informed of the situation, the various circuit bookers, declaring theyre glad it's off, commenced to look around for money acts. It's likely that with the muffler turned off they'll all go on a salary spending bender for the next couple of weeks. There was talk of big coin around the circuit booking offices yesterday afternoon for the first time in three months.

Limping

Although the Burns and Allen incident brought the matter to a head, it was the immediate but not the direct cause of the break-up. Agreement had been limping along in groggy fashion for over a month, with the participating circuits all trying to figure out ways and means of getting around the rules without actually breaking them. It was reported at least two of the four circuits had been looking for an opportunity to walk anyway.

False contracts, with acts apparently getting the cut salaries but later paid off in full under the bridge and other booking subterfuges designed to get around the agreement, were said to have become common during the past few weeks. Until this started the agreement had rid the booking business of its former highly competitive nature and the circuit bookers were booking each other's theatres in addition to their own. One result was that all shows started to look alike,

(Continued on page 51)

No Difference in Any Vaud Now; Same Salary Paid by All Variety

Grand Opera House and the other indie neighb vaudfilmers in New York and the rest of the country have lately become about as big time as anything running under a circuit name, as a result of the circuit's salary and booking agreements on all acts. Circuits having beaten down the salaries to the indie level, while standard turns have been accepting indie dates that they wouldn't play before because there was no longer any difference in a money way. The recent break in the big four may now change this.

Consequently the indie bookers and houses are getting, indirectly, the most benefit out of the circuits' get-together. When they make their small offers to acts, the money doesn't sound as stingy as it did in the past.

Reaction on part of the actor is also a break for the indies. Acts that will not take the depresh money from the circuits for fear of setting a bad precedent for themselves on the salary records, will now play indie dates for the same coin in preference.

Another result is that except for the big name there is now little or no difference in the quality of indie and circuit stage bills around town. Especially in New York, where, except for the deluxe variety and picture house bills downtown, the circuit theatres are presenting the same grade of shows that the indies are selling, and the indies are selling them for less admish, plus double features on the screen.

New Name for Acts

Chicago, June 26.

Showmen who like to spread anecdotes at the expense of the engineers at the World's Fair are telling about the vaudevill^ booke: invited to discuss acts with an expo official.

Opening question of the engineer was the tipoff on what he knew about show business. He asked:

'What events have you got?'

8TH CHANGE OF POLICY FOR N.Y. PALACE

RKO's Palace, New York, changes policy for the eighth time in a year by again going straight pictures July 14. Current combination try of cheap five-act vaude bills and second and third run pictures on a full week basis has been a flop. Same policy died once before within the past year.

Vaudfilm weekly overhead of about $9,000 will be cut in half or thereabouts with straight films. Four-wall cost of the Palace operation for rent and taxes amounts to about $2,000 a week.

RKO's attempt to dispose of the Palace for burlesque has fallen through.

Gene Oliver Free

Chicago, June 26.

Gene Oliver, one time vaudeville agent and act producer, was released last week from the Federal penitentiary at Leavenworth, Kansas. Good behavior cut his 18-month sentence for income tax evasion to 14 months.

After quitting show biz Oliver amassed a fortune in politics.

Charlie Stewart Cleared

Knoxville, Tenn., June 26.

Charlie Stewart (Stewart and Lash) was cleared of the manslaughter charge lodged against him here when the car which he was driving from New Orleans to New York struck and killed an R. F. C. road worker near this city. Vaude actor absolved of blame.

Stewart was detained for three days and then permitted to continue on to New York. With him in the car, owned by Irving Yates, were his partner, Harry Lash; Mrs. Lash and Stewart's brother.

BECK COULDN'T MAKE RIGHT PEOPLE BELIEVE

Those 60 theatres about which the little robin redbreast on the Martin Beck theatre canopy chirped were just an echo. There weren't any 60 theatres in the first place. There weren't any.

When Martin Beck started to talk about 60 theatres which he and George Godfrey would operate and book, Beck figured a lot of people would hear about him. A lot of people did, but they were the wrong people. His story failed to touch any theatre owners' hearts.

After the lumber was ordered and the carpenters had commenced to earp, Beck cancelled that proposed Beck-Godfrey booking office in the Palace theatre building. The lumber is due for a long layoff.

Beck and Godfrey each had their own explanations, although both agreed that it was Beck's own idea to call the whole thing off.

Anna Chandler, Agent

Going into the agency business, Anna Chandler is through with the stage, she says.

The former singing single has opened an office in New York to handle talent.

GANJOU BROTHERS

WITH

JUANITA

in MEYER GOLDEN'S "PORCELAIN ROMANCE"

Created an unprecedented record for any American act by playing 14 Consecutive Weeks at the London Palladium, including the appearance before Their Majesties the King and Queen of England in the Royal Performance at the Palladium, May 22, 1933

American Representatives: WILLIAM MORRIS OFFICE

Many Thanks to George Black and Val Parnell

European Representatives: FOSTERS' AGENCY

NEW ACTS

LENNIE HAYTON ORCH. (14)
16 Mins.; Full
State, New York

This is the vaudeville debut of Lennie Hayton, formerly pianist with Paul Whiteman, and it took the biggest frame the house had to accommodate the telegrams of good wishes from the show world. Frame is the feature of the lobby display.

Hayton, standard musician for some years in vaudeville, starting with Bee Palmer some time back. Recently he returned to the band assignment on the Chesterfield cigie hour on Columbia network, one of the plums of the air lines. He plays for Grace Moore and Lou Holtz, and by virtue of the placement promptly becomes a radio personality.

Hayton's insinuating rhythmic style of melody is his great asset, together with the distinction of his arrangements. Instrumentation is out of the usual, with four violins in the make up, which give a special quality to his song treatments. Brasses are muted for the most part. With the right kind of nursing, Hayton could become the top figure in a special muical vogue.

Present set up has Jean Sargent, musical comedy prima, and Red McKenzie, baritone, formerly with Whiteman also. Both work entirely straight with the unit, preserving its class atmosphere. Hayton's m. ing is modest and subdued, his principal contribution being a piano solo with the band accompaniment, done in his most brilliant style.

Stage interlude of minutes leaves them asking for more and makes an attractive number for its musical class, for any program. *Rush.*

SIX DE CARDOS
Barrel Jumpers
7 Mins.; Three
Palace, N. Y.

Five men and a woman with foreign appearance in a barrel-jumping turn of a sort that hasn't been seen around in a long while. They jump in and out of barrels instead of over 'em, and can thank the barrels for the added punch and interest that make some routine acrobatic tricks look difficult and different.

The act is the type that can play anywhere, and for American bill opening spots doesn't have to change. Uniform apparel of orange sport shirts with black pants and berets is neat. The woman, just carrying the props, is made up like the proverbial pantomime comedian that goes with all such acts. When she lets her hair down during the build-up for the closing trick, it's the only excuse for the sustained introduction of a stunt that isn't worthy. But through the woman's surprise hat pulling and other trimmings, the advance business makes the trick look like the turn's legitimate topper.

Turn carries about 10 barrels, painted white, several tables and other trappings. The jumps are from the floor, table or a teeterboard, but all into the barrels, and then out. *Bige.*

LATIMER and HUDSON
Trick Cyclists
6 Mins.; Full
Orpheum, N. Y.

Man and woman in for single and double routines with the girl doing more than merely dressing up the stage. Travelers open to disclose her posed on a bike for a tableau. She comes out of that for a brief spin and off to change costume for the return. Meanwhile, the man on for a comedy bit and to the wheel. Shows a number of clever dismounts and remounts that are not standard, but does do a brief bit of the baggy suit, getting caught. Mostly fresh stuff, however, with the riding better than the comedy.

As a duo they take turns on tricks and both show results. Good opener and couple can close in some houses, though turn lacks a strong finishing trick. *Chic.*

EL CHICO SPANISH REVUE (12)
Flash with Band
15 Mins.; Full (Special)
Palace, N. Y.

This is an exploitation act, staged just for this week at the Palace, New York, through a tie-up between RKO and the Spanish language daily, 'La Prensa.' Title derived from the Spanish cafe, El Chico, where the act's stage band plays regularly. Act was staged by the Palace house manager, Harry Weiss, and, considering the background, it isn't so terrible; though it can't compete with the average vaude flash act, which will eliminate it from other dates that haven't the benefit of a newspaper tie-up.

Consuelo Moreno, a Spanish looker who sings and dances and who arrived but recently from Madrid, is the act's featured member. She was the winner of a radio contest staged recently by 'La Prensa,' and she won it for her singing. The judges must have done their judging while watching Miss Moreno instead of listening to her on the air, because Miss Moreno as a singer, out of sight, according to her singing at the Palace, couldn't win a singing contest in the laryngitis ward of Bellevue hospital. She looks nice and she rattles an okay castanet, which makes her satisfactory for stage purposes. But the radio mystery is still unsolved. And the editor of 'La Prensa' gave RKO his word, says RKO, that the contest was on the up and up.

Others in the act, unbilled, are two other Spanish dancing ladies, both capable in their conventional Spanish dancing way, and a man who waves a cape and gives toreador imitations. The El Chico band's one number, including a megaphone solo by the leader, isn't at all bad on the ears.

Staging not bad, either, considering the hand-me-down materials the stager had to work with. Vanessi's old shawl backdrop looked just like Vanessi's old shawl backdrop. *Bige.*

ANATOL FRIEDLAND REVUE (22)
Dance Flash
35 Mins.; Full (Special)
Albee, Brooklyn

Friedland's newest vaude act has himself in it as star. He hasn't shown for some years and doesn't do so very much now that he does appear. He m.c.'s the turn. Some pretty good material and it can be whipped into a good yet. But he's done better, much better, before.

Trouble with the current turn largely is a matter of insufficient variety. It's pretty nearly all dancing. Twelve girls in a line, about half of them soloing also, Alan Sterlin to sing, Rose Kessner as a sort of semi-comic dancer and an unbilled and unmentioned male dancer. Not enough. A girl singer or two is called for and a comic would help. Also Sterling was so nervous when caught that he made a bad appearance. He needs some stage presence and perhaps a first step towards that is keeping him offstage until his number has been fully announced. He can sing.

Miss Kessner starts as an audience plant, which is none too good these days. It's been done too frequently to mean anything and not so funny any longer. She turns out to be a fine dancer with a pleasant personality. Maybe she can develop into a good comedienne on-stage, where she's okay.

Friedland, beyond m.c.'ing, sits at the piano for a medley of hi song writing hits. At least, it's a temporary rest from the almost constant dancing of the turn.

Several of the girls are very good dancers but are lost in the general shuffle. Staging good. *Kauf.*

RENTS UP FOR EXPO

Theatrical Hotels Grow Hoggish—Forgetting Regular Patrons

Chicago, June 26.

Performers are resentful over the tactics of a number of so-called theatrical hotels here who are capitalizing on the growing scarcity of hotel accomodations because of the World's Fair. Actors feel it's a poor return for loyalty and patronage to start raising rates. Especially during summer layoffs.

One hotel with $12 a week pretty standard for actors for the past three or four years is now asking $20.

Prof. Tryouts Again

Los Angeles, June 26.

With the return of vaude to the RKO here, Monday night professional tryouts have been resumed.

Four tryout acts will be added to the vaude bill at these performances.

MICKIE KING
LOEW'S STATE, New York
WEEK (JUNE 23)
Balance Loew Time to Follow
SAILING JULY 28
to open at
BRIGHTON, ENGLAND,
Aug. 7
Direction JACK MANDELL

'HUMOR' HOLDOVER SHIFTS PAR ACTS

Los Angeles, June 26.

Lewis and Ames and Al Gordon's Dogs replaced Barto and Mann and Art Jarrett in the current Fanchon & Marco holdover stage show, in conjunction with a second stanza of College Humor.' Jarrett, after three weeks at the house, had to leave to go into 'Bird of Prey' at Radio studio. Barto and Mann were previously booked for the Warfield, Frisco, this week.

F&M's own-produced 'Kiddie Revue' goes into the Par for the week starting Friday (30), with 'Jennie Gerhardt' on the screen. Following week Marge, of Myrt and Marge (radio) begins her belated appearance at the F&M downtown acer.

Add Stage Bands to Shows To Beat Heat Opposish

Los Angeles, June 26.

Stage shows and some name bands are prospects for Fox West Coast houses in Southern California during the summer in an effort to overcome hot weather opposition. Policy will not become fixed in any of the houses, but will be resorted to as necessity demands.

Among the band-stage show prospects are the California or Balboa in San Diego; Fox, Pomona; one of the circuit houses in San Bernardino, Long Beach and possibly Glendale.

Oakland's Vaude Try Cold; Hoofer Mgr. Washed It Up

San Francisco,

One month, and the 10 acts of vaude at the Fulton, Oakland, are out.

First and probably the last try at straight vaude since the old Orph days wound up behind the eight ball. Will Cowan ran the house for an unnamed angel. Cowan was formerly a Fanchon & Marco hoofer.

Bert Levey booked the acts, which did three shows a day. Prices were 10-20-30.

Padre, San Jose, on Ken Dailey's books, through after two weeks.

State-Lake Opens July 23

Chicago, June 26.

Following Aaron Jones' return from New York last week policy and opening date of the State-Lake were definitely fixed. Billy Diamond will book the house.

First bill comes in July 23. It will consist of a first part of straight vaudeville, probably four acts, followed by a second part geared along presentation stage band lines. Verne Buck orchestra will move from pit to stage for this interlude with additional acts to play in front of musicians.

For the first week Cliff Nazarro will act as m.c. If the idea clicks Nazarro may be held over or a series of guest m.c.'s used.

RKO Politics

(Continued from page 5)

further disbanded the maintenance division and also took over the purchasing end, the political situation between the accounting end and the operating department reached its highest pitch. Down to cases it's just a difference of opinion between chain operation as exemplified by the accountants and actual theatre operating knowledge as envisioned by experienced theatre operators.

What has vexed these matters was the entrance of W. F. Brown into the picture, getting opinions all the way around and inferring things that he never put through himself. This way everybody got talking along different paths. Additionally, certain of the legal end, both on the receivership staff and the home office division betook themselves into actual operation instead of sticking to giving legal advice only. Some even whispered out of turn in a personal way against certain execs.

Carson Out

Paris, June 17.

Harry Carson is out of the booking agency of Lartigue & Fischer and M. Naim has been engaged to take his place.

Naim was formerly an employee of Carson when the latter ran an agency of his own.

Stool Pigeoning by Indie Bookers

Writing Annonymous Letters Against Each Other to Authorities—For Waste Baskets

A flock of anonymous letters charging several New York indie vaude bookers with gypping, operating without licenses, etc., have been received at the offices of District Attorney Crain and License Commissioner Geraghty during the past two weeks.

According to the D.A.'s office, they seem to have been written by competing indie bookers, who, finding it tough to steal each other's houses in any other way, are resorting to the stool pigeon stuff. Two of the letters are thought to have been written by two bookers, against each other, both charging everything but murder.

Another letter claims one booker is buying actors for 50c a night.

Both the D.A. and License Commissioner's offices are filing the letters, all of which are unsigned, the waste basket.

Bookers Agents Managers
THE LUCKY BOYS
Back home from London, England
AFTER 16 STRAIGHT WEEKS
Including
TWO MONTHS IN THE 'CRAZY' SHOW AT THE LONDON PALLADIUM.
Without a doubt one of the greatest comedy acts in the 'Crazy' show.
Open for all Independent Bookings
LOTS OF LUCK EVERYBODY.
American
NAT KALCHEIM (WILLIAM MORRIS OFFICE)
WEBER-SIMON AGENCY

Marcus Loew BOOKING AGENCY
General Executive Offices
LOEW BUILDING ANNEX
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY
J. H. LUBIN
GENERAL MANAGER
MARVIN H. SCHENCK
BOOKING MANAGER

"He's the sort that builds up a following quickly"—says *Variety.*
TED KING
and his Musical Jesters
LOEW'S ORPHEUM (86th St.) Indefintely
IETY, June 20th
Pit has a new conductor in the person of Teddy King, who was with the Skouras for some time. He's the sort that builds up a following quickly, and up here ought to find the folks following him pretty well. On this half he has the orchestra giving an idea of a victrola record that has a crack in it and eventually runs down. It's novel.
Char.

Variety Bills

NEXT WEEK (June 29)
THIS WEEK (June 22)

Numerals in connection with bills below indicate opening day of show, whether full or split week

RKO

NEW YORK CITY
Music Hall (22)
Gomez & Winona
Patricia Bowman
Palace (1)
Victor Oliver
Miles & Kover Rv
(Three to fill)
(24)
6 De Cardos
Carl Shaw Co
Venita Gould

HEMPSTEAD
Rivoli
1st half (1-4)
Hot Harlem
1st half (24-27)
Arthur LeFleur
Roy Lee & Dunn
Chas McNally
Milo
Naro Lockford Co
KANSAS CITY
Mainstreet (24)

At the STATE,
NEW YORK CITY—NOW
JOE MAY and DOTTIE
PLACED
By LEDDY & SMITH

Jay C Flippen
Don Alberto Orch
Academy
1st half (1-4)
Steve Evans
Snooks Orch
(Three to fill)
2d half (5-7)
Le Carillo
(Four to fill)
2d half (28-30)
3 Lordens
Arren & Broderick
Donald Novis
Joe Phillips Co
Jack Shea Orch
Coliseum (1)
Gene Dennis
BROOKLYN
Albee (1)
(To fill)
(24)
Carlton Emmy Co
Bellit & Lamb
A Friedland Rev
Madison (24)
Gene Dennis
ALBANY
Palace
1st half (1-4)
Aussie & Czeck
Aaron & Broderick
Donald Novis
(Two to fill)
2d half (5-7)
(To fill)
2d half (28-30)
Carl Freed Orch
(Others to fill)
BOSTON
Keith's (1)
Russian Canines
Lee Port & Dotty
Al Trahan
Parker & Sandino
(24)
Mann Robins'o & M
Hum & Strum
Polly Moran
Helen Greenwood
Stan Kavanaugh
CHICAGO
Palace (30)
Jack Benny
Frances Williams
Jans & Whalen
(23)
Harris 2 & Loretta
Bert Walton
Smith & Dale
Mario & Lazarin
Nan Halperin
Rimac's Orch
DAVENPORT
Orpheum (1)
Marcus Rev

Cab Calloway Bd
NEWARK
Proctor's (30)
Larimer & Hudson
Freda & Palace
M & A Skelly
Leon Navara
Lee 2 Co
(23)
Dean & Meyers
Fred Zimballst
Angus & Searle
Nell Kelly
Lester Cole Co
NEW ORLEANS
Orpheum (22)
Serge Flash
Stone & Lee
Brent & Fox
George McQueen
Karre LeBaron Co
PROVIDENCE
Albee (1)
6 Buccaneers
Hum & Strum
Chester Fredericks
George Beatty
Living Jewelry
(24)
Connie's Hot Choc
SIOUX CITY
Orpheum
2 weeks (28-J 14)
Harry Rogers Rev
Lewis Mack
ST. PAUL
Keith's (24)
Marcus Rev
TORONTO
Imperial (30)
5 Elgins
George Givot
Henry Santrey Bd
(23)
Aussie & Czeck
4 Franks
Walter Dare Wahl
Kitty Doner
Herman Timberg
TRENTON
Capitol
1st half (1-4)
J Fred Coots & M
Jay C Flippen
(Two to fill)
2d half (5-7)
(To fill)
2d half (28-30)
Jack Pepper
Pearce & Collins
(Two to fill)

PALISADES PARK
Loew's (30)
Kluting's Animals
Orantgs
(Two to fill)
PROVIDENCE
Loew's (30)
Gruber Oddities
Honan & Arden

Smith & Hart
Shaw & Lee
Kitchen Pirates
WASHINGTON
Fox (30)
Paul Remos Co
Medley & Dupree
Joe Morris Co
Pat Rooney & Jr

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Harry De Muth, Chas. Stone

Loew

NEW YORK CITY
Capitol (30)
Benny Davis Co
(To fill)
Boulevard
1st half (30-3)
Mack & LaRue
Fred Zimballst Co
Joe Kelso Co
Nell Kelly
Bernice & Emily
2d half (4-6)
Sally Joy & C
3 Miller Bros
Nord & Jeannie
Mae Usher
Dave Harris Co
Orpheum
1st half (30-3)
DeLong Sis
Tom Fullmer Co
Harmon & Claxton
Art Frank
Ann Pritchard Co
2d half (4-6)
Frank Reckless
George Prentice
Don Lee & T
Nell Kelly
Bob Hope Co
Paradise (30)
Rector & Doreen
Cookie Bowers
Hackett & Carthay
Ross & Edwards
Art Landry Orch
State (30)
France & LaPell
Chilton & Thomas
Reis Irving & R
Keller Sis & Lynch
Ben Blue
Ramon & Rosita
BROOKLYN
Gates Ave.
1st half (30-3)
Roberts & Diane
Marcy Bros & B
George Prentice
Nord & Jeanie
Dave Harris Co
2d half (4-6)
Miacahua

Morgan & Stone
Harmon & Claxton
Joe Kelso Co
Bernice & Emily
Metropolitan (30)
Andressens
Slim Timblin Co
Stuart & Lash
Samuels Bros Rev
(One to fill)
Valencia (30)
Burno W & A
Buster Shaver Co
Stratford & M'yb'ry
Mills Kirk & M
Thomas 5
BALTIMORE
Century (30)
Case Bros & Marie
Sid Gary
Harry Savoy
Stoopnagle & Bud
Carrie Eddy & S
BOSTON
Orpheum (30)
Fuller Bros & Sis
Wilton Crawley
O'Neill & Manners
Betty Jane Cooper
Chas Foy Co
Alex Morrison
JERSEY CITY
Loew's (30)
3 St John Bros
C & J Preisser
Herbert Fay Co
Tito Guizar
Rita Royce Co
NEWARK
State (30)
3 Victor Co
Vincent O'Donnell
Fred Weber Co
Collins & Peterson
Bert Nagle Co
NEW ORLEANS
State (30)
Boyd & Wallin
Ed Blum & Sis
Gene DeQuincy & L
Milo
Roxy Ens

WARNER

ELIZABETH
Ritz
1st half (30-3)
Huber
(Four to fill)
2d half (4-6)
(To fill)
2d half (27-29)
5 Hickory Nuts
Heller & Riley
Hall & Dennison
Mazzone & Keene
PHILADELPHIA
Earle (30)
Hollywood Rev
Sibyl Bowan
Owen McGivney

Milton Berle
(23)
Manning & Class
Aileen Stanley
Harry J Conley
Ann Pritchard
Al Trahan
WASHINGTON
Earle (30)
Perkins & Petty
Hoffman Ens
Arnaut Bros
T & B Wonder
(23)
4 Hearts
3 Swifts
Keller Sis & Lynch
Walter O'Keefe

Fanchon & Marco

NEW YORK CITY
Roxy (30)
Pops & Louie
Vaughn de Leath
(Others to fill)
BROOKLYN
Fox (30)
Edwin George
Roy Wallen
(Three to fill)
ATLANTA
Fox (30)
Jerome Mann
Mel Ruick
(Three to fill)

BOSTON
Metropolitan (30)
Dave Apollon Co
(Four to fill)
LOUISVILLE
Rialto (30)
Max Co
(Others to fill)
PHILADELPHIA
Fox (30)
Phil Spitlany Orch
(Others to fill)
ST. LOUIS
Fox (30)
Balabanow 5
Smith Strong & L
Red Donahue & U
Pablo

London

Week of June 26

Canterbury M. H.
1st half (26-28)
Lee Donn
Conrad's Pigeons
2d half (29-1)
Chas Graham
Penslow Co
Dominion
Beams' 24 Babies
Peggy Bayfield
Kit Kat Rest.
7 Singing Sis
Penslow Co
New Victoria
Martel & Boys
Clapham & Dwyer
Graham Payne
E & D Waters
Rale Da Costa
Palladium
Layton & Johnst'ne
Harry Savoy
B Wells & 4 Fays
BRIXTON
Astoria
Sonia & Vernon
Andree & Curtis
4 Foolies
Horace Kenny
FINSBURY PARK
Astoria
Sonia & Vernon
Andree & Curtis
4 Foolies
Horace Kenny
Empire
Jack Hylton Bd
Co as booked
HAMMERSMITH
Palace
Roy Fox Bd

HOLBORN
Empire
Nervo & Knox
Naughton & Gold
Eddie Gray
3 Emeralds
Bower & Rutherf'rd
Rich Hayes
Karina
Bulgar 4
Willinors
H & K Mortimer
Sherman Fisher ls
ISLINGTON
Blue Hall
1st half (26-28)
Chas Graham
Penslow Co
2d half (29-1)
Lee Donn
Conrad's Pigeons
LEITH
Capitol
Musical Mortons
Ed Brooks & Ted
OLD KENT ROAD
Astoria
Morris & Cowley
Vedras
Racquelle Dorn
SHEPHERDS B'SH
Pavilion
Grafton Girls
STREATHAM
Astoria
Yost & Ptnr
Morris & Cowley
Vedras

Provincial

Week of June 26

BOSCOMBE
Hippodrome
Linga Singh
Co as booked
GLASGOW
Empire
Alexander & Mose
New Trix Sis
Billy Bennett
Albert Whelan
Charladies
Shamvas
Bobby Olrac

Damselle & Boy
Karo & Ptnr
LEEDS
Paramount
Jesse Crawford
LIVERPOOL
Empire
Duke Ellington Bd
Co as booked
PORTSMOUTH
Hippodrome
Jack Payne Bd
Co as booked

Cabarets

NEW YORK CITY

Bal Musette
Anita & Millard
Leonard Keller
George Pierrot
Madam DeFerbault
L' Apache Orch
Biltmore Hotel
Harold Stern Orch
Ann Pennington
Stone & Vernon
Hermanos Bros
Caperton & Biddle
Tito Coral
Lalanda
Barry DeVine
Hermandez Bros
Jamesworth Bd
Central P'k Casino
Pancho Orch
Cotton Club
Ethel Waters
G D Washington
Henri Wessel
Swan & Lee
Anise Boyer
Roy Atkins
Nicholas Bros
Leitha Hill
Elmer Turner

Norman Astwood
4 Flash Devils
Necodemus
Alma Smith
Little Bits
Bobby Sawyer
Jimmie Baskette
Mills Mus Playboys
El Chico's
Duran & Moreno
Lorenzo Herrera
El Garron
B B B
Maxwell
Otto Malde
Kenny & Lewis
Bernice Poe
Buddy Wagner Or
Embassy Club
Henry King Orch
Goday's Bd
Helen Morgan
Jane Vance
H'lyw'd R'staurant
Collette Sis
Frank Hazzard
Blanche Bow
Marquerite & Leroy

Picture Theatres

NEW YORK CITY
Paramount (22)
Jane Froman
Roy Atwell
Jack Powell
Hal Le Roy
'College Humor'
Roxy (23)
Berry Bros
Ortanos
Dolores Andre & D
Edwin George
Roy Wallen
Dave Schooler
Cowboy Tom Co
'Emergency Call'
BOSTON
Metropolitan (23)
Irene Franklin
Jerry Jarnengan
Pops & Louie
Renoff & Renova
Funnyboners
'Jennie Gerhardt'
CHICAGO
Chicago (23)
Ray Bolger
Frances Langford
Cardini

4 Trojans
Iva Kitchell
Chernlavsky
Pay Kennedy
Evans Ballet
'Loved You W'd'y'
DETROIT
Fox (23)
'Chinese Revels'
Pickard's Co
Sanami & Michi
Yee Wah Tr
4 Flushers
Loomis & Remy
Sally Osman
Sam Jack Kaufman
'Hold Me Tight'
ST. LOUIS
Ambassador (23)
Joe Penner
Ernie Stanton
Grace Johnson
Romeo DuClay 4
'Detective 62'
Fox (23)
Bert Frohman
Dault & Le Marr
Kanakawana Tr
'I Loved You W'd'y'

Chas
Hotel Lexington
Ernie Holst Orc
Hotel Montcl r
Charley Eckels Or
Hotel New Yorker
Don Bestor Orch
Hotel Pennsylvania
Rudy Vallee Orc
Alice Faye
Hotel Roosevelt
Reggy Child's Orc
King's Terrace
Al Shayne
Rita Rinaud
Edith Murray
Gwen Milne
Gladys Bentley
Marden's Riviera
Joey Ray
3 Ritz Bros
Martha Raye
Frances Hunt
Emil Coleman Orc
Nut Club
F & M Britton Bd
Paradise
N T G Rev
Jerry Freeman Orc
Park Central Hotel
Rachel Carlez
Bert Lown Orc
Royal Box
Gloria Grofton
Loretta Sayres
Nightingales
Polly Walters
Ben Glazer Orch

Russian Arts
Joe Morantz Orch
Renee & Laura
Nickolas Hadarick
Barra Birs
Misha Usanoff
Simplon Club
Yacht Club Boys
Larry Siry's Orch
St. Moritz Hotel
Leon Belasco Orch
Alfredo's Orch
Gypsy Nina
St. Regis Hotel
Meyer Davis Orch
Small's Paradise
'Black Rhythm' R
Nyra Johnson
Meers & Norton
3 Speed Demons
Geo Walker
Wm Spellman
3 Palmer Bros
May Alex
Chas Johnson Orch
Taft Grill
Geo Hall Orch
The Tavern
Eddie Jackson
Jack Murray Orc
Vanity Fair
Mickey Alpert
Dorothy Justin
John Donahue
3 Bachelors
Gertrude Niesen
Waldorf-Astoria
Nina Laughlin
Jack Denny Orch

CHICAGO

Blackhawk
Wade Booth
Ruth Pryor
Diana & DeMar
Deane Janis
Hal Kemp Orch
Beach View
Rolando & Verditta
Chessen Twins
Ritzie Ramblers
Maurie Moret Orch
Bismarck
Bob Bohannon
Norm Sherr
Verne Buck Orch
Cafe DeAlex
Irene George
Mary Stone
Evelyn Hoffman
Enrico Clansl
E Hoffman Orch
Chez Paree
Helen Morgan
Georgie Price
Collette Sis
4 Albee Sis
Rose Deering
Florence & Alvarez
Tom Gerun Orch
Club DeWitt
Dorothy Harris
Sally Joyce
Morey Carter
'Cookie' Sidell
Dorothy Hanford
Al Mandel's Orch
Club Royale
Nancy Kelly
Nellie Nelson
Fifi D'Orsay
Julia Gerrity
Marie & Elliott
Bennett & Green
Killap & Dupree
Eddie Court Ens
Club Leisure
Jean & Della
Desoree Alexander
Lawrence & Walls
Irene Wilson Orch
Club Shalimar
Ann Hammond
Helen Nafe
DeRonda & Barry
Al Lesing
Buddy Lake
Lou Pearl Orch
College Inn
Jackie Heller
Ben Bernie
Abbotteers
Buddy Rogers
Congress otel
(Joe Urban Room)
Vincent Lopez
Robert Royce
Club Alabam
Evelyn Nesbit
Don Barangos' Orc
Club Lido
V'ginia Washington
Eliz Kelly
Gaines & Bell
Jimmie Noonan Orc
Club Masque
Al Garbell
Art West
Billy Russell
Buddy Beryl
Edna Leonard
Drake Hotel
Fowler & Tamara
Jane Carpenter
Clyde McCoy Orch
Edgewater Beach
Mark Fisher
Esther Todd
DeRonda & Barry
Art Carroll

Hotel Harding
(The Tavern)
Edna May Morris
Mona & Marino
Clyde Snyder
Phylis Rae
Eddie Meakins Orc
Hangar
(Hotel LaSalle)
Chas. Kaley
Szita & Annis
Helen O'Shea
Pauline Baleau
Paul DeWees
Aber Twins
Johnny Hamp Orch
Hi-Hat Club
Dick Hughes
LRoy & Mack
Dorothy Norton
Bliss & Ash
Effie Burton
Jeffery Tavern
Sammy Clark
6 Saccoetts
Babe Payne
Ray Parker Orch
K-9
G & F Durand
Frankie & Johnnie
Billy Brennen
Jean & Bob LeMar
Lincoln Tavern
Ted Weems Orch
Andrea Marsh
'Red' Ingle
Parker Gibbs
C Washburn
Dick Cunliffe
5 Maxellos
Baron & Blair
Sammy Walsh
6 Lucky Girls
Maroni's
Rolando & Verditta
Gwen Gordon
Neecee Shannon
Virginia Buchanan
Bob Wyatt
Maurie Moret Orch
Metropole Hotel
(Empire Room)
Lolo Bartram
The Inter'n'l Dades
Annette Andre
Jack Tunick
Minuet Club
Frank Sher
Art Buckley
Phylis Noble
Margaret Lawrence
Joe Buckley Orch
Old Heidelberg
(World's Fair)
E Kratzinger Orch
Heidelberg Male 8
Roy Deitrich
Herr Louie
Hungry Five Bd
Pabst Casino
(World's Fair)
Ben Bernio
Buddy Rogers
Tom Gerun
Carter Fashion Sho
Dale & Meyers
Buddy Howe
Brody & Delevan
3 Thrillers
Bee Hee & Rubylatt
Pabellon Espanol
(World's Fair)
Garcia's R'l S'h Bd
Palmer onse
Veloz & Yolonda
Sally Sweet
Mildred Ocen
Lorraine Santachi
Josephine Buckley
Abbot Dancers
Richard Cole Orch
Paul Cadieux

Richard Bennett
Paramount
Nan Blackstone
Billy Carr
Auriole Craven
Sid Lang Orch
Playground
Bernie Green
Al Trace Orch
Pirate Ship
(World's Fair)
Texas Guinan Gang
Sky High Club
Junior Small
Edwina Mershon
Francetta Mally
Morgan & Lowe
Leo Wolf Orch
Terrace Gardens
Lulu Bates
Loma Ruth
Connie Bee
Roy Rita & Roule
Lamberts Ballet
Don Irwin Orch
The Dells
Ted Lewis Orch
The Brewery
Raimondi Orch

Vanity Fair
Cliff Winehill
Don Fernando Orch
Victor Vienna
(World's Fair)
Eddie Sheasby Orc
Via Lago
Bebe Sherman
Stefano & Serena
Wiki Bird
Wanda Kay
Al Handler Bd
100 Club
Ahi
Ethel Norris
Yvonne Morrow
Eddie South Orch
Billy Gray Rev
225 Club
Sophie Tucker
Tod Shapiro
Billy Scott
Jimmy Rogers
The Selbys
Mildred Tolle
Sunny O'Dea
G & C Herbert
Jules Stein Orch

Blumberg's 4 Name Bills in Row

Playing Palace, Chi, and Middle-West—Mostly on Percentage

Nate Blumberg set four name bills in a row for the Palace, Chicago, and the other Orpheum houses in the middle west while in New York on a booking trip last week. First of the quartet, opening June 30 in Chi, comprises Jack Benny, Frances Williams and Jans and Whalen.

Helen Morgan and Benny Rubin as another combination will follow July 7. Next show will be composed of Hal LeRoy, Al Trahan and Irene Bordoni. A bill headed by Milton Berle and to be laid out meanwhile follows.

lumberg booked all the shows as units with New York agents, through the RKO booking office. Dates are straight salary in Chicago and percentage for the rest of the time.

B. and O. Routes

(Continued from page 46)

Shield, LeRoy, NBC, Chicago.
Sidell, Curtis, Hollywood A. Hollywood.
Sleff, Solly, Palace H., S. F.
Simmonds, Arlie, Playland Park, South Bend, Ind.
Simmons, Seymour, 1504 B'way.
Serger, Lou, S. S. Panama, Santa Calif.
Singing Sherwoods, KFAC, L. A.
Siry, Larry, Simplon C., N. Y. C.
Smith, Beasley, Rosemont B., B'klyn.
Smelin, S., 100 W. Buchtel Ave., Akron, Ohio.
Sorey, Vincent, CBS, 485 Madi N. Y. C.
Sosnick, Harry, MCA, Chicago.
Spector, Irving, WOKO, Albany, N. Y.
Spitalny, Phil, Park Central H., N. Y. C.
Spor, Paul, Paxton Hotel, Omaha, Neb.
Springer, Leon, 134 Livingston St., Bklyn.
St. Clair Jesters, Prince Edward H., Windsor, Canada.
St. George, Geo., 2160 Belmont Ave., N.Y.
Stafford, Jesse, Sweets B., Oakland, Calif.
Stein, Jules, 225 C, Chicago.
Steiner, Max, Radio Studio, Hollywood.
Steed, Hy., Station WMBC, Detroit.
Stern, Harold, Biltmore H., N. Y.
Stone, Marty, Radisson H., Minneapolis.
Story, Geo., Wong's C., London, Ont.
Straub, Herb, Buffalo Broadcasting Corp., Buffalo.
Strissoff, Vanderbilt .. N. Y. C.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, KFRC, S. F.

T

Tellier, Ray, Fairmount H., S. F.
Teppas, J. J., 533 Glenwood Ave., Buffalo.
Teeven, Roy, Regent T., Grand Rapids, Mich.
Thompson's 'Virginians,' Venter T., Atlantic City, N. J.
Tiloff, Andre, Surf C., Miami Beach, Fla.
Tobias, Henry, Totem Lodge, Averill, N. Y.
Tobier, Ben, Rosemont B., B'klyn.
Tolland, Ray, Detroit Leland H., Detroit.
Trace, Al, Hyde Park C., Chicago.
Traveler, Lou, Casino G., Ocean Park, Calif.
Tremaine, Paul, CBS, N. Y. C.
Trevor, Frank, KOIN, Portland, Ore.
Trini, Anthony, Roseland B. R., N. Y. C.
Turcotte, Geo., 90 Orange St., Manchester, N. H.
Turnham, Edith, Topsey's Roost, Southgate, Calif.

V

Vallee, Rudy, 111 W. 57th St., N. Y. C.
Van Cleef, Jimmy, 41 Paterson St., New Brunswick, N. J.
Venuti, Joe, Blossom Heath Inn, Detroit.
Victor, James E., 522 Fifth Ave., N. Y. C.
Vis'an, Rob, 6211 Linwood Ave., Cleveland.
Vito, King, Rose Room D. H., L. A.
Vogel, Ralph, 2562 Coral St., Phila.
Voorhees, Don, NBC, N. Y. C.

W

Waring's Penna., care J. O'Connor, merstein T. Bldg., N. Y. C.
Watters, Lou, 1907 104th Ave., Oakland.
Walker, Ray, 201 St. James Pl., Brooklyn, N. Y.
Weber, Thos., Breakfast C., L. A.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Lincoln Tavern, Chicago.
Weidner, Art, 44 Wawona St., S. F.
Welch, Roy, Fulton-Royal, Brooklyn.
Werner, Ed., Michigan T., Detroit.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, Ray, Roosevelt H., Hollywood.
Weston, Don, Richmond H., North Adams, Mass.
Wetter, Jos., 617 Adams Ave., Scranton, Pa.
Whidden, Ed., 125 Dikeman St., B'klyn.
Whidden, Jay, Miramar H., Santa Monica, Cal.
Whiteman, Paul, NBC, N. Y. C.
Whityre, Everett, New Hartford, N. Y.
Wilkinson, Raul, Dupont Biltmore H., Wilmington, Del.
Williamson, Ted., Isle of Palms E., Charleston, S. C.
Wilson, Clare, Madison Gardens, Toledo.
Wilson, Meredith, NBC, S. F.
Winebrenner, W. S., 267 Frederick St., Hanover, Pa.
Wineland, Metropolitan Studio, Hollywood.
Wittenbrock, ., 1808 T St., Cal.
Wittstein, Eddie, New Haven.
Wolf, Leo, Sky High Club, Chicago.
Wolf, Rube, care Fanchon & Marco, Hollywood.
Wolohan, Johnny, El Patio B. R., S F.
Woodworth, Julian, Palais D'Or, N.Y.C.
Wray, Rolly, KFOX, Long Beach, Cal.
Wright, Joe, 410 Mills Bldg., S. F.
Wunderlich, F., 1587 E. 10th St., B'klyn.

Yaw, Ralph, KERN, Bakersfield, Cal.
Young, Marty, 4300 Pershing Dr., Paso.

Z

Zahler, Lee, Darmour Studio, Hollywood.
Zooper's Arabian Knights, Keego Harbor, Cass Lake, Mich.

Salary Deal

(Continued from page 49)

all opposish regulations having been abandoned, along with competish.

Inside

Burns and Allen's former full salary was $2,500. Under the agreement the circuits cut the team down 25% to $1,750. Loew held a two-week commitment on the act at the $2,500 figure. Before taking the Paramount week at $3,500, Burns and Allen offered themselves to Loew for the two weeks due at $2,500. Loew said $1,750 would be all it would pay. The Par offer was then accepted.

RKO's burn-up, as voiced through Franklin, was over its failure to obtain Burns and Allen for the Music Hall about two months ago. At that time the team was under a blanket Paramount-Publix contract for $2,500. Franklin threatened to break up the agreement at that time also if RKO could not get the act for $1,750, but the act pleaded illness when turning down the date, and RKO let it pass.

When they made the agreement the four circuits, under leadership of Ed Schiller of Loew's, requested all variety acts to accept cuts of at least 25%, with the provision the old salaries would be restored in September. Later it was announced the old salaries would be returned in September 'if conditions improve by then,' but the cuts would continue if conditions did not improve. Loew's also announced in a press statement to the New York daily newspapers that in return for the acts' general acceptance of the cut, the Loew circuit would substantially increase its vaude playing time. Since then, instead of increasing, the Loew time has decreased.

Acts Wouldn't Agree

The cut agreement never did attain its original purpose of just reducing the high and allegedly disproportionate salaries of the name acts. The acts at whom the agreement was really aimed merely refused to play at the cut figures, deciding to wait until the agreement would be called off. The smaller and moderate salaried acts, whose wages had already been reduced to rock-bottom levels, again took the rap.

In order to get certain acts that weren't otherwise available, the circuit bookers devised a system, later generally adopted, of paying railroad fares or transportation costs for the long jump dates whose cut salaries precluded acceptance by most acts. In many instances the cut salaries plus railroad fares resulted in the circuits paying more for acts under the 'cut' than previously when full salaries were in force.

Vaude Now Set

Bakersfield, Cal., June 26.

The Fox, which has been playing stage shows intermittently, is now committed to the policy for Fridays-Saturdays. Vince Silk has been engaged as m. c., to appear with local band.

Sidney Schallman of the F&M office, is booking.

3d Loew Trip

els and Dunn are set to make their third swing of the .oew time within a year.

Team has been booked through the CBS Artists Bureau, to open at Loew's Boulevard, Bronx, July 7.

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15 YEARS AGO

(*From* VARIETY *and 'Clipper'*)

Universal and George Creel jamming over U's 'The Yanks Are Coming.' Creel as head of the Public Information committee, refused to allow the picture to be shown. R. H. Cochrane declared that it was Hearst who had quashed the picture. Plenty of heat both sides.

Empty troop train telescoped Hagenbeck-Wallace train near Ivanhoe, Ind. Circus train was stalled. Deadhead train went through four circus sleepers, killing 75 outright and fatally injuring several more.

War Dept. censoring vaude dialog. Particularly peeved at the lines which suggested the home stayers were on the make for soldiers' wives. Held it affected the draft.

England lifted embargo on American films. Needed 'em.

Frank Keeney disputed Al Jolson's claim to being top winner at the tracks. He had taken $150,000 from the bookies since the season opened with Jolson $70,000 in the rear.

Dickinson and Deagon obtained a Chicago divorce, but the former Mrs. Dickinson signed a five years' contract to play in her ex-husband's act.

Ziegfeld's 11th 'Follies' was a cleanup in spite of heavy expense. Payroll was $12,000 with the show girls getting $40 or more. One drew $150 a week, several collected $100 and plenty at $75.

Y. M. C. A. prepared a list of don'ts for overseas shows. Short skirts and low necks out, and no 'fight for home and country' stuff. Also to remember the Red Cross and Y girls were sitting down front. No stag gags.

Current burn was a suggestion that theatres were not essential industries. At same time actors were asked to build Liberty Loan drive. Finally straightened out.

50 YEARS AGO

(*From 'Clipper'*)

Coney Island had a new ride, 'Sea on Land.' Device with from four to eight small yachts mounted on off center hubs revolved by engine.

Zazel, one of the first to do the human projectile stunt, was hurt in a 50-foot dive in a small circus in Boston. Net had not been properly strung.

F. N. Crouch, who wrote 'Kathleen Mavourneen' and other Irish ballads, was living in poverty in Baltimore. He wrote the 'Clipper' of a benefactor who had adopted him as his father, legally changing his name to Crouch.

Cleveland park was arranging for a marriage in a balloon as the July 4 attraction.

T. E. Allen was arrested in Boston on complaint of Portland police, who charged he skipped without giving a performance or refunding admissions. Later in the day word came to release him, as the janitor had been given 50c for the single paid ticket.

Minnie Palmer was a hit in London in 'My Sweetheart' under the adroit management of John R. Rogers.

Millie Christine, the Negro Siamese twin, bought space to tell she was her own boss and her manager worked for a salary.

Omin Bros. had closed their Mexico City permanent circus season, but were up for New Acts for the fall.

New railroad line to Coney Island was looked to make business. They needed it.

Inside Stuff—Pictures

(Continued from page 21)

the house management. Through his efforts the action was halted, but not until there had been considerable disturbance in the house lobby and plenty of hard feeling aroused.

Radio Pictures, which is endeavoring to make royalty deals with almost all its talent in lieu of contract renewals, has probably the most radical percentage deal with King Vidor, so far as the production end is concerned. Under the terms of the agreement, Vidor will not receive renumeration for his directorial services on his proposed RKO picture until the gross has reached double the negative cost. Then he will figure for a 50-50 split.

Other directors and writers have been offered similar deals, but have turned them down. Vidor was prompted to take a chance through his experience with 'Big Parade.' He made a percentage arrangement on this old Metro picture, but sold out for $25,000 before it was released to one of the biggest grossers of all time.

Re-signing of a foregn male star by a major studio is currently in the air because the studio does not desire to place the player's current heart interest, also foreign, under contract. Star has signified his willingness to affix his sig on the paper on terms similar to his old contract, but insists the studio sign the girl and has gone as far as to select her first assignment.

Everyone connected with the picture, in which the star wants his girl friend to work, has protested against her inclusion in the cast, particularly the lead and director. Latter has refused to test her for the part.

On the Notre Dame Glee Club's current 14-week tour of theatres in the east and middle west, there is an agreement between the club and house managements calling for approval by Notre Dame officials of pictures to be shown on supporting bills. The films must be okayed before the college singers are allowed to appear on the stage.

There are 32 Notre Damers in the group, directed by Professor Joseph J. Casananta. They opened their jaunt with an appearance on the Fleischmann Radio Hour, following which they played a New York theatre date and at the same time made a picture short.

Opposition of Loew-Metro execs balked Fox West Coast in its announced intention to boost admish prices at Loew's State, L. A., for the current two-week engagement of Ted Florito and his band. Circuit, which operates the State on a 50-50 basis with Loew's, had arranged to tilt its 40c top to 55c for the Florito date, but MGM studio execs figured the boost might prove a boomerang to the take of 'Reunion in Vienna' (MG), current screen feature.

As a result State, with its stage band policy, is now on an even keel with the Paramount, using F&M stage shows and the RKO, with Horace Heidt band and vaude acts, all at a 25c gate afternoons and 40c nights.

RKO is counting its passes to distributors whose pictures are playing the Music Hall, holding down stoutly if, in the opinion of RKOites, the exploitation possibilities on attractions do not look very meritorious.

This hardly squares with the booking of such pictures in the first place, yet a distributor was recently turned down flatly on passes for exploitation work. Distrib was told RKO is holding down on them hereafter. When the picture did nothing at the Music Hall, exploiteer of the outside distrib just pointed out that with no passes to give away, his hands were virtually tied.

To stop the flood of idea stealing, Coast studios have been leaving their stories untitled until script is already for casting. When story hasn't a give-away handle, it can only be referred to as an 'idea' by writers, directors and supervisors.

Studios figure there is plenty of unconscious tipping off by employees in every day conversation and at social affairs where workers from other lots are present. Some time ago producers tried to stop plot lifting by putting temporary titles on scripts in work. This didn't help and resulted in confusion.

Presence of J. E. Otterson at two recent sessions of the Hays directorate would indicate that ERPI's status as a Hays member has changed.

There are several membership classes. When the electrics were admitted it was into that department which did not function at meetings of the board of directors except by special invitation.

Haysites, in maintaining that ERPI's status has not changed, declared that Otterson had been invited to sit in and make suggestions on the Roosevelt code formula.

Moss Hart, before leaving the Metro studio on two months' leave of absence to work on 'As Thousands Cheer', tried to buy the six weeks left on his contract for $6,000, but his offer was refused.

When his leave expired, he was summoned back to the coast. This time he refused. Then the Metro New York offices got into action to press his return to the coast, and when he remained adamant, canceled his contract as discipline. Now Hart figures he is in $6,000.

Fox is again rigidly enforcing its rule that no one except the scenario heads at the Western avenue studio in Hollywood and at Movietone City shall receive or handle any submitted story manuscript from outside sources.

Reason for recent posting of the order by William Crawford is that 'lawsuits, claims and general confusion' have resulted from laxity in this respect.

Sam Goldwyn has withdrawn his intention of loaning Frank Tuttle before the director goes into production with the Eddie Cantor picture, 'Roman Scandals,' not expected to sart until after July 15.

Differences of opinion as to interpretation of the director's contract had the producer trying to cash-in on the megger during the waiting period, but the differences have now been patched off and Tuttle will stay on and help in the preparation of the script.

Conceding that there are a number of ways in which the report of the New York State Publishers Association on advertising can be interpreted, the film industry prefers to adopt this general slant:

That there is a certain amount of grime in film advertising but that there is more dirt in commercial advertising. In that respect picture authorities maintain independently that no film company would dare to write copy in the vein now exploiting certain apparel, medicine, etc.

Paying an extra on the set $100 for a directorial suggestion has netted E. H. Griffith, megging 'Another Language' for Metro, more publicity than any recent stunt of a similar nature, although Griffith did not make the gesture with publicity in mind. Even after the initial break in the Los Angeles papers, dailies all over the country picked the occurrence producer on the lot. Latter, who was formerly a writer himself, is accused of cutting in on the credit for stories, despite he does no actual work on them himself.

Advent of hot weather on the coast, particularly in Southern California, two weeks ago, hit theatre grosses a heavy wallop. Attendance over the

Inside Stuff—Legit

Billie Burke-Ziegfeld is reported holding agreement from the Shuberts under which she will receive 3% of the net profit the Shuberts may make out of their production of the Zegfeld 'Follies' in the fall. The report distinctly says Miss Burke's royalty will be 3% of the net profit and not the gross receipts, as is customary.

It's a standing comment of showmen that after the aged feud existing between A. L. Erlanger and Flo Ziegfeld who were co-owners of the 'Follies', with the Shuberts, that the cherished 'Follies' title with the Ziegfeld name attached, after the death of both Erlanger and Ziegfeld should pass to their arch business enemy, Lee Shubert.

Schooling of an Apprentice Group will again be part of the summer season of repertoire offered at the Berkshire Playhouse, Stockbridge, Mass., beginning July 3. Apprentices will number 25 and their training will range from building scenery to playing minor roles in the eight productions, with Broadway casts on the list.

F. Theodore Cloak, head of the drama department at St. Lawrence College, Appleton, Wis., will handle coaching. Among former Berkshire Playhouse apprentices are: Eric Linden, now in pictures; Francesca Bruning, playing a lead in 'One Sunday Afternoon', and Jane Wyatt.

The Rev. Culver B. Alford, former assistant at the Little Church Around the Corner and former chaplain of the Episcopal Actors' Guild, was recently ordained a priest of the Roman Catholic Church at Albany. He resigned his post as pastor of an Episcopal Church at White Plains in 1930 to study for the priesthood.

The late Rev. Francis A. Kelly, 'Fighting Chaplain' of the 27th Division, was Father Alford's teacher and sponsor. The Rev. Alford's father is pastor of an Episcopal Church at Stottville, N. Y.

Alfred Wilkes, who was associated with his brother, Thomas, in the operation of a number of western stock companies until eight years ago, is the principal defendant in the government's prosecution of Italio Petroleum Co.'s officials on charges of using the mails to defraud.

Trial has been going on for over a month in U. S. District Court at Los Angeles, with several more weeks to go. Wilkes, who was general manager of the company, is accused of causing losses of $10,000,000 to investors by diverting the company's funds to provide secret profits for officers of the concern.

Theatre Guild apparently in back of the showing of 'Peace Palace' under Herbert J. Biberman's direction at White Plains, N. Y. Guild still has the production rights to the Emil Ludwig play which attracted Broadway reviewers to the suburban tryout. Understood the Guild provided at least part of the production money.

Biberman's summer season came to a sudden halt after two weeks, as his second presentation, 'Iron Flowers', offended the civic group in control of the Westchester County Center Playhouse. Mrs. Eugene Meyer spoke for the group and what she told the stager was plenty.

With the birth of a granddaughter in the French hospital, Los Angeles, Lucille La Verne and her daughter, Frederika, are reconciled.

The latter, about a year ago, disappeared, and the mother, though employing detectives, could find no trace of her. Several weeks ago they located the girl and found she had married a man named Malralyes, a Spaniard, and was about to become a mother.

This softened the heart of Miss La Verne, and she and the daughter are reported again living in the same domicile.

'Jezebel', the latest Owen Davis play which he completed about a month ago, may or may not find Katharine Cornell in the lead. Miss Cornell has the production rights. Agreement calls for her appearing in the play between October and January first next. She has three months in which to make up her mind whether to star herself in 'Jezebel' or produce it with another actress in the part.

Latest plans announced for Miss Cornell is for a season in peare aimed for the road.

Regardless of his squawks about stage hands, Morris Schlessinger is given a clean slate by Newark, N. J., Local No. 21. Referring to his closing of the season at the Shubert and the Broad Street (dispossessed from the latter) Thomas V. Green president of the Essex County stage employees, said:

'He has met all the union requirements and paid all the members . . . . we are in hopes that we will again have him in our midst'.

'Madman,' a play based on recent events in Germany, to have started rehearsals last week, is off indefinitely. Understood the shelving was due to reception of 'New Dictator', also an anti-Nazi play, in Los Angeles.

Leon De Costa had slated the show for production. It was written by a Detroit reporter.

Inside Stuff-Vaude

Olsen and Johnson who stepped into 'Take a Chance', Apollo, N. Y., replacing Jack Haley and Sid Silvers, can't get used to the legit routine of six nights and two matinees weekly instead of four or five shows every day as in vaudeville. They haven't found out what to do on off-matinee afternoons.

Strangest of all to them is when washed up Saturday, they don't have to clown on the stage until Monday night.

Burns M. Kattenberg, of 2730 Johnson street, N. E., Minneapolis, is compiling the history of contortion. He would like to obtain photos and biographical material about benders of the past and present, with a view to producing a book.

Contortionists have seldom figured prominently in vaudeville, and little has been written about them. He has acquired the names of 216 posturers, but very little information otherwise.

RKO's New York vaude booking office showed a net operating loss of $24,000 for the first four months of 1933, instead of the $11,000 previously reported.

Fox West Coast circuit dropped more than 200,000 persons during the week ending June 17, to a little better than 800,000 people.

Brooklyn 'Times Union' is one of the papers tied in with RKO on that contest to pick a 'Miss New York', being hooked with the Albee, Brooklyn.

About all the other 71 sheets are foreign language, the 'Standard Union' claiming to be in English and not bothering with a Brooklyn dialect.

Regardless of the outcome of the present reorganization work at Paramount, and the changes in personnel that may be affected later or as the work progresses, it seems well established that Adolph Zukor will remain as titular head of the company.

New York 'Evening Journal' was the only paper in town to turn down the Cameo theatre's house ad on 'What Price Innocence' last week.

NEW DEAL AS LEGIT'S HOPE

Famous-Canada to Open Dark Houses To Road Shows Coast to Coast

Toronto,

A revival of trans-Canada one-night legit stands is in prospect following the appointment of N. L. Nathanson as president of FP-Can. Controlling approximately 200 theatres across the Dominion, the policy of the former American-controlled chain was bluntly: 'Let the legitimate drama play at its own risk.' Where otherwise dark FP-Can. had to be taken, the terms were almost prohibitive for roadshow companies.

'We want to open these houses to all worthwhile road shows,' says Nathanson. 'Stage and screen are part of the same business.'

This bears out the Nathanson theory on absolute Canadian nationalization and the further premise that production and distribution in Canada should be kept apart.

Within a few days a general convention of FP-Can. workers will be held here, men and women from coast to coast converging on the head office. They will discuss many factors, policies, stage presentations and house orchestras.

Wants Music

Nathanson is partial to putting bands back in the theatres. He said: 'I trust we shall be able to make some arrangements whereby we can engage men to the limit of our appropriation for this purpose. I still believe in the orchestra as a living link between screen and audience.'

Most radical of all the Nathanson shufflings has been the appointment of Jack Arthur as maestro at the Imperial, the chain's ace deluxer. Several of the boys expected this plum and there are heartaches. When the Par-Pub-FP-Can amalgamation took place, Arthur became a man without a country. Previously in charge of stage presentations, he was relegated to an office in the defunct Regent, a cemetery of house props in which he had nothing to do. Two years later, he took over a decimated orchestra at the Imperial and wielded the baton. Latest news was that he was leaving show business to concentrate on radio program assembling. Now the Scot gets another chance at theatre managership and show production work.

EQUITY EXTENDS TIME ON BARRYMORE PAY-OFF

Ethel Barrymore is to appear in 'An Amazing Career in the stocks at Greenwich, Conn., an'l Atlantic City. It is the play in which she starred and produced. Show toured for about 11 weeks, closing suddenly in Chicago with salaries due the supporting players.

Miss Barrymore's stock appearances are with the assent of Equity. In considering claims of players amounting to approximately $5,000, the Equity Council issued a special order, permitting settlement next season. The star agreed to pay a percentage of her salary at that time, to be turned over to Equity weekly until the claims are satisfied.

Play was originally 'Encore', tried out by Arthur Hopkins. After the show was forced off at New Haven through illness of Miss Barrymore, he turned the show over to her.

'Music's' Loss Quickly Puts It in Warehouse

Hollywood, June 26.

Belasco and Curran's operetta, 'Music in the Air,' went from the Belasco into the storehouse June 24, after a two-week stay and a loss of around $25,000 to the producers. 'Air' could not click here at $2.50 top, with a $11,000 weekly nut, with final week's take around $6,500.

'Dinner at Eight' kept 'Air' from booking in at the Curran, 'Frisco. Belasco goes dark for two weeks waiting for 'Show Boat' to get under way.

GEO. KATZ, HE BLOWS

And With Him Goes of New Show

Departure of the bankroller, George Katz, cancelled the proposed musical stock-vaude-pictures policy almost set for the Cohan on Broadway.

Jack Dempsey, former Keith and RKO booker; his brother, Paul, and Lee Scott were in on the venture. Last they heard from their money man was that he was in Montreal. Katz is a former rooklyn burlesque operator.

AUTHOR'S TICKET SALES PRICE OF PLAY TRYOUT

Cleveland, 26.

Producing new plays by would-be young playwrights, who are willing to finance own shows, is a new wrinkle developed here by Sam Manheim and Ben Truesdale, who had a piece of the Ohio's stock last season.

Theatrical studio and scenic storehouse has been organized by promotors who undertake to doctor up the script, supply director, actors and produce piece. Important provision is that the playwright must sell at least $300 of tickets.

First production of the firm, labeled 'See You in Church,' is by Merle Livingstone and Ruth Epstein, two local librarians. Premiere was slated for June 17 but postponed a week when producers claimed authors hadn't sold their quota of tickets. Opening at Public Little Theatre drew so-so blurbs from cricks and half a house of claquers.

Puck Comedy Will Give Sunday 3:15 Matinees

Chicago, June 26.

Harry Puck's first venture as a producer, 'Hired Husbands,' will present Sunday matinees during its engagement at the Studebaker. This idea is inspired by Horace Sistare, who started the Sabbatrian 3:15 matinees during the winter for 'Family Upstairs' at the Cort. Sistare is general manager for Ruby Productions, Inc., the corporate sponsorship for 'Hired Husbands.'

Cast besides Puck includes Rei Terry, Phillip Lord, John Gallaudete, Joye Stevens, Verona Sampson, James Blaine, Beatrice Leiblee, Charles Seel.

Dumbbell Troup Ex-Star Convicted of Forgery

London, Can., June 26.

Charles Jeeves, of Toronto, former star with the Dumbbells Troupe was convicted of forgery by a jury at a Stratford, Ontario court and was remanded to jail for sentence.

He was found guilty of having forged the name of J. E. Ferguson of the McLagan Furniture Co. to a check on April 13. Jeeves and Betty Davenport who is now serving a term in Mercer Reformatory for uttering forged documents went to Stratford and presented a number of cheques made out to Irene McKenzie' for wages, supposedly by the manager of the furniture company. Davenport' girl was found guilty of cashing the cheques some weeks ago.

Jeeves was formerly one of the most popular entertainers with the Dumbbell's when they toured the Dominion.

MORMON SHOW SET BACK

Los Angeles, June 26.

Premiere of 'Corinthian,' Mormon religious spectacle at the Mason, has been set back from July 4 to July 8.

Mormon church workers here are selling tickets for the Ralph Clonninger production.

RECOVERY CODE TO CURE ILLS

All Theatre Groups in Accord Save Drama Guild—Stage Branch to Await Digest of Film Trade—Show Biz Recognized as Nat'l Industry by Administrator's Aide

MINIMUM WAGE UP

Two conferences of the various groups of the legitimate theatre last week pointed toward crystallization of the ills of show busi and raised hope that with the guidance of directors of President Roosevelt's National Industrial Recovery Admi istration, unfair practices will be corrected.

View that Brigadier General Hugh S. Johnson, in charge of the President's economic program, may recognize the theatre as one of the country's industries, was voiced by William A. Brady who was present at Congressional hearings before the bill was enacted. Mr. Brady explained a clause in the Recovery Act itself, which eliminates tax on free legit admissions (story elsewhere in this issue) actually recognizes show business, which has the further support of the late President Wilson's war time ruling that the theatre was an essential industry.

Basic idea in the Recovery program is that each phase of each industry must establish a code. The codes are to be passed on by from one to three co-ordinators named by the industry as a whole and then transmitted to Washington for approval. The President or the federal co-ordinators on Gen. Johnson's staff have the authority to regulate any industry or any part of it. The fact that the Recovery Act eliminates the anti-trust restrictions for a period of two years, permits various industries to effect combinations for the general good.

Authors Hold Aloof

At the meetings in the Theatre League offices, theatre owners, producers, actors, stagehands and scenic artists agreed to formulate codes which will probably be molded together Thursday (29). The only group within the National Alliance of the Theatre, which encompasses all legit organizations and unions, cold to the idea was the Dramatists' Guild of the Authors League of America. One prominent showman later charged that the reason the authors demurred was the possibility that it might interfere with the Basic Minimum Agreement with the managers. The Guild and the managers have held a number of sessions over proposed changes to

(Continued on page 56

WOMEN ANGEL SHOW

Mother, Daughter Put Up $5,000 Guarantee in Chi

Chicago, June 26.

'To-Morrow Turns Back,' by a local amateur playwright, Marcelite Englander, will give the Selwyn theatre its first tenant in over a year on July 2. This play is a new production of 'Cementum,' which was given at the Woman's Club auditorium for one performance about two months ago.

Understood playwright and her mother are acting as their own angels and have put up $5,000 to guarantee the Selwyn two weeks. Both women are unfamiliar with show business. For the Women's Club single performance they brought several actors from New York paying their expenses and a week's salary.

Free Admish Gov't Tax Ruled Out; Bill Brady's Contentions Recognized

'PASTURES' 4TH SEASON

Booked to May '34—May Travel in Circus Trains

Tour of 'The Green Pastures' for its fourth season schedules the show for appearances in 25 states and two Canadian provinces. Colored drama opens in Norfolk, Va. in September, swinging through the South and mid-west, thence Eastward. Closing date is slated for May 24 next at Rutland, Vt.

Management is considering the leasing of a circus Pullman train to house the company during the tour. Size of cast has generally necessitated special trains in making movements last season.

N.Y. STATE PLAYS ANGEL FOR L.I. BARNSTORMERS

roup of professionals, all residents of Nassau county, New York, have banded together as Playground Players and will put on a play, and possibly a series of plays, for unemployment relief purposes. Actors, management and everybody concerned in the project are on salary of $3.20 daily, money being paid from the N. Y. State Emergency Relief funds.

Idea is for the group to amble around the county and put on performances in the various communities. Money thus raised will go to local funds for unemployment relief. Company is rehearsing at the Nassau Collegiate Centre, Garden City, Long Island, and will open in about two weeks, play being a revival of 'Family Upstairs.'

Henry W. Pemberton of Freeport is directing the show, cast including Walter Jones, Justina Wayne, Katherine Mulqueen, Zenia Powell, Winifred Young, Johnnie Le Fevre and Arnold Braren. Charles Cartmell is advance men, and Equity and Stage Relief Fund both have promised to help wherever possible.

No Lazy Summering for Chi Dramatic Critics

Chicago, June 26.

Dramatic critics in Chicago will work through the summer because of the World's Fair and the increase in legit bookings. It now looks as if six or seven shows will come into the loop within the next four weeks.

In view of their long vacations of the past several years with nothing t. do practically from May to October, this summer gives the reviewing brigade a chance to square things with their publishers.

As far as known neither Ashton Stevens, Charles Collins, Lloyd Lewis, Carol Frink, Gail Borden or Claudia Cassidy will take time off.

Booking Setups Seek Loop Representation

Chicago, June 26.

Billy Diamond has received offers to act as Chicago representative for two eastern vaude promotional combines but has accepted neither.

George Godfrey-Martin Beck office sounded out Diamond. Fisher-Pantages hook-up also has queried the local indie booker.

'VANITIES' TITLE ROW

Earl Carroll is exercised over the use of 'Vanities' in connection with a mid-western tab presented by one Earl Taylor. Threatening proceedings, Carroll complains that he never authorized the use of 'Vanities.'

Carroll's charges that Taylor's billing is misleading, the words 'Earl' and 'Vanities' appearing in large type, lending the impression that it might be his (Carroll's) show.

Federal tax on free admissions to legit theatres was legislated out when the National Industrial Recovery Act became a law. Congress had been asked to drop all admissions taxes, with William A. Brady appearing before the committee for that purpose. His plea was denied but when showman pointed out that the Revenue Act's levy on passes was in effect a tax on revenue that actually was not received, the committee recognized the point.

Section 219 of the regulation is specific in applying the exemption only to the legitimate theatre. The clause which amends the Revenue Act of 1926 which was amended last year, placing a 10% tax on all admissions where the box office price is more than 40c, reads:

> Except that no tax shall be imposed in the case of persons admitted free to any spoken play (not a mechanical reproduction), whether or not set to music or with musical parts accompaniments, which is a consecutive narrative interpreted by a single set of characters, all necessary to the development of the plot, in two or more acts, the performance consuming more than one hour and 45 minutes of time.

Brady's Plea

Brady told the Congressional Committee that the law in forcing the payment of a tax on free admissions removed the right of a showmen to invite guests to their theatres without paying tribute and he pointed out that Congressmen themselves had to pay tax when asked to attend shows which played Washington.

Brady estimated that a manager had to pay as high as $100 nightly on free admissions. Such instances were those in which a show was kept running regardless of adverse notices, or with the idea of continuing an engagement for the picture rights. He explained that although persons admitted free were supposed to pay the tax, the management frequently assumed the payments.

The admissions section of the revenue law, which became effective last July, is regarded as one of the worst of the nuisance taxes. Regulations go into the matter of free admissions in detail, the wording making it clear that the framers of the bill intended the tax to be collected even from critics. At the start of the 1932-33 season managers sent tickets to the reviewers in the regular way but prepared to assume the tax themselves.

In August, last, the Treasury Department ruled that newspaper people admitted free for the purposes of reporting the events, should not pay tax. The ruling was taken to cover all admissions of a business or official nature.

Despite the fact that the pass tax is out, it is expected that theatres will continue to collect on free admissions. Some houses have been charging in excess of the 10% called for on passes but the 'N. T.' (no tax) order is now expected to be more prevalent on the pass lists.

CORNELL'S ROAD BUILD-UP

Star Will Introduce Herself to Western Tanks

Chicago, June 26.

Katharine Cornell has extended until July 1 her Harris theatre engagement of 'Alien Corn.' That makes four weeks total on an original two-week booking. Business has been tremendous with heavy profits for the actress-manager.

Meanwhile star announces a Pacific Coast tour next season touching towns in which she is just a name.

Extension of her provincial audience is said to be part of the star's ambition.

Evelyn Laye's New Musical Promises Fair Results; 'Mocking Bird' Weak

London,

'Give Me a Ring,' new musical at the Hippodrome, is a sugary affair featuring Evelyn Laye. Probably will enjoy a limited success on the strength of Miss Laye's draw as much as anything.

'Mocking Bird,' Saint Martin's, on the other hand, doesn't look like standing much of a chance. It has an interesting idea that is never followed through and is not well developed.

Vulgarity Ground of Slate Cancellation in London

London, June 17.

The Slate Brothers lost their suit against Pavilion management for alleged wrongful dismissal. They were engaged for two weeks and dismissed after the first day, the defense alleging vulgarity. The case hinged the judge's charge to the jury to determine whether the performers did any of the things mentioned in the contract as rendering them liable to instant dismissal, and the jury found in the affirmative.

It is understood before the case came trial, that the theatre management offered pay the performers a fortnight's salary, but the boys demanded damages in addition. They get nothing, and are liable for court costs.

Jewish Ace Conductor Is Ousted from Berlin

Berlin, June 16.

Otto Klemperer has been definitely dismissed from the Berlin State Opera. He has left the country, retiring to Fiesole, Italy, where he is writing a biblical opera.

Klemperer's last great Berlin effort, his much praised new 'Tannhauser' production (less than a year old), has been shelved and the old 'Tannhauser' production dug out once more.

Some of the papers are burned up about this what is called unnecessary spite. Besides Klemperer, Fritz Zweig, another Jewish conductor, has also been dismissed from the State Opera, and so have the singers Lotte Schoene, Tilly de Garno and Marcel Noe.

Pavlova's Life Bared in Reinhardt Production

Hollywood, June 26.

Max Reinhardt will produce 'The White Peacock,' operetta based on Pavlova's life, in Paris, Vienna, Budapest and London this fall, according to advices received here.

Paul Abraham composed the score, and the book and lyrics are by Fritz Loehner Bela and Alfred Gruenwald.

TORCH GIRL PARIS HIT

Paris, June 17.

The most talked about new stage personality in Paris at the moment is Marianne Oswald, a flamingly red-haired, hoarse-voiced German torch singer, who is featured at the Boeuf-sur-lef-Toit. Her destiny is in the hands of Louis Moyses and Herbert Jacoby, who started Yvonne Georg on the road to fame at the Boeuf in a like manner.

Miss Oswald is not beautiful, but has personality plus artistry. Her songs especially written for her by such distinguished composers as Honneger, Darius Milhaud, Fissler and Kurt Weill, are all of a dramatic character, at which she excels. She sings in both French and German.

TAUBER IN PARIS

Paris June 17.

Richard Tauber has brought his entire Viennese operatic company to Paris and will open here in a few days at the Theatre de la Porte Saint-Martin in Shubert's 'Dreimaderlhaus'.

Irene Eisinger, the film actress, will be his leading lady. Tauber is in great demand with the French and has been approached by the Casino de Paris, the Alhambra and revue producers.

Sayag to Stage New Savoir Play in Fall

Paris, June 17.

Sayag has been arranging for Cecile Sorel as the next attraction at the Ambassadeurs to follow the French version of 'Dinner at Eight,' but since Varna beat him to it and signed Sorel for the fall Casino revue, Sayag has decided on a new play by Alfred Savoir for September production.

Piece is called 'La Dormeuse' ('The Sleeper') and will mark the stage debut in Paris of the Viennese actress Sybille Binder, who attracted attention on the screen in 'Maedchen in Uniform.' Others already engaged for the cast are: Mme. Yvonne de Bray and Jules Berry.

Jap Singer from America Crashes Homeland Fame

Tokyo, June 10.

Fumiko Kawabata, third-generation American-born Japanese girl, has been a moderate sensation here. Started right, with a p. a. who apparently knew his business. Ritzed the home-grown talent from the start. Took an important theatre for a day at the end of a month (legit houses here generally lay off for the last five days of each month) and gave a dance concert at five yen top and nothing much below that. Attraction didn't draw so well and even the paper with which the house was plastered agreed she had plenty nerve, though the dancing was good. But the publicity helped. Shochiku signed her up for revue work and featured her last month.

For Shochiku, so far, she has sung only in English, but her platters for Columbia mix the two languages, first a chorus in one, then a chorus in the other. Not much voice and what there is of it is female baritone, but her torrid Ethel Waters style is a novelty and the discs are selling.

JEANNE DARCY KILLED

Paris June 17.

Knocked down by a taxi cab which collided with a touring car, Mme. Jeanne Boch, known on the stage as Jeanne Darcy, was killed instantly. The accident happened at Blvd Gouvion St. Cyr and the rue Guersant.

Several years ago, Mlle Darcy was the victim of a bad smash-up of her own car. She suffered such disfigurement that she had to quit the stage. She had enjoyed a notable success in French productions especially at the Varieties.

Ellis Says

(Continued from page 17)

films there. Australia may never again be the hapy hunting ground for foreign pictures as formerly. After all, he explains, there are only so many theatres in Australia, and with many of them lately gone over to the exclusive presentation of British films—in Sydney alone now three theatres show only British pictures. The Australian market for foreign films has diminished appreciably.

Duty on Dupes

To help the cause of British and Australian film, Australia today has the highest duty on foreign films—one shilling per foot—of any country in the world, and, says Mr. Ellis, it may go higher. Before this high duty was levied, foreign distributors brought in eight copies of each picture. Now they bring in only one and dupe the seven others in Australia. Even this loophole is likely to be denied them soon, for the Australian government has already expressed itself as regarding the locally made dupes as of foreign origin and consequently dutiable.

The Australian picture situation has been greatly benefited by the amalgamation on January 1 of all its phases into one large holding comany, The General Theatre Corporation, which controls all the first run houses, but two in Australia. Sine Sound Productions, subsidiary of Greater Union Theatres, is the studio group, and Greater Union Theatres is a subsidiary of General Theatres Corporation, as is Associated Picture Distributors, the distributing organization.

First goal for the amalgamation was the abolition of block booking on the part of the major American distributors. When the American distributors countered with a blockade, it permitted a wedge for British product, says Mr. Ellis. Although a few theatres were forced to close, during the blockade's duration, for lack of product—their closing was actually beneficial to the others. While today the block booking system is still in effect, the British distributors have been allowed wider latitude, states Ellis.

American box office hits are Australian box office hits, Ellis finds. Musicals are popular. All the time that musicals were dead in America the British kept right on cashing in with them in Australia.

And as for show business in Australia, it was the first to feel the depression there. That ought to give it first chance to get out, hopes Ellis.

Mex Likes Russians

Mexico City, June 23.

Jobless Russian thespians, chiefly hoofers and warblers, hailing from the Ukraine, have prospects of prosperity here this summer.

Troup is a hit with the local public in repertoire of Ukrainian light operas and musical comedies at the Teatro Hidalgo here. Company is managed by Serge G. Granowsky.

Australia

By Eric Gorrick

Fox's 'Cavalcade' has done more for pictures in Australia than one would imagine. It has silenced individuals who were continuously slinging mud at American pictures and American producers.

Diplomatic Stuff

Now that Par and RKO have signed with General Theatres the inside story on the deal can be told.

Firstly, Par and RKO decided to fight the combine and went into the Empire, Sydney, with Ron Shafto. This, at the time, was the only outlet for their pictures. Except for Par's Melbourne house, the two distributors had no other theatre in the various states to screen their pictures.

But even the opposition offered by the Sydney house hurt G. T. and a move was then decided upon to split the two distributors. Diplomatic overtures were made to representatives of Par and RKO separately, with an offer made to screen their productions in Melbourne, Sydney, Brisbane, and Tasmania. An offer was also made by Hoyts to play the pictures over their Victorian and New South Wales nabe circuit. Certain figures were offered by G. T. and a right of rejection on a certain quota. The big move behind the scheme was to get Par and RKO out of the Empire, Sydney, and prevent opposition in the main State.

Both Par and RKO decided to link with G. T. and contracts were made on the same day each unknown to the other. It appears also that both distributors will have to pay compensation to Ron Shafto for withdrawing from his theatre. Anyway, Empire, Sydney, will revert to second release in the very near future.

Tariff Burden

Despite strong protests the Minister for Customs has declined to modify the tariff slug.

Newsreels, scenics and educational shorts under 2,000 feet would be charged four pence per foot, while all other film brought in would be hit up to one shilling per foot. This slug applies to all foreign pictures coming into Australia.

The one shilling slug will pretty well mean the death of the horse opera in Australia. This type of picture, carrying such a slug, cannot hope to return a profit either to the distributor or exhibitor.

State of Biz

Outside of 'Cavalcade,' no other outstanding trade being pulled to the film houses. 'Rasputin,' not so good, will be replaced by 'Today We Live.' 'King's Vacation' will also come in for a try.

'Madame Butterfly' does not look like staying long. 'Rio Rita' is being revived for a couple of weeks.

Best business pulled at weekly-change houses with 'Red Headed Woman,' 'Walking Down Broadway,' 'Secrets of French Police' and 'Half Naked Truth.' 'After the Ball' is the only British picture copping any dough.

European Agents Confer on Economy As London Bids for American Acts

London, June 17.

Harry Foster's office looks like the sanctum of the World Economic Conference, with Jack Curtis and Dick Henry representing America; Julius Marx representing Germany; Clifford Fischer France and the Fosters' England.

Like the other conference, the main subject for discussion is economy, with suggestions that Americans want to play most of the European capitals they will have cut, cut, and then cut.

Meanwhile, encouraged by the success of Duke Ellington, even beyond their expectation, the Palladium management are more determined than ever to go in for American 'names.'

Besides the Boswell Sisters, the wires are now burning up to get Frances Williams, Bing Crosby and Ruth Etting, with George Black even prepared to guarantee four weeks to importations. It is practically settled that Marion Harris will make her apearance at this house on July 3 or 10.

Missed a Plum

When he was in New York some time ago Bert Feldman was offered and declined the English publishing rights to 'Stormy Weather,' which has proved a natural. Lawrence Wright secured the plum.

Protecting Air Rep.

Harry LeRoy and band of 16, which made a hit at the Cafe Anglais and have been there since January, will vacate July 15. Reason is Martinus Poulsen wants Roy to cut aggregation to seven during the summer months, with leader figuring such action on his part would ruin the band's reputation on the air.

It is likely Roy will take his bunch over to Grosvenor House, with terms practically settled.

Pavili

London Pavilion, week 12, not only lacks novelty, but has too many talking acts. Statton and Stett in comedy flirtation, have an idea which gets lost. Lily Moore telling the same yarns she has been unfolding for years. A. J. Fowers, Scottish comedian, the first big laugh on the bill. Five Marywards, continental acrobats, are much too low down on the bill. A good act, worthy of No. 2 spot.

Cabaret part of the bill has Reilly and Comfort, in second week and great favorites. Frederique, singer of semi-ballads, gradually getting experience in stage department. Sonia and Vernon, xylophone players, pleasing. Marini and Andy, usual type of Spanish burlesque dancers, and Clifford and Rhode, comedy couple.

Leicester Sq.

Trying to cash in on the World Economic Conference, Harry Foster is presenting an International Week at the Leicester Square, week of June 12. Practically no novelties on the bill, with most of the acts standards. Newcomers are Fred Duprez, American, who has been here so long his nationality is practically forgotten. Duprez is doing a compere here, and is welcome.

Le Blanc, Du Charme and Ray, Belgians, in a similar vehicle to Ray Sisters and Dollinoff. Lordain, Frenchman, with many voices, who was a favorite here, and has played America, mild.

Omar, here after several weeks at the Palladium, is outstanding. Rolf Holbein, comedy cartoonist, has a novel offering. Nina Mae McKinney is held over.

Hassard Short Sailing

Hassard Short sails on the 'Majestic' June 22, to produce the Moss Hart-Irving Berlin show, 'A Thousand Cheers,' at the Music Box in New York for Sam Harris.

Show is due in the fall, with Marilyn Miller, Clifton Webb and Edna May Oliver likely to be the stars. After this show, Short will produce 'Waltzes from Vienna,' which he staged for Sir Oswald Stoll at the Alhambra, London, in 1931, which ran for nearly a year.

Musicians' Home

The British Musicians' Society has just opened a convalescent home outside London. The society purchased 25 acres.

British & Dominion Film Co. will endeavor to show America how to make pictures over here. Jeanette MacDonald and Herbert Marshall as stars. Story is by Samuel Raphaelson, directed by Sam Taylor.

Voss Leases Theatres

Albert Voss, who has just leased the Court theatre, Liverpool, to operate as vaudeville house, has formed a syndicate to purchase or lease the Hippodrome, Manchester, and Empire, Ardwick, suburb adjoining Manchester, from Sir Oswald Stoll.

Lease calls for joint rental of $80,000 per annum. Manchester Hippodrome is one of the best properties of the Stoll circuit.

Banks-Lupino Tieup?

Monty Banks and Stanley Lupino are discussing a producing alliance. The idea is for Monty to dig up the scripts of the numerous silents in which he appeared in the old Hollywood days and have Lupino write the dialog and be starred in them, with Monty directing.

South Africa

H. Hanson

Capetown, June 2.

With snow on the mountains, heavy rainfalls, cold snaps, winter has finally set in throughout the country.

Boswell's circus and menagerie is located in Capetown for a season. There are two circus shows around South Africa—Pagel's and Boswell's.

Agent Miss

Tom Burns, advance agent of Pagel's circus, has created a mystery by disappearing. He arrived at Maritzburg (Natal) to arrange for the show playing there. Left his luggage at his lodgings and is supposed to have gone to another town. Since then nothing has been heard of him. Police are searching. Reported that Burns, within recent months, lost both his wife and child. This may have preyed on his mind.

Paul Robeson Tour

Announced that Paul Robeson may tour this country. Says he wants to study Bantu music. Claims relationship with the Bantu tribes. States that the intended tour would need careful consideration, and he would probably arrange special programs for native audiences.

The projected visit has aroused feeling over here, with a letter in a Capetown news sheet strongly resenting the idea.

French Boycott

(Continued from page 17)

erably the strength of the exhibitors' opposition.

Natan is seemingly bitter on the matter of foreign product. His company is the biggest French producing unit and has a considerable theatre chain besides. Just completed is a Paramount deal taking in 18 pictures for the Pathe-Natan chain for the coming season. That would give this chain sufficient product to get by, despite the fact that almost all other exhibs in France are short of films. Pathe-Natan can't see why Americans should be allowed to come into France, contention being that French pictures can't get much of a show in the U. S.

Government is in a peculiar position on the matter because of the Gaumont-Franco Film-Aubert mess. That company owes the government many millions of francs, borrowed from the government bank. Has been suggested several times that the French government officially take over this company and handle it with a subsidy as an official concern. Politicians don't especially relish the thought, but continue doling out money bit by bit to keep the concern afloat. And this company is one of the major producers' units that en bloc put the anti-import thing through.

Also there is some hesitation in governmental circles to proceed until the outcome of the Economic Conference in London is more certain.

Meantime the film proposal has been put in the hands of the governmental finance committee, with a decision due at any moment.

Co-incident had Pathe-Natan last week got its first break in New York at about the same time as that company was steam-rolling the anti-American move through the French Chambre Syndicale.

First Pathe-Natan picture ever to get any sort of play in New York is 'Poil de Carotte,' currently in its fifth week at the Europa, for a new record at that house. Picture doing so nicely that the exhib, Max Goldberg, last week contracted for two more Pathe-Natan's which he will distribute through the U. S. Pictures are 'Arianne' 'Deux Orphelins.'

'Music' Is Bad, But 'Century' In For L. A. Break

Los Angeles, June 26.

Two openings, one closing and summer hit town last week. Results were poor at the b. o. with one exception, '20th Century,' with Eugene Leontovich and Gregory Ratoff, which opened at the El Capitan Thursday evening to near capacity. Henry Duffy went overboard on advertising, but came up smiling with close to $6,000 in the till for the first four performances.

Fifth revival of 'Sun Up,' Lucille LaVerne's perennial, started at the Mirror Friday. Miss LaVerne fooled the wisies by getting $1,000 for her first three shows. Piece is in for two weeks, with a possible third if it gets off the nut. Everything thrown in, she'll budget $1,150 weekly. Over that is profit. 'Nine o'Clock Revue,' Eddie Lambert's co-op musical at the Music Box, got $2,700, sufficient to clear the nut and give the cast living money. 'Androcles and the Lion,' with Shaw fans, few and schools and colleges closed, staggered to $1,400. With a nut of around $2,300, and closing date last Saturday.

'Music in the Air' folded Saturday to $6,500 after a second bad week. Musical never caught on, with locals blaming similarity between it and the Belasco's last musical, 'Cat and the Fiddle.' Then the warm weather coming on didn't help anyone. 'Show Boat' is in rehearsal, set to follow, with no opening date announced.

Estimates for Last Week

'Androcles and the Li ,' Hollywood Playhouse (2d week) (C-1,152-$1.10). Talky Shaw offering not attracting. Strictly a theatre party show, with no parties in sight.

'Music in the Air,' Belasco (2d and final week) (M-1,103-$2.75). Remained deep in the red for the fortnight's run, closing to $6,500. House will remain dark until 'Show Boat' opens, with date not set. Play rehearsing.

'Nine o'Clock Revue,' Music Box (4th week) (R-965-$1.65). None of the co-opers getting more than their share at $2,700, but everybody's eating.

'Sun Up,' Mirror (1st three days) (D-1,034-$1.65). An even $1,000. Strong for this one, which three years ago had a 26 weeks' run at the Egan and two years ago did three weeks at the Mirror.

'20th Century,' El Capitan (1st three days) (C-1,571-$1.65). Strong getaway at $6,000 for the first three days. Looks like Duffy has a strong attraction to follow 'Counsellor-at-Law.'

'AIR' STAR'S FURLOUGH FOR GHOST TOWN ROLE

Although 'Music in the Air' is slated for another month at the 44th Street (N. Y.), Natalie Hall, show's prima donna, will withdraw at the end of the week. She contracted to sing in 'The Merry Widow,' which is to be revived for two weeks at Central City, Col. Miss Hall is expected to rejoin 'Air' when it goes to Chicago.

Early this week it was planned to bring back Vivian Segal from the coast company to replace Miss Hall for the balance of the Broadway run. Kathleen Edwards, the understudy, is also a possibility. 'Air' drew favorable notices on its Los Angeles debut, but it was taken off Saturday (24) after two weeks. Poor business.

Stock for Worcester

Worcester, June 26.

A ten-week stock session is slated to open July 10 at the Poli Elm Street house with the Thatcher Players, guided by James Thatcher, holding forth.

Thatcher for many years was S. Z. Poli's stock manager, and is no stranger to Worcester, having directed companies here in years gone by at the Grand and Worcester.

Opening bill will be 'Stepping Sisters' with Frances Williams. Other members of the company, which will come here from the Palace in Hartford, are Arthur Howard and Barbara Weeks, leads; Foster Williams, John Winthrop, Vera Satum, Melba Palmer and Doris Eaton.

City is still without flesh show of any sort, save for an occasional vaudeville act at Capitol.

Blind Players Stage Operetta with Credit

Toronto, June 26.

Overcoming the handicap of sightlessness, pupils of the Brantford Institute for the Blind presented Cuthbert Nunn's operetta from the 'Arabian Nights,' 'Prince Kamaral-Zamán.' Action was carried out with the same grace and assurance of people who had their full faculties of sight.

Stage sets and costumes that left nothing to be desired were designed and conceived by Anne and Vera Kellett, both blind. The major thrill came from the voices of the chorus. Bernice Wood, a blind soprano, could by proper exploitation be developed into a concert singer. W. B. Donkin, supervisor, is totally blind.

'Dinner' Sees $15,000 In Chi; 3 Dramas, 2 Musicals Coming

Chicago, June 26.

Three shows debuted over the week-end and three more are in sight for next week. 'Hired Husbands' opened Sunday matinee (25) at the Studebaker and the same evening 'The Man Who Regained His Head' started at the Illinois. Both are locally produced, the first with Harry Puck, the second with James Hall as the headlined personalities. Pauline Frederick's 'Her Majesty the Widow' opens tonight (Monday) at the Cort.

'Tomorrow Turns Back' a change of title from 'Cementum' will fill the Selwyn from July 2 for two weeks. It's locally written and angeled by an amateur lady dramatist. On July 3 the Apollo relights with 'Gay Divorce,' and on July 10, 'Take a Chance' unfolds its hokum at the Erlanger.

Estimates for Last Week

'Alien Corn,' Harris (D-1,084; $2.75) (4th week). Still practically capacity. In general has enjoyed weather break. Katharine Cornell's following here large and loyal. Near $17,000 for beaucoup profits. Stays another week.

'Dinner at Eight,' Grand (D-1,207; $2.20) (2d week). Excellent notices and ought to have nice engagement. Chicago cast includes Constance Collier, Crane Wilbur, Ann Andrews, Judith Wood, Jane Wyatt, Margaret Dale. First week quoted around $15,000.

'On the Make,' Garrick (F-1,276; $2.20) (10th week). This one has adhesive qualities; has given Ralph Kettering group nice little profit. Looking for another show to follow. Edna Hibbard left cast; replaced by Joan Peers.

SUMMER SPOTS DOWN EAST ALL SET TO GO

New Haven, June 26.

Within the next week Connecticut's summer playhouses will be in full swing.

Summer stands near here include the Parish Players who operate at Stony Creek under direction of Edwin H. Morse. Charles Brokaw has lead in opening play, July 6. Alice Keating Cheney will tour New England and the Middle West with her Jitney Players until August when troupe returns to Madison for four weeks. David Elliott will direct and company includes Douglas Rowland, Helen Morrow, Barbara Benedict, Lee Crowe, J. Maroney, David Escher, Hannibal Towle, W. Sharon, Wm. Eckert and Jeremey Bowman.

Larry Anhalt opens his Ivoryton theatre July 30 and has Katharine Hepburn pencilled in for some stock work later in season. Lawrence Langner's Country Playhouse gets going in Westport July 3 with Otis Skinner in 'Nobel Prize.'

Guilford, on the shore line near here, will attempt a ten-week season under direction of Lou Tellegen. Company, known as New York-Guilford Players, will be made up of B'way professionals and will open in Chapel Playhouse July 30. Company includes Nina Walker, Eva Casanova, Gordon Richards, Ann Deighton, George Pembroke, Sally Washington, Charles Beery and Edward Wing. Sidney Redish and Anson Van Alsten, Yale Drama Dept., in charge of technical end.

Other Conn. summer spots include Brookfield Players, directed by Virgil Geddes at Brookfield Center; Sharon Playhouse, Elizabeth Mack director, and Redding Theatre League, headed by Stephen Sanford. Greek Evans offers musical productions only at the Theatre in the Woods at Norwalk.

Their Great Chance

Hollywood, June 26.

Lucille La Verne has six usherettes working in the revival of 'Sun Up' at the Mirror.

Girls are not getting paid—they're understudies for the ingenue.

PAY OFF UNION BOYS BEFORE EVERY SHOW

San Francisco, June 26.

For his eighth change of policy in three months Dan Markowitz opened another new one at the Embassy, Friday (23). This time it's a farce comedy with pop tunes interpolated, 40c top, ladies accompanied by male escorts admitted free.

Unions have had trouble with Markowitz before so he's running under the ultimatum that he play out old contracts with various orchestra leaders and men. As a result, Uzia Bermani is in for 10 days, with another then following.

Another union dictum is that Markowitz pay all the crafts before each show, handing cash to eight musicians, five deckhands, operators, and janitors.

The cast is to be paid every three days.

The show 'Footlights' is from a script owned by John Cameron, who is producing. Cameron just bowed out as stager of 'Only Girl' at the Columbia, where he sued Herbert Heidecker for $100 weekly back salary. 'Footlights' cast is composed of those who were in Embassy's last attempt, 'Ballyhoo,' which busted up when Glen Knight, producer, stager and director, took a powder with $75 of the orchestra's pay, and owing the St. Francis hotel a healthy bill. Several from 'Only Girl' are also in.

'Shady Lady' in Belated Philly Start Tonight

Philadelphia, June 26.

After two postponements, Harry Meyers' musical comedy, 'Shady Lady,' starring Helen Kane, will open here tomorrow (Tuesday) night. Engagement now announced as limited to five days, but that may be extended.

House is the Forrest, which was first mentioned. Booking was switched to the Chestnut and recently the Garrick was definitely reported. Understood that Sam Nirdlinger, managing director of Garrick as an indie, had the show tied up only to have to cancel it because owners (the Weightmann estate represented by the Fidelity company) refused to allow the booking.

This gives rise to a rumor that the house is going to be rented to some big film company. At any rate, it has been definitely announced that the owners are entertaining no bids for rental as legit theatre.

Current Road Shows

'Alien Corn,' Harris, Chicago.
'Dinner at Eight,' G. O. H., Chicago.
'Her Majesty, Widow,' Cort, Chicago.
'Nine o'Clock Revue,' Music Box, Los Angeles.
'Sun Up,' Mirror, Los Angeles.
'20th Century,' 1 Capitan, Los Angeles.

Future Plays

'John Ferguson,' drama by St. John Ervine, London critic, has been revived by Wee & Leventhal for early B'way production.

'Chicago Expose,' purporting to give the lowdown on the Century of Progress, authored by Rowland Blair, has been bought by Leigh Dänenberg and G. J. Difenbach, who will use the book rights and seek to dispose of the play.

'Under Glass,' comedy by Eva Kay Flint and Geo. Bradshaw, has been acquired by Wm. B. Friedlander, who will try it out in Peterborough, N. H. this summer. Maybe N. Y. in the fall.

'The Mighty Weak,' a political play, to be produced by Al Woods next season. The play will require 18 scenes and a cast of 40, Sam Shipman, author, says.

Broadway Legit List at 9 or 6, Depending on State of Weather

As Broadway's legits continue to diminish in number, indications are that Chicago will be in the unprecedented position of offering more shows than New York. Three of this week's scheduled withdrawals are aimed for the Loop. Three shows slated to fold this week may hold over. Weather will be the deciding factor, so that Broadway's list may have nine shows next week or there may be but six.

Something like 40 new plays are listed for tryout in the numerous summer playhouses. Broadway and picture scouts will have their work cut out this summer attempting to keep up with the rural tryouts. The hideaway show places are scattered from Cape May, N. J., to Skowhegan, Me. Legit producers appear to be undecided on schedules for the new season, and more attention will be paid the summer spots. An instance is the selection of Dennis, Mass., for the tryout of four new plays by John Golden.

Run shows listed to exit this week are: 'The Gay Divorce,' Shubert; 'Biography,' Avon; 'Goodbye Again,' Plymouth, and 'Take a Chance,' Apollo. Latter may hold over, as it did this week (carded to close last Saturday). Another 'final week' is marked up for 'Both Your Houses,' Guild, but it, too, may stay. Pulitzer prize show played nine weeks originally and is in the sixth week of a repeat date, which was announced to be for one week only.

Abrupt closing last Saturday: 'Tattle Tales,' Broadhurst; revival of 'The Climax,' Bijou; revival of 'June Moon,' Ambassador, and 'Shooting Star,' Selwyn.

'The Ghost Writer,' last week's sole entry, was mildly greeted at the Mosque, but may have a chance for moderate money and picture rights. 'Shady Lady,' a musical which opens in Phila. tonight, is a possibility for next week at the Shubert.

Estimates for Last Week

'Biography,' Avon (29th week (C-830-$3.30). Final week; one-set play; good money maker from start; on tour around Labor Day; around $7,000 last week.

'Gay Divorce,' Shubert (31st week) (M-1,395; $3.30). Final week; moderate gross musical made profit with Joseph Santley replacing Fred Astaire opens Chicago next week; about $12,000 again last week.

'Goodbye Again,' Plymouth (37th week) (C-1,042-$3.30). Final week; low grosser able to operate through percentage to players; due in Chicago July 8.

'Music in Air,' 44th St. (32nd week) (M-1,395-$3.30). Slated to stay another month, but not certain; about even break at $12,000 gross last week.

'One Sunday Afternoon,' 48th St. (19th week) (F-969-$3.30). Up recently and averaging around $7,500; good for modest cost and summer stay intended.

'Shooting Star,' Selwyn. Off Saturday (24); two weeks.

'Take a Chance,' Apollo (31st week) (M-1,720; $3.30). Announced to close Saturday but held over; may stick further; approximated $14,000.

'Tattle Tales,' Broadhurst. Off Saturday; 3½ weeks; far in red for Frank Fay, Barbara Stanwyck Costars.

'The Ghost Writer,' Masque (2nd week) (CD-700-$3.30). No break from reviewers; light takings; initial week around $4,000; may stick for pictures.

Repeats and Revivals

'A Church Mouse,' Mansfield; vival; opened Monday.

'Both Your Houses,' Guild; repeat; announced final week again; may hold over.

'The Climax,' ijou; Saturday.

'June Moon,' Ambassador; val; closed Saturday.

'Another Language,' Waldorf; vival.

Grand Opera, Hippodrome; excellent; tours after another week.

Seattle Stock Op Gets $5,500 with 'Widow'

Seattle, June 26.

'Merry Widow' with Ruth Altman in title role and James Liddy opposite, grossed between $5,500 and $6,000 at the Metropolitan, just about breaking even. This encouragement, following some profit the week before on 'Student Prince,' final check-up showing estimated $7,500 in the till.

Next, 'Vagabond King,' this to be followed by 'Chocolate Soldier,' and if it holds, 'New Moon' to follow.

Kent Thomas' light opera stock, with players imported, chorus and some principals recruited from best local talent, seems the answer to keeping the Met, former Erlanger house, in lights, at least part of this summer.

Curran and Duffy Brackett as Union Trouble Develops

Hollywood, June 26.

Claiming that union conditions caused San Francisco to be overburdened with legit houses Henry Duffy has given up theatre operation in the Bay City and is joining forces with Homer Curran in playing his attractions in the latter's Geary and Curran and is also eliminating the stock or popular priced productions for the future.

In dropping the Alcazar and President, San Francisco, Duffy is severing a long association with the Winship estate which financed his productions after he went into bankruptcy several years ago. Both houses are now dark.

Though Curran at present has a production and operation deal with Edward Belasco, who operates the Belasco here, for the present there will be no interruptions of these arrangements as a result of the Duffy deal.

Duffy will in the future scale his shows at $2 top for San Francisco and besides using the Curran houses there will stage them here at his local El Capitan where the $1.50 scale will prevail. Following 'One Sunday Afternoon,' which succeeds '20th Century' at the El Capitan that house will start its big production policy with 'Strike Me Pink,' after which will come 'The Late Christopher Bean,' with Ina Claire.

Curran will join Duffy in the financing of all shows the latter will produce in the future. First show going north under new deal will be '20th Century' at the Geary around Aug. 1.

NEW PHILLY STOCK SEES HARD GOING AT OUTSET

Philadelphia, June 26.

Manhattan Players, new stock which relighted the Broad Street last week, announcing a summer season and probable continuance in the fall and winter, have already experienced trouble. Up to late Sunday night future company was uncertain, with chances in favor of their scramming, after their one week.

First offering was 'Church Mouse,' never previously presented here. Some notices let the production and players down easy, but the 'News,' tab, and the 'Record' gave it vigorous pannings. Result was management sending letters to editors and withdrawing ads. Jeff Keane, drama critic of the 'News,' printed the letter and kidded. Result was he was officially barred from the Broad.

Laugh on the ad-removals was that 'Ledger' ordered all copy out at end of the week due to unpaid bill. Accordingly no mention of the second week's attraction in any of the papers. William Brooker is impresario.

Leads, Leonard Lord and Gladys Griswald, unknown here. Best break in so-so notices was given Harry McKee, director. Brooker made a speech opening night and instituted old custom of asking audience to vote for future offerings. 'Man Who Came Back' got biggest number of ballots.

DONATIONS SLOWER FOR STAGE RELIEF FUND

Although few additional donations are in sight, the Stage Relief Fund will be able to function until Aug. 1, month longer than first figured. Cash on hand Friday (23) was $3,911 but $4,000 or more will be turned into the fund when needed. This money was gathered in a campaign aimed to collect $1 each from persons outside the profession.

Dollar Drive had the objective of collecting $10,000 but the fund is skeptical of reaching that figure.

Weekly statement:

Previous contributions	$58,762
Maude Hartwig	10
Other contributi	46
	$58,810
Gross disbursements	54,907
	$3,911

Plays Abroad

EVA ODER YVONNE

Berlin, May 1.

Produced in Kurfurstendamm theatre, after protracted road show; written by Paul Andera (Felix Josky) as a starring vehicle for Henry Porten. Featuring Paul Zesch-Ballot, Hubert V. Meyrink, Ilse Nast, E. Beckmann.

This play, specially written for Henny Porten, was tried out on the road before they brought it to Berlin, thus giving the star a chance to 'find her stage feet'; for, in spite of her enormous popularity as a screen player, Henny is as good as a debutante in legit. This is her second part only, but she has made a very good job of it, result being that this is one of the very few b.o. attractions here, nowadays.

Basic idea of the play is adaptable for U. S. A. Anyway, it's a juicy femme star vehicle, with the double role of an actress, a nice, if somewhat 'bourgeois,' woman and a diplomat's French wife, rather vicious, piquant and so similar in looks she might almost be the actress' double.

A young attache who has an affair with Madam is seen about with her by the lady's very jealous husband, who, incidentally, is his boss in the diplomatic service. In order to get out of the mess, the young man beseeches the actress (so far unknown to him) to play the part of his mistress and thus help convince the old gentleman of his wife's innocence. Obvious ending, with a real love affair starting between the actress and the young man.

The play has some good dialog and very good situations. Miss Porten gives an excellent performance. Paul Zesch-Ballot is fine looking and Ilse Nast made the most of her one very good scene, and Hubert v. Meyrink came very near stealing the show with his somewhat too farcical but very clever comedy role.

PROSCENIUM

Play by Ivor Novello, presented by Howard & Wyndham's Tours in conjunction with Ivor Novello. At the Globe theatre, June 14.

Anselmo.....Andrea Malandrinos
Norma Matthews.....Fay Compton
Miss Kilter.....Lena Maitland
Eunice Manners.....Joan Barry
Henry Jarvice.....Henry Crocker
Gray Raynor.....Ivor Novello
Lady Raynor.....Zena Dare
Lady Gillian Mesuret....Margot Sleveking
Bessie.....Margaret Watson
Vaughan.....Harold Cheshire
Mr. Hyman.....Keneth Kent

Ivor Novello, the actor, has a vogue here as a playwright. One of his earlier plays was produced as a talker by MGM in the States. Novello is not a good playwright, although he has a sound sense of the theatre.

'Proscenium' is ostensibly his first effort to write a serious play, if by serious you can accept a sentimental story of a middle-aged actress who marries the son of her dead lover, only to find the boy becomes the great star, while her own name dwindles.

Plenty of opportunity for saccharine sentiment, of which the cast takes advantage.

Fay Compton's performance is oustanding in a long cast. Her work as the actress who finds the years wearing away her fame is really searching and has the popular values which make for a run. Novello himself, having improved considerably as an actor during the last few years, was the right man for his part.

Joan Barry's performance was possibly her best yet, but this actress should rid herself of mannerisms which give her work such lukewarm critical receptions. Rest of the cast was good.

Within the limits of the writer's type of stuff, 'Proscenium' is up to standard. That it will run for a long time is unquestionable. 'Fresh Fields,' his last play but one, is still running. It shows that one man knows his London audience.

BOOTLEGGERS

Paris, June 15.

Operetta in three acts by Nino, with music by Manuel Rosenthal. Cast includes Laure Diana, Benglia, Max Moutia, Marvini, Martincili, Maupi, Cariel and others. At the Figaile theatre.

If accepted as a parody, this light and conventionally tuneful little operetta is amusing locally.

A theatrical company from Havre find it more profitable to transport alcoholic beverages to the U. S. than to continue behind the footlights, so captained by their star, Lina Paris (Laure Diana), and with the chorus for sailor boys, they take to the high seas. Their boat is captured by an American coast guard cutter, and the Yankee lieutenant has a hard time to resist Lina's charms. That's the substance of the book.

There are two or three good songs that have caught on rapidly and are being sung on street corners. 'Un Whisky Blanc pour Caroline' and 'La Femme Tatouee' will doubtless find their way to New York, though the show will not. The biguine, more hotcha than the rumba, is particularly popular here this year. As Lina Paris, Laure Diane wears some jaunty sailor suits and has a couple of scenes where she is revealed in as little as the liberal French law allows.

OUT OF TOWN REVIEW

Night of August Sixth

Hollywood, June 20.

Drama in three acts, five scenes by Sada Cowan. Produced at the Spotlight theatre, Hollywood, by Edward Earle Kay. Director, Ben Bard. Cast: Lucile Widman, Gerald Fielding, Karl Erland, Rita Le Roy, Anna Gordon, Mildred Gover, Daniel Makarenko, Ruth Gilette, Johnstone White, Don Morrison, Lloyd Whitlock, Howard Brooks, Bob Maurice, Emily Pinter, Charles Hessler, Robert Strong, Hugh Hessler.

Produced in this 50-seater on a 10 by eight-foot stage, 'The Night of August Sixth' looks bad, but despite this it has sufficient originality of plot and enough good theatre to warrant a regular production.

Sada Cowan's story is filled with action, holds enough twists and suspense to keep the audience on edge.

Story is that of a brain specialist and his young man ward, latter also a surgeon. Doctor marries a woman many years his junior. Wife is a former attorney. Their marriage is one of convenience, but despite this the wife is faithful. Doctor, however, is a cheater. Wife and the ward fall for each other. Both respecting the doctor, the younger man plans to leave for Paris with a dancer. Wife discovers this and goes to the dancer to plead that she give up the boy. Dancer is a Mae West type, a moll strictly on the take. After the wife leaves, the dancer's husband appears, demands money. Wife hustles him out of the house. Later, while phoning, she is murdered. Because of a letter she has written, but not mailed to the young doctor, he is held for the murder.

The wife confesses her love for the young doctor to her husband, and tells the husband that he could not have committed the murder since the young doctor was in her bedroom with her. Her husband accuses her, which she denies. She tells the young doctor she will appear as an alibi witness at the hearing.

At the hearing, played with the audience as the jury, wife testifies as she's promised. She is interrupted by her husband who informs the court that his wife is unbalanced, that her testimony is worthless, and requests that she be committed to an asylum.

Wife produces her certificate of bar admission and requests that she be allowed to defend the boy. As she is presumed sane until proven mentally unsound, court must concur. With her husband on the stand, she weaves a web around him which points to him as the dancer's lover and murderer. Before recess can be called, the doctor commits suicide.

Rita Lelloy, as the doctor's wife, gave a deliberate performance, too cold for the emotion called for. As the doctor, Karl Erland looks the typical professional man, and gives a good account of himself. Gerald Fielding, as the doctor's ward, was too much of the ingenue. Ruth Gillette, the dancer, either through direction or her own idea, gave a poor imitation of Mae West, and in this respect the script went overboard on blue language. Daniel Makarenko, as a night club proprietor, and Mildred Gover, the colored maid, furnished what little laughs there were in the script. Latter came near copping the acting honors. Lloyd Witlock, as the district attorney; Emily Pinter, a witness and Don Morrison, defense attorney, contributed good support. Others are walk-throughs.

With all handicaps considered, Ben Bard's direction is okay.

Story needs rewriting for situation buildup and spotting of laughs, also a speeding up of the first two acts. With this done, it should stand a good chance of regular production or pictures. In the latter case, story runs like okay picture material. *Call.*

BROADWAY REVIEW

THE GHOST WRITER

Farce comedy in three acts presented at the Masque June 19 by F. Richard Hopkins and Walter Heyer; written by Martin Mooney; staged by Jo Graham; Hal Skelly starred; William Frawley and Ara Gerald featured.

Mike.....Tom Fadden
Kitty.....Mary Arden
Mrs. Klein.....Clare Woodbury
Peggy Winston.....Peggy Conklin
Bill Harkins.....Hal Skelly
Joe Gordon.....William Frawley
Jimmie Higgins.....George Sweet
Claire Castell.....Ara Gerald
Burke.....Arthur J. Wood
Edwin Preece.....Louis Morrell
Mrs. Doris Winston.....Madeline Grey
A. H. McGee.....Frederick G. Lewis
Dan Clayton.....Robert Pitkin
Duffy.....Anthony Blair
Betty.....Lynn Sawood
Jay Barnes.....Griffin Crafts

With the summer production outlook very skimpy, two box office lads, F. Richard Hopkins and Walter Heyer (former also house manager of the Majestic) of the Masque decided they'd do a show themselves. 'The Ghost Writer' is a pretty good first try, but despite the fact that Broadway will have few attractions in the next month or two, its indicated chances are with out rates.

Martin Mooney authored it. As a press agent and a ghost writer at times, he knows what it is about, but rather than basing the play on fact he made it fictional. The result is over-writing. There are 16 characters, of whom at least six are on stage one time momentarily, with the result that instead of providing a change of pace as intended, the performance is jerky.

Hal Skelly as Bill Harkins the ghoster and William Frawley as Joe Gordon, his friend, a promoter with ideas and rowdy language, about divide the honors.

Bill is up against it. He writes good enough stuff, but it is all rejected. His fiancee, Peggy Winston, however, has faith he'll succeed, while Gordon has a better idea, that he ghost-write for a worn out, popular novelist who lives upstairs.

Bill squawks against such work, but he finally assents, assured of a yard weekly. That's just what his alimony is and end of act one finds the ghost writer off to the jug because he owes his former wife $1,800.

The ghoster returns to find his quarters all dolled up and it looks like the silver lining—made into a gag. But McGee, the novelist, who has promised to divulge Bill's writings to his publisher, passes away. McGee's married sweetie, Claire Castell, is stewed and while Bill is working all night finishing a ghosted novel, she sleeps it off in his bedroom. Peggy pops in and can't believe there was nothing wrong, so pops out. With McGee dead the writing job is over and things look bad for Bill again. Joe, however, comes along with a new idea. He is going to market iodine pills, which will give vim and vigor to a.k.'s. In a farcical finale Bill learns that one of his stories is out as a book in another fellow's name and kayos the guy he thinks stole his story. Turns out his little Peggy went and had the book published and that about 100 G's are due him. And so off to the marriage bureau.

Skelly and Frawley work well as a team, with the latter having most of the laugh lines. Ara Gerald, as the vampish Claire, also featured, is not hard to take. Peggy Conklin plays the fiancee, a 'good girl who can't think straight.'

'The Ghost Writer' is a complicated story, providing some fun, weakened by too much plot. *Ibee.*

ixon's Film-Vaud Stock

Burlington, Ia., June 26.

Don and Mazie Dixon, established stock people in the tall corn state, introducing pictures and specialties.

Will revamp their own stock company for summer spots, hereabouts, probably at the Spensley, Dubuque.

New Deal

(Continued from page 53)

the Agreement, but have failed as yet to arrive at a compromise.

Certain organized writers are not in accord with Guild's stand. The Screen Writers' Guild, a Coast group, telegraphed the Theatre League demanding that they be included in the code. It is set forth in the regulations issued under the title of 'Industrial Recovery,' that any minority must be heard by the co-ordinators and the likelihood is that the Dramatists' Guild will eventually figure in the general theatre code to be adopted.

Equity Minimum

In urging the theatre groups to get together Frank Gillmore, Equity's head, told the assemblage that the plight of actors was frightful. His remarks were pointed to the managers, when he said some players were paid as low as $10 weekly.

Indications are that Equity will seek to establish a minimum wage in its code. The question will be decided at the next Council meeting. With many actors being paid much less than stage hands and musicians, the matter of setting a minimum has been considered by Equity for some time. Choristers have a minimum of $30 weekly.

The meetings did not indicate whether show business would seek financial support under the Recovery Act. Money advanced from that source must be in the nature of a loan, with security posted by the borrower. Only owners of theatres which might be offered as collateral, appear qualified to ask for money from the government.

Main object among the assembled show people was to draw up a code of fair practices. The matter will not be rushed because the theatre, if it is recognized as an industry, will have to await action, General Johnson stating that his attention will first be centered on 10 basic industries. The legit people, too, will await action on the part of the picture interests and may not decide finally upon a code until the film side issues its digest.

Suggests Nominee

That show business qualifies as an industry was indicated in a message received by Equity from Lester G. Wilson, identified as being of the informaion division of the National Industrial Recovery Administration. In answer to Equity's telgram asking that the theatre be so included, the following message was received from Wilson:

'Referring to your telegram of June 16, addressed to President Roosevelt, we wish to advise that any organized enterprise, such as the theatre business, dealing with labor, comes under the provisions of the National Industrial Recovery administration, and it is our suggestion that at the proper time your organization nominate someone to present himself on behalf of your association before the committee dealing with conditions such as face your organization members.'

The musicians did not put in an appearance because of a convention, but will be represented Thursday (29).

Radio Orders Boom

(Continued from page 39)

pated. CBS sales department has had few reservations for full hour shows, unlike the situation at NBC, but whereas the quarter-hour affairs dominated the Columbia last season, the chain assumes, from the number of bids for 30-minute stretches for fall, that the half-hour commercial program is coming back.

Another pertinent sidelight on the autumn outlook is that many commercials have put in reservations for six 15-minute periods a week. There hasn't been a single one of these schedules on either national web since Pepsodent, last winter, put both the Amos 'n' Andy and The Goldbergs stanzas, because of economy reasons, on a five times a week basis.

With neither big trellis has there been much of a call for day-time niches to take fall starting dates. Sales departments expect no appreciable activity in this direction until the choice evening time has been disposed of and the smaller national advertisers find out what the leaders in their respective industries are doing as to air ballyhoo. Broadcasting's mainstay of income on the daytime and in previous seasons has been the national distrib who can't afford night time rates.

Ann Arbor '33 Festival Ends with 'Mad Hopes'

Ann Arbor, June 26.

With capacity houses the rule, Violet Kemble-Cooper gave several performances during the past week of Romney Brent's 'The Mad Hopes' as the closing play in the successful spring festival which has now been featured for several years. Recalling her fine work in 'The Vinegar Tree' in the 1932 Miss Cooper was given a warm reception.

With her were Tom Powers and her brother Anthony, Doris Rich, Robert Henderson, Peggy Hovenden, all of whom have become popular with Ann Arbor audiences.

With the close of this fourth season, playgoers of southeastern Michigan have displayed increasing interest in the work of Robert Henderson who directed the activity again this year. An unusually fine list of stars was presented including Jane Cowl, Violet Heming, Walter Kingsford, Angna Enters.

Arrangements for the 5th annual festival are now under way.

2 CLAYTON TRYOUTS

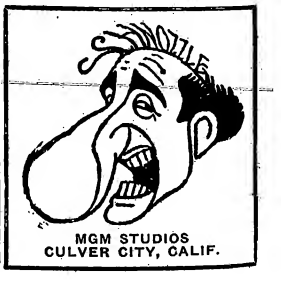
Summer Civic Playhouse, Clayton, N. Y., opened its summer season with George M. Cohan's 'Whispering Friends.' Will present at least two tryouts during its season, 'Trompernick' and 'Sight Unseen.'

Company includes Edward Emerson, Edith Broden, Jo. Wallace, William Franklin, Lee Evans, Austin Coghlan, Walter Walden, Elinor Hawkins, Margaret Hamilton, Frederick Forrester. Kent McKinley is business director, in addition to playing, and Jack Daniels play director.

May Irwin, who has a summer home in the vicinity, is on the honorary board of governors.

ORIGINAL
and
ALWAYS A STEP AHEAD
KENDALL CAPPS
HOLLYWOOD RESTAURANT
NEW YORK
and
HOLLYWOOD GARDENS
PELHAM, NEW YORK
DOUBLING INDEFINITELY

NUDITY
an ingredient of stage fare has its protagonists and detractors. But even a Torquemada or a Salem Witch Burner would not cavil at *NAKED TICKET RACKS.* This is what happens to Theatres that Play the
Greater MARCUS SHOW of 1933
The One and Sovereign Remedy for Box-Office Apathy.



MGM STUDIOS
CULVER CITY, CALIF.

Envious of Exploitation

In an apparent attempt to build up a picture house daily attraction directory for its columns, similar to one that has been successfully running in the Los Angeles 'Times' for the past year, the L. A. 'Examiner' (Hearst) is duplicating many of the three agate line displays gratuitously. Sole payment to 'Times' for this daily and Sunday listing of current pix is in screen trailer advertising, shown in all houses at each performance. 'Examiner' in most cases is unable to secure this screen copy, due to exclusive contracts held by the 'Times.'

Other local Hearst daily, evening 'Herald and Express,' also has invaded the directory field, tying up mostly with Fox West Coast houses, on a nominal cash charge and screen advertising. 'Times' list covers practically all downtown, naborhood and suburban pic houses for a total of 103 (currently), while 'Examiner' is passing up the downtown theatres, and confining its directory to nabes and houses in nearby towns.

'Times' assumes all financial cost for the trailers, which are changed weekly, and figures the 20 to 30 seconds of screen advertising, devoted to some subject in its forthcoming Sunday issue more than remunerates it for the $44.10 monthly book charge which is made a part of all contracts.

The Chandler publication has one man assigned to this directory advertising, who personally compiles all bookings, with theatre men reporting that the service as a general thing is most reliable. Also, 'Times' confines its directory ads to reputable pic houses, passing up the so-called 'dumps,' and it also eliminates colored and foreign language houses from its list.

'Examiner' takes in considerable outside territory in its directory advertising, including numerous houses in Orange county, as well as two houses (F-WC) in Bakersfield, 100 miles north of L. A.

Both Brentanos Out

Both Lowell and August Brentano have turned down invitations from the new owners of the Brentano concern to continue with the firm, and have severed their connection with the book house that has borne their name for over half a century. Leaves Brentano's without an actual Brentano in its management.

First act of the two Brentanos upon quitting was to individually incorporate themselves. Move was for a possible future utilization of their names for business purposes, and which might otherwise have been contested in view of the fact that the Brentano name went to the new owners of the book concern.

Future plans of the two Brentanos not yet certain. Lowell Brentano, who has had no little success as a playwright and picture scenarist, will continue his scribbling activities for the time being. He recently sold Paramount an original for Mae West and is at work on some more stories. However, he is understood to have the publishing bee in back of his head and may return to book publishing later. As first vice-president of the Brentano firm he was in charge of its publishing branch.

August Brentano was the retail book man of the firm and more than likely that he will open another bookshop and be the first of the two Brentanos to get back into the book biz.

iveright's Creditors

The Creditor's Committee of Liveright, Inc., are sending out applications for proof of debt to all Liveright authors accompanied by a letter promising that a dividend will be paid.

Rumor has it that Dreiser is owed seventeen grand in advances on unpublished books.

The literary world decries that a man who did such a fine class of publishing as Horace Liveright should have given up his interest in firm four years ago and gone into other things. It was Liveright's personality and his live promotion of books that gave the firm its prestige and success. He was responsible for the discovery of such authors as Eugene O'Neill, Sherwood Anderson and William Faulkner.

Soft for 'News'

The Democratic National Administration is appointing political by-line writers on New York City dailies to big-paying jobs, just as the State Administration, first under Alfred E. Smith's, later under Franklin D. Roosevelt, and then under Herbert H. Lehman's tenure, has done. Louis Ruppel, former legislative correspondent of the 'Daily News' and director of its straw vote 'caravan,' is the latest to land a berth in the federal service, being named deputy commissioner of narcotics.

Another former Albany correspondent for a New York tab, Joseph L. Cohn, of the now-defunct 'Evening Graphic,' recently was appointed assistant executive officer of the State Beer Control Commission, at a salary of $5,000 a year.

Howard E. Silberstein, editor of the Catskill 'Mail,' last week was named editor of publications (which includes p.a.'ing) in the State Department of Taxation and Finance, at a yearly salary of $3,000. A graduate of Rutgers School of Journalism, he is the son of the daily's owner.

Best Sellers

Best Sellers for the week ending June 24, as reported by the American News Co., Inc.

Ficti

'Zest' ($2.00) ....By Charles G. Norris
Sleepers East' ($2.00) ....By Frederic Nebel
'Album, The ($2.00) ....By Mary Roberts Rinehart
'As the Earth Turns' ($2.50) ....By Gladys Hasty Carroll
'Grand Canary' ($2.50) ....By A. J. Cronin
'Little Man What Now' ($2.50)....By Hans Fallada

'Marie Antoinette' ($3.50)....By Stefan Zweig
'100,000,000 Guinea Pigs' ($2.00) By Arthur Kallet and F. J. Schlink
'House of Exile' ($3.00) ....By Nora Waln
'British Agent' ($2.75) ....By Bruce Lockhart
'Life Begins at Forty' ($1.50) ....By Walter B. Pitkin
'Arches of the Years' ($1.50) ....By Halliday Sutherland.

Charley Mathison Gone

Charles F. Mathison, sports writer, died at his home in Coney Island, June 22, of heart failure, from which he had suffered for several years. He was 77.

In recent years he has acted as judge for the N. Y. Boxing Commission. He had served as sports writer having covered practically all of the fights of John L. Sullivan. He had written for the Detroit 'Free Press' and was brought to New York as sport editor of the 'Morning Telegraph.'

He got into a jam with William E. Lewis over his questioning of a referee decision by Bat Masterson. He was by no means the only sport writer to criticize the decision, but Masterson was a close friend of Lewis, and when Mathison refused to soft pedal, Blakely Hall, then owner, transferred him to editorship of the 'Metropolitan Magazine,' one of his string of publications. Masterson was not happy away from the ring and soon broke loose to go back to sports, writing for the 'Commercial,' 'Press,' 'Sun,' 'Herald' and 'The Ring,' the latter a boxing magazine.

He was one of the revisers of the Marquis of Queensbury ring code, as embodied in the N. Y. State boxing law, and author of 'No foul' clause.

Disc as Sample

Something new in book reviewing is offered by the Chatham press in connection with Dwight Fiske's 'Without Music.' Book is a collection of the lyrical recitations given by Fiske at the Mayfair Yacht Club. These he recites to music rather than singing them, using a skillfully built up tonal background not only for emphasis but to accentuate the phrasing. His style is decidedly individual and for the benefit of those reviewers who are not night clubbers one of the selections has been recorded on a disc which goes along with the book. It's a swell idea, since the stuff gains infinitely in its vocal form and, once heard, the reviewer can use his imagination on the others.

The book includes 26 poems which have scored with the Yacht Club crowd and which should now reach a far wider audience. They are genuinely clever in their twist of phrase, sophisticated and delicately suggestive without the usual smut. It's well worth while for content and it does not hurt any that it is a nice example of book manufacturing as well.

.'s Orders

News service men from the coast have been ducking aeroplane rides of late when invited on trips by picture producers. They have always insisted on going via automobile.

Recently an A.P. man was asked the reason for his air fright. He said it was not himself, but that A.P. absolutely prohibited its men taking flights unless under special orders from its district chief.

Wide Village

Greenwich Village has been rediscovered as a publishing center, with nearly a half-dozen publications of all types springing up.

The one most faithfully serving the Village, however, is a new weekly, 'Greenwich Village Chat.'

'Chat' is published by John W. Dilion, and is turned out by an old-time newspaperman, Edgar Mels. Selling the Village small-town newspaper stuff and they like it. Plenty of names of locals, from obits to social activities, and they all like to see themselves mentioned.

Although carrying the name of the Village in its masthead, the 'Chat' covers a wide area, from the Battery to 23rd street, and from river to river.

That 'Nudi

Person responsible for putting 'The Nudist' on the stands is Paul N. Rothe, with the mag's sales justifying his action. Rothe found the mag an unpretentious little house organ for a Scarsdale nudist colony. He sold the sheet's backers on the idea of a build-up, as not only furthering the nudist movement but also to bring in some coin.

Rothe has renovated the original 'Nudist' to the extent of a larger page size, smooth paper and colored cover. And, of course, more nudes. The mag, which was hitherto difficult to procure, was thrown on the newsstands, and the demand is on.

Although reported that the original 'Nudist' could not go through the mails, the new Nudist' can. Lest any sensibilities be jarred, Rothe sends the mag in a plain wrapper.

More Love Stuff

A new mag publishing house, calling itself Graham Publications, entering the field with the first of what is planned to be a chain of pulps. Opener is called 'Romantic Love Secrets Magazine,' and is intended as a sort of test of fiction policy to be pursued.

Understood to be a publishing connection between the new Graham Publications and Newsstand Publications, which gets out a number of periodicals. Mary Gnaedinger, nominally down as the Graham Publications head. Is also editing 'Romantic Love Secrets Magazine,' which uses new prose and poetry only.

Stearns Comeback

July number of 'Atlantic Monthly' carries an article by Howard Stearns. It means a literary comeback for one of the brilliant minds in American letters. Stearns some years ago had a book of essays published by Knopf. It was hailed on all sides as quite some book and Hank Mencken was one of the lad's first rank bugleers. Then Stearns, out of sheer boredom, put literary mistletoe on his coat tails and went to Paris. There he got to be quite a character in the Latin Quartier. He did nothing at all good deal of the time; the rest of the time he worked for one of the Paris American papers. For that writing he chose a column on horse racing. He named himself Peter Pickem and was amazingly good at doping the ponies. He was about the best handicapper in the city, but did nothing at all in a literary vein or of literary importance. Now he's suddenly back in New York and back at work. The 'Atlantic' piece is just the beginning of a parade by Stearns. A book and several other pieces follow.

Telling the Truth

Gimbels, department store, New York, has been on an advertising campaign of late about telling the whole truth in their morchandise sales talks in the newspapers. This advertising is handled by Kenneth Collins, formerly the advertising manager for Macy's. Gimbels now says that to tell the commercial truth in advertising may be trade or public approved but to be honest the whole truth must be told. A sample of the Gimbel campaign in one of the New York dailies last week:

'The Truth at Any Price. We've spent a young fortune, in the past, having our merchandise examined by chemical engineers* . a laboratory in no way connected with Gimbels; in no way partial. We've spent a lot more in telling the world the commercial truths the laboratory discovered. Yet we might have spent more! In addition to telling the customary 'essential facts,' we might have leaned over backwards to tell you that oil-painted spearhead awnings will fade in a couple of seasons; that a little toy engine will break if dropped to the floor; that the folding beach chairs won't support 300-pounders; and that almost every group of ties contains some outlandish lemons. We might have told more, we tell you now. In the future when you read the advertisements of this firm—remember that Gimbels tells the truth! Which is certified by the Industrial By-Products Corp. of Philadelphia.

Sharing the Pool

As part of President Roosevelt's 'new deal,' the White House tennis courts and swimming pool have been thrown open to correspondents. Writers, at an informal conference with the President and Mrs. Roosevelt, asked the latter for permission to wield their racquets on the White House courts.

Then a nervy scribe told the President that the new pool, built from funds raised in a drive conducted by the New York 'Daily News,' would be a fine place for the typewriter punchers to cool off on warm summer afternoons. The President said 'Go ahead,' adding, with a smile, that correspondents also could use the sand piles placed around the pool for the enjoyment of the Roosevelt youngsters.

Why It's 'Hype'

They threw a dinner on the occasion of his 25th anniversary for Hype Igoe, former 'Morning World' (N.Y.) sports writer and now of the 'Journal,' at the Essex House in New York. About 600 people, mostly men, attended. Also a flock of politicians, too many.

Many speeches about the honored guest, but no explanation of the monicker Hype, whose rightful set of names are Herbert Anthony Aloysious Igoe. He's a native son and about the time he made the grade out there he was so narrow that a fight manager described him as remindful of a hypo (hypodermic) needle. Hype weighed 90 pounds then but get a look at him now.

Off the Routi

For the first time in its history, Samuel French & Co. will publish a book having to do with other than the theatre. The publishing house, which has hitherto specialized in printed plays and works on the theatre, is bringing out shortly a book on American Indian life, called 'Around America with the Indian.'

M. Jagendorf, stager of children's plays, and who has had many plays for juveniles published by French, is co-author of the Indian book, and hence its publication by French. Other author is Nina B. Lamkin.

New Style Sex

As soon as a few difficulties are ironed out, a new type of sex mag will make its appearance. This one different from the customary sex thing in that it is a serious, technical review of the subject, much like some of the German mags that used to flourish in the pre-Hitler days. First issue of the mag is already off the press, and may be out at this printing date.

Mag is called 'Sexology,' and will come along monthly. The mag's sponsor, Sexology Publications, also plans to issue a number of books along the same lines.

Two More

The outdoor book stall on Madison Square has proven such a success that two other stalls (for books not horses) will be opened, one located in Bryant Park, the other down on Washington Square. Maybe it's the books that are selling. Maybe, it's the draw of the attractive gals that are selling them.

Ropes Finishes Contract

'Time Step,' Bradford Ropes' last novel on his three-novel contract with Alfred H. King, will be published in September. Possibilities are that the writer will make another contract with the publisher for an additional trio of books.

More Bonfils Trouble

Mrs. May Bonfils Berryman, daughter of the late F. G. Bonfils, Denver 'Post' publisher, caused her husband, Clyde V. Berryman, to be arrested and held in city jail overnight on charges of drunkenness and disturbance. Mrs. Berryman said her husband had threatened her with a gun, and that she would be afraid to go home unless Berryman was detained.

At police headquarters Berryman declared several times it would be worth $13,000 to his wife to have him out of the way. Under terms of Bonfils will Mrs. Berryman is to receive $12,000 a year if she remains married, or $25,000 a year in case she ceased to be the wife or became the widow of Berryman.

The next morning Mrs. Berryman went to the station and took her husband home, refusing to file charges against him.

'Redbook' Steps Out

Making a play for the book trade, 'Redbook,' the class mag, will print a book-length novel in each issue, beginning with the August number. Fact that the 'Redbook' novels will subsequently make their appearance in book form, not alarming the booksellers, however. They claim that books are things to keep, and magazines something to be thrown away after reading, and readers will always pay $2 or more for the book they want to read and keep in their library.

E. E. Behr Di

Edmund E. Behr, 39, former day city editor of L. A. 'Examiner,' died June 24 in the Hollywood hospital of heart trouble, complicated by bronchitis.

Behr was a world war veteran after serving as Universal Service's correspondent with the Pershing expedition in Mexico, going overseas as a lieutenant with the 36th division. He was wounded in action and received the French Croix de Guerre with gold star, with citation for bravery.

A widow survives.

For Men Only

A pretentious mag for stag readers, something along the lines of 'Spur' except that it will be issued quarterly, is in the making. 'Esquire' is to be the mag's title, with the first issue tentatively scheduled for September.

Arnold Gingrich will edit, and already lining up top-notch material. Contributors will be selected for the virility of their scribbling, as 'Esquire' will look to the male angle only.

Over to England

Grayson & Grayson of London have taken the English publishing rights to Ainsworth Morgan's 'Man of Two Worlds,' novel of the Arctic published here by Bobbs Merrill. In England the yarn will go out as 'North is North.' Morgan is now on the Radio film payroll on the Coast, working on the picture adaptation of his book with Howard J. Green.

Forced In

Despite Bennett Cerf's denial, upon the acquisition by his Random House of the publication rights of the Eugene O'Neill plays from Liveright, that he intends to go in for general publishing, it's known that Cerf has taken a few more scribblers from the Liveright list.

Until now Cerf has avoided general publishing, but his contact of those new scribblers can mean but one thing.

Now It's Cards

Although nominally book publishers, Simon & Schuster will take a chance on variations of the printed word. Now they are plotting Christmas cards for the coming Yuletide. An idea of what they will be like is indicated by the fact that Peter Arnow and O. Soglow, among others of their kind, will do the illustrations.

Eastern Circulation

Chicago 'Herald-Examiner' is intensively canvassing eastern territory for subscriptions at this time. Sales argument is that easterners should get the on the spot lowdown on the World's Fair and, second, keep in touch with complete grain and feed reports. Most eastern papers carry this later data in abstract, if at all.

Hustling Home

Writers who have been working abroad and living palatially on ten bucks per week are coming back to the states in a rush. The Amer-

(Continued on page 63)

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Hollywood and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

East

Michael Saks, mgr. of the Second Ave. theatre, guest at a testimonial dinner at Sea Gate last week in recognition of his service to the Jewish theatre.

Jed Harris back from Europe with scripts of 'The Green Bay Tree' and 'The Lake.' Says he'll risk them next season. Katherine Hepburn may have the lead in the latter.

Arthur Hopkins said to be interested in 'A Gentleman of Affairs,' written by Oscar M. Sheridan.

Theatre Guild takes John Howard Lawson's 'Gentlewoman' for production next season. He did 'Processional.'

Celia Person, Jewish actress, has leased the Lyric theatre, Brooklyn, and will be both star and director next season. Will alternate drama with musicals.

Katharine Cornell to do 'Romeo and Juliet' next season. Will spend most of her season touring with this, 'Candida' and 'Barretts.' Will start in November, and not come into New York until spring.

N. Y. hotel men form a committee to bring conventions to town. Too late for this season, but the time to go after next year. Astor, Biltmore, Commodore, New Yorker, Pennsylvania and Waldorf among the leaders.

Players League, comprising Geo. W. Gatts, Edwin Holland, Robert Mintz and Louis Weiss, have taken over the Mansfield theatre for 19 months.

Return of Mrs. Jesse Crawford to the Paramount theatre console Wed. (21) delayed when she was in a taxi crash Tuesday. Leg sprained, requiring a rest of a week.

Divorce granted to third wife of Don Dickerson, former owner of the Pirate's Den in the Village. She told the referee her husband had a blonde to be thankful for last Thanksgiving Day.

Hugh O'Connell, now of radio, to play a speakeasy bouncer in a new play at Red Bank, next month. New style of part for him.

Lowell Thomas, radio news commentator, ordered to pay part of $1,000 damages to Charles Davidson for taxi which Thomas and a friend, Sherman Shalley, crashed last Jan.

National Alliance of the Theatre held meeting last Wed. (21). Will meet again Thursday (29) to consider a code, to be offered under the National Recovery bill.

It having been held that the receivership for Local 306 last winter was illegal, the receivers and their attorneys will receive no pay for services. They must also make good $909 spent during their tenure of office.

Playland, Westchester, retains Frank W. Darling as director. Only a part-time job this year, as he is developing an amusement set-up on the top floors of the RCA building, but it will pay him $12,000.

After chasing roller skaters off the Central Park Mall to a section of the central drive, police now close that four nights a week because the noise interferes with the Goldman band concerts.

Sometime Keene's chophouse on W. 44th st. now a penny restaurant.

Back in 1928 'Lucky,' a police dog, swam from Albany to New York, breaking into the newsreels. His owner, John Schwighort, was in court last week asking recovery of $2,157 from Clarence Thomas for screen tests designed to make the pooch the successor to Rin-Tin-Tin. Thomas says deal is still hot.

Short-lived Ale Rail, B'way, near 46th st., to be operated by the White Way Grill. Will decorate with silver dollars.

Walter Damrosch gets another Mus. Doc. degree, Dartmouth this time.

Now it's 'Biography.' Exit of 'Dinner at Eight' leaves it dean of B'way productions. But it closes Sat.

Plan to tax dance teachers $5 to $25 after a test upheld by proposer on the ground it would eliminate the incompetents while yielding some $250,000 yearly. Would hit even the hostesses.

Homer Curran, of Belasco & Curran, after the western rights to 'Shooting Star.'

William Morris agency has sold to Warners the screen rights to 'Miss Benton, R. N.,' an unproduced play by Frances Johns and Wilton Lackaye, Jr.

Harry Lyons, night club promoter and floor show stager, was shot early Thursday morning (22) in front of his Bronx home. He had recently returned from Chicago and it is believed that his killing followed his attempt to break into Chicago night club affiliations.

Saul Abrams will be g. m. for 'Shady Lady' if it ever jells.

Picture theatre under construction in Far Rockaway bombed Thursday (22). Much noise, but little damage.

Dee Albright, ticket seller for a side show with a circus, arrested at Mineola, Long Island, Thursday (22), on request of the police of Cedar Rapids, Ia., where he is wanted in connection with bank robbery.

J. Irving Walsh, realtor, who was divorced by Margaret Quimby, picture actress about a year ago, killed himself Thursday (22). He called an undertaker and then shot himself with a rifle. He tried suicide once before.

Differences of judicial opinion on shirtless bathing suits for men at local beaches. One judge holds that what goes at Malibu and Palm Beach goes at Coney Island. Others slap on fines for trunks alone or rolled down jerseys.

Memorial serives for the late Cantor Rosenblatt will be held this (Tuesday) evening in Carnegie Hall. Jewish Ministers' Cantors' Assn. will conduct and 200 cantors will sing a memorial hymn.

Supreme Court Justice Shientag, who heard the Downes-Culbertson controversy in which the former sought to enjoin Culbertson from allegedly using the Downs system as his own, has reserved decision. Wants to consult with bridge experts; he knows nothing of the game.

French cinema makers to petition the govt. to bar all imports for a year to strengthen native cos.

Joseph Faccini, projectionist, who put out a fire in the projection room of the Comet theatre Wednesday, died of burns in Bellevue hospital the following day (22).

Wee & Leventhal drop intended revival of 'When Ladies Meet.' Will produce instead St. John Ervine's 'John Ferguson.'

Jennie, 18-foot giraffe, joins the Hagenbeck-Wallace show. She has been on loan to the N. Y. Zoo the past 10 years, but is the property of Ringling Bros. Picked up while the show played N. Y.

Shepard Trabe will direct 'Fig Leaves,' second production by the Red Bank summer players.

Hope Hampton sails for Italy to make appearances with Venetian op. co. May also sing in Paris. Jules Brulatour accompanied her.

Old Roxy slipping 5,000 steamboat tickets to Coney Island to kid patrons at the rate of 750 a day. To advertise the line.

Tallulah Bankhead has read or listened to more than 100 plays in the last few months, but can't get interested.

Atlantic City fighting to keep beer off the boardwalk.

Copy of James Joyce's 'Ulysses' passed the customs last week under the new ruling that banned books of authentic literary value may be admitted.

Word from Paris that Florence Walton, dancer, will marry Pierre Colombier, film magnate, Thursday (29).

Radio City theatres sold the 1,000,000th ticket Thursday.

Jack Sharkey quit his training camp at Orangeburg, N. Y., to rush to his home on telephone information that one of his children was desperately ill. Wife says the message was phoney. Generally discredited as a press gag. Later said to concern kidnap threat.

Molly Picon back from Russia. Says the actors eat regularly over there but get small pay. Tells of a company of mutes who tour, giving plays in the sign language.

Default judgment for $2,323.20 against former Mayor Walker for lingerie and wearing apparel. Somners, Inc., told court efforts to serve him and the former Mrs. Walker brought no result, so summons by mail decreed.

Doug Fairbanks, Jr., in Doctors' hospital, New York, with laryngitis. Condition described as 'generally fair.' He arrived on the Bremen Friday with a cold which became rapidly worse. Cut short his vacation to play in the film production of 'Design for Living,' but that's probably out.

Probate of the will of the late Charlotte Smith, mother of Mary Pickford, in N. Y. Surrogate's court, reveals an estate of $1,144,972, the bulk of which is devised to the film star. Trust funds of $200,000 each were erected for the benefit of Lottie Pickford, the late Jack Pickford and Charlotte Pickford, a granddaughter.

Maude Adams' part in the play in which she expects to return to Broadway in the fall will be that of a mother superior of a convent. No title yet.

Press stunt for 'One Sunday Afternoon' has cast in their old-fashioned costumes riding an equally old-fashioned horse car.

Maurice Frank, outdoor opera impresario, asks the police to find his 16-year-old daughter Bernice, who disappeared from home. Believed to have gone in search of a stage career.

Prof. Livingston B. Morse retires from the faculty of N. Y. City college where he had been for 33 years. He put in three years in dramatic stock following graduation.

Fritzi Scheff, in a Connecticut court, obtains a stay against the foreclosure of a third mortgage on her estate there. Gets until Sept.

Courtney Burr spots two for next season. 'Fit as a Fiddle' will come in around Labor Day. It's by Kenyon Nicholson and Chas. Robinson. A month later he'll launch 'All Good Americans,' by the Perlemans.

Mrs. Deems Taylor has written a play, 'Jordan.' It will be tried at Pelham Manor during the summer. Her husband has done the incidental music.

Telephoned tip that a woman had been shot in Owney Madden's Embassy club brought a score of police to the spot Friday night. After fine combing the place they decided it must have been a disgrundled patron.

Harold Whalen, of Jans and Whalen, back $2,200 in his alimony. Ordered to resume payment of $50 a week to the ex and tack on $70 against the arrears. He says he's broke and she's living high.

John Adair, former M-G-M scripter, sent a scenario to the coast. Mentioned it at the Shuberts so it will be a play first. Titled 'He Killed a Woman.'

Hipp opera again raided Sunday (25). Summonses returnable tomorrow (Wed.).

Alice Kerwin, nite clubber, after a divorce from Edward Doyle whom she married two months ago. He's too fond of blondes, she alleges.

Meredith Howard, show girl, seeks split from Albert Spurlock, grid coach. Of different faiths, he refused a religious ceremony. Married by an alderman in Lancaster, Pa.

Mary Sobelewsky, club dancer, held on a grand larceny charge involving $260 worth of clothing and jewelry.

Coast

Mrs. C. I. Chester, reported formerly of 'Follies,' has become a Buddhist nun in Los Angeles. She is the second American woman recently to adopt the Oriental faith.

American motor tourists allowed to bring cars into Mexico for three months without tax or fee by decree of President Rodriguez of the southern republic. Former limit was for 10 days.

Police guard placed around the Los Angeles home of Emmelin Wellington, invalid wife of Charles Wellington, writer, as a result of repeated visits to her house by prowlers who, police report, may be seeking vengeance for the prosecution of a robber who burglarized the Wellington residence.

Cancellation made of a sheriff's sale of the furniture of Gloria Swanson, following an agreement by attorneys for the actress and the W. Jay Saylor, Corp. Latter had obtained judgment against Miss Swanson after a balance of $9,429 was unpaid on a $45,000 purchase of furniture.

Investigation of alleged fixers started after a traffic violator asserted in L. A. Municipal court that he had paid $10 to a man to fix the ticket.

Will of the late Ernest Torrence bequeaths his entire estate of value less than $10,000 to his wife.

Lou DeRae, 21, but standing over seven feet, and a picture aspirant living in Los Angeles, picked up by police on an alleged charge of lifting $17. Professional name, Tiny Melvin.

Charging that her husband was film struck and had a theatre complex, Imogene Gregg Brown has filed suit for divorce against Frederick Charles Brown, Jr.

A 'Welcome-out-Dinner,' honoring Sam Hardy, actor and retiring president of the Masquers, Hollywood actors' club, held Thursday (22).

A Chinese mystic, and Southern California's unofficial weather prophet, Gin Chow, died in his 76th year, as he predicted, when struck by a truck.

Appearing in L. A. Municipal court on charges of issuing checks without sufficient funds, Dorothy Bell, film actors' agent, was arraigned on two more similar charges, all growing out of the alleged issuance of paper for about $100. She posted bail of $100.

Fire damaged the Gambrinus and Climax resorts in Mexicali, Mex., to the extent of $100,000.

Caught in a riptide while swimming at Playa del Rey beach near Los Angeles, Fay Wray, actress, was saved from probable drowning by George Hill, film director. Latter heard Miss Wray's screams as she was being carried out from shore by tides.

Oliver Hardy, screen comedian, filed suit for divorce in L. A. against Myrtle Lee Hardy, charging mental cruelty.

A movement to rid the state of California of undesirables, particularly easy money boys, was set in motion following a meeting in the office of Police Chief William J. Quinn of San Francisco.

Bandits held up Harry Weinstein, sec to Abe Lyman, orchestra leader, and his girl companion, in front of the latter's Los Angeles home and stole jewelry, valued at several hundred dollars, and $40 in cash. A custom-built auto, owned by Lyman, in which the two were riding, also taken.

Los Angeles authorities have started a search for Suzanne Lewis following a report by the former film actress' mother that she has been missing since June 12.

Warrant issued in Los Angeles for J. Elmer Tepoorten, film cutter, after Mrs. E. C. Rose filed complaint the former had allegedly attempted to extort $750 on threats of exposing secrets about her to relatives.

Bench warrant issued to Doris Whitney, 'Nine o'Clock Revue' singer, for arrest of her divorced husband, George Whitney. All because of tardy alimony.

Romer Grey, son of the author, is defendant in a suit for $75,250 filed by Voiney L. White, artist, in Pasadena superior court. White claims Grey misrepresented facts in obtaining picture rights on three animated cartoons drawn by the cartoonist.

Charles ickford, who several months ago instigated a search for some person deserving of his $10,000 gasoline station in Culver City, has given it to the Assistance League in Hollywood because it would benefit more people.

Mrs. Belle Bonfils, widow of the publisher of the Denver 'Post,' filed notice in court of her decision to take one-half of his estate in lieu of the $50,000 life annuity provided her in the will.

Home and household furnishings of Pauline Starke, actress, and her former husband, Jack White, film producer, placed on the auction block in Los Angeles by order of court receiver.

Announcing that he is negotiating with two major film companies for the purchase of a scenario that he has written, David L. Hutton, husband of Aimee Semple McPherson Hutton, has severed all connection with Angeles Temple. Hutton says he is also closing a deal with a national broadcasting chain for radio work.

Ben Turpin, film comedian, was named defendant in a $11,500 suit filed in San Francisco by Grover C. Reinkens and Harold Morris. Complainants allege defendant incorporated a nite club in Frisco under name of Ben Turpin Hollywood Jungle instead of Ben Turpin Inn company. Plaintiffs also assert that by change of names they were left out of the enterprise, in which they were to have received 29% of any profit.

Dr. Thomas F. Joyce appointed by Governor Rolph as superintendent of the state narcotic-Pacific colony institution near Los Angeles.

Freeman Lusk, newspaperman, acquitted in L. A. Superior court on charges of manslaughter in connec-

(Continued on page 62)

Repeal Quickens Road Spots in Corn Belt

Dubuque, ., June 26.

There's to be plenty of action in consequence of the 3 to 2 ratification of repeal.

First effect is an avalanche of applications for permission to sell 3.2. In addition not less than 15 crossroads spots have incorporated, some not having populations over 50, to do a dine and dance business with beer the feature.

MARRIAGES

Ruby Nelson to Ray Fruth in Los Angeles, June 18. Both are blind musicians.

Elizabeth Gatley to Charles A. Frisbie in Hollywood, June 19. Bride is mother of Ann Harding.

Dedication of her new novel, 'To my husband, Caradoc Evans' reveals the recent secret marriage of Baroness Barcynska to the Welsh playwright.

Lottie Pickford to John William Locke. Marriage said to have taken place some time ago, but they are not telling where. Groom is non-pro.

Alyce Frazer to James Deny, Port of Spain, Trinidad, June 20. Bride is an internationally known singer.

Lorna Velle, non-pro, to George Hearst in San Simeon, Calif., June 26. Bridegroom is eldest son of William Randolph Hearst.

Mary Elsie Himes, non-pro, to Lord Cowley, in Reno, Nev., June 20. Bridegroom is known to the American stage as Arthur Wellesley.

Marcia M. Wall, non-pro, and Ivan St. Johns, filed intentions to wed in Los Angeles. Groom-to-be is west coast editor for 'Photoplay.'

John Wayne, former footballer and film player, to Josephine Saenz, daughter of the Panamanian counsul in Los Angeles, in that city June 24.

Vida L. Smith, musician, and Sylvanus H. Kellogg filed intentions to wed in Los Angeles.

New York Theatres

There's ALWAYS A BETTER SHOW at RKO!

RKO PALACE B'way at 47th
Ann Carver's Profession
Fay Wray, Gene Raymond
plus RKO Vaudeville

RKO 86th ST. at 3rd Ave.
Wed. to Fri., June 28 to 30
"SUPERNATURAL"
and
"CHEATING BLONDES"

RKO 81st ST. on B'way
Wed. to Fri., June 28 to 30
CAROLE LOMBARD
in "SUPERNATURAL"

Ann HARDING, Rob't MONTGOMERY
"WHEN LADIES MEET"
with ALICE BRADY
On Stage — Pat Rooney, Peter Higgins—& others
Co's—HARLOW GABLE—"Hold Your Man"
B'WAY at 51st St. CAPITOL

LOEW'S STATE B'WAY at 45th St.
25¢ MON. to FRI. 10 A.M. to NOON
—On the Screen—
"EAGLE and the HAWK" MARCH, GRANT
Stage: Street Singer; Lennie Hayton Ore., with Jean Sargent; Runaway 4 Friday; Cagney, "Picture Snatcher"

I'm Telling You'

By Jack Osterman

Tomorrow Night's the Night

Well, here am I on the eve of opening my own night club and I'll confess—I'm as nervous as a wise-cracking act opening at the Palladium. More nervous in fact, for after all you can sail back from London but where can you sail to from Broadway?

Inside Stuff

Learned a lot in the past two weeks from my partner, Harry Deitch, as to what a night club proprietor goes through. Yesterday we priced menus and I thought of the many times I've sat in a cafe and marked them up and torn them apart. I'll never do that again, the nut is too big and the printer won't take a check.

Tablecloths never bothered me, either. At the Astor fortunes were won and lost on the linen. (Oh, those laundry bills!) I remember one time I asked Nick, the captain, how business was and he answered, 'It's dropped off terribly all over.' 'How do you know?' I queried. 'The figures on the tablecloths are much lower.'

Manufactured Applause

Many a night I'd sit restless while someone was introducing someone else in a late spot, and break from three to four 'clackers' in a half hour. I used to get quite a kick out of bending the little wooden device back until it snapped off and then I'd start on a new one. I vow to all opposition cafe men this will never happen again when I visit them. I just received 5,000 of them, C.O.D.

Talent

Engaging talent is my weakness. Auditions leave me cold and I hate to say 'no' to any act. Anyway there's one advantage in opening in June. A least I can say, 'I'll take this kind of dough just for the summer.' Then, in September, I can tell them to take a cut for Indian Summer. When winter comes along with cold nights, who wants to go out? In this way I eventually work my way back to June again. But salary, where are you?

Come Into My Kitchen

Instead of learning new songs for the opening I've been in conferences with Harry as to what milk is the best for the dear public. A fellow grabbed me by the collar the other day and said, 'Billy LaHiff sent me here.' And then throwing a package of coffee in my hand said, 'This is the same java they use at the Tavern, try it will you?' A little bit dazed I asked him if he had a perculator in his pocket. This was the fourth sample I'd received and it's awfully nice, my mother loves coffee. But I figured if the last one is good enough for LaHiff it's good enough for me. (Note to salesmen: I'm crazy about orange pekoe tea.)

And So to Work

And while you're reading this confession of a boss who may finish up a bus boy in his own place, I'm about to go to work. I hope the newly painted bandstands are dry so they won't ruin Mike Durso's white pants. The Columbia wire is installed so if the worst comes to the worst, the music publishers will at least drop in. Everything's all set. Turn on the lights; waiters, your posts, and cigarette girls remember—don't stall at the table waiting for a tip; if it doesn't come fast you know the guy hasn't got it. And the customer is always right, which is more than most columnists. ARE YOU READING?

Corporate Haven

Las Vegas, N. M., June 26.

lexibility of Nevada's corporation laws make it the Delaware of the west for the organization of corporations.

Headquarters of Ham & Taylor, lawyers in the desert town, are the home office for 285 separate corporations. Town's population is less than 5,000.

BIRTHS

Mr. and Mrs. Malralyses, daughter, at French hospital, Los Angeles, June 16. Mother is daughter of Lucille La Verne.

A daughter was born to Mr. and Mrs. Harry Berman in New Haven, June 9. Father has been Poli orchestra leader for 20 years.

Congress Hotel, Chicago, Mitt-Reading Lunchers

Chicago, June 26.

Congress hotel has borrowed a tea-leaf from the second floor cafeterias and has installed a mitt-reader in its ritzy Hawaiian Room during the luncheon period. Mme. Voegtli-Starr is the physic and the readings are free.

Seeress employs a pretty girl to contact lunchers at the table and entice them into the divining chamber. Men bashful but women go to it.

Beans Now a Headache To Houses, Solons

Los Angeles, June 26.

Campaign being waged locally by theatre interests, in conjunction with women's clubs and civic organizations, against a threatened wholesale invasion into Los Angeles proper of tango and other 'bean' games with which the beach resorts are flooded, has brought a complete about face by the L. A. Police commission. Heretofore, when permits for operating such games were rejected by the commission, it was expressly stipulated 'without prejudice.'

The past week members of the police board, following a session behind closed doors at which time W. H. (Bud) Lollier of Fox West Coast, and Dr. Clinton Wunder addressed them, the commission, when it took up another batch of tango permit requests, denied the application without reservation.

A resolution was also adopted that hereafter the commission would consider no permits for the operation of these gambling concessions unless same are accompanied by a petition signed by 52% of all property owners and tenants within a radius of 300 feet in all directions from the proposed site of the game.

Petitions signed by approximately 84% of the business men of Hollywood, asking the commission to rescind and revoke a permit which it granted several weeks ago for operation of a tango game on Cauhenga blvd. was filed, as were similar petitions protesting against permits granted for similar games in San Pedro and on Beverly boulevard in Hollywood.

EXPECT $280,000 GATE FOR SHARKEY-CARNERA

Gate for the Jack Sharkey-Primo Carnera battle for the world's heavyweight championship, Thursday (29) at the Madison Square Garden bowl, Long Island City, should approximate $280,000. That is the guess of William F. Carey, the Garden head, whose previous predictions on fight show grosses were fairly close.

Top admission is $15 for ringside, which is made up of the first 35 rows. Price then drops to $7.75, all prices being inclusive of the federal and state tax. Capacity would be around $400,000. Monday agencies were getting $35 and $40 each for seats within the first eight rows.

Fight will not be broadcast. Claimed a substantial sum was offered for the radio rights, the Garden rejecting the proposal because of the percentage demanded by both Sharkey and Carnera. Betting odds early this week favored Sharkey to retain the title eight to five.

Following the event Carey will step down as president of the Garden corporation. He will be succeeded by John Kilpatrick, former Yale athlete, who was placed in the Garden by the Prudence Bond interests, latter carrying the underlying mortgage. Garden was operated under direction of the Hayden-Stone interests, Prudence taking control under a refinancing program. Carey will remain as a director of the corporation.

JUST BEAUTS

Several Contests in Sight—Par's Promises Something Anyway

No one has the same version for the beaut promotion craze so far as the public is concerned. It just got underway until now it has exceeded proportions of any year in contest history.

International Beauty Pageant, the oldest but now under new management, will name its Miss Universe and runners-uppers in the Madison Square Garden. Atlantic City will stick to the boardwalk in selecting its Miss America and lesser beauts.

Paramount, calling its campaign 'Search for Beauty,' a name that hooks with the picture, is letting a group of its production directors view tests. The 30 Par winners are the only ones in all of the contests certain of getting out to and back from Hollywood.

Aside from carfare for the winners the main Paramount bout is costing the company comparatively little. Theatres in on the deal must pay for the tests which are being made chiefly by Paramount newsmen. The 15 'fortunate' couples selected by the directors will be in the background of 'Search for Beauty.' While on the Coast they will get $50 per week and maybe—maabee, Parites concede—a regular job.

Fortune Teller Wave Along Jersey Shore Brings Clean-Up Law

Long Branch, N. J., June 26.

The spiritualist thing is on in a big way along the Jersey coast. Palm readings, crystal gazing, spiritual seance and all the rest of the hoke is getting a big play from the summer colony.

The prices range all the way from a quarter to whatever the traffic will bear. One star gazer asks $20.

Police are investigating the report that a spiritualist is putting on stag shows for the boys. It's also said that spirits of the pre-Volstead type is available in some places.

One town, Little Silver, has passed an ordinance that bans all kinds of spiritual stuff.

ATLANTIC CITY EX-BANK BECOMES A BEER SITE

Atlantic City, June 26.

Summer season will be in full swing next week with lower prices and added entertainment features.

Buck Taylor of Philadelphia has taken over the Million Dollar Pier, where he will stage a three-ring circus in addition to the minstrels, vaude and picture shows. Garden Pier, under Billy Fennan, redecorated to give it the appearance of a show boat, will open with a vaude show headed by Ralph Kirberry of radio and entertainment features somewhat like the old Steeplechase with which Fennan was formerly connected. These two places will charge 25c admission, but the Steel Pier has given no indication of reducing admissions.

Beer gardens which have sprung up all over town have received a blow when the city fathers decided on a $500 license and banned sales over bars from the Boardwalk. This has prompted many of the big hotels to place beer gardens on the Boardwalk level. George Olsen and his band and Ethel Shutta will be featured at the Ritz now under Ralph Hitz management. One of the novelties of the resort is the conversion of a bank building into a cafe. The lobby is a dance floor and on the steps leading to the huge vault sits the orchestra.

The Beauty Pageant is being revived this year, but under private management the Chamber of Commerce and the Hotelmen's Assn., still carrying a $15,000 deficit from the last one, refusing to back the new contest.

The Brown Players are holding forth at the Apollo, featuring Mitzi in 'Paris' this week and bringing Nance O'Neil in 'Lysistrata' next week. George White hopes to get two weeks of August for his new 'Scandals.' The Globe is running burlesque under Max Rudnick from the Eltinge, New York.

Fifty thousand shriners are expected next month for their annual convention and promise that President Roosevelt will be here to address them.

Baddies, Gaming Hit In Las Vegas, The Wicked Little Brother of Reno

Las Vegas, N. M., June 26.

Feeling that a wide open town is not attractive to manufacturers and hoping to get rid of the rum-dum element, citizens of this town, Reno's bad little brother, are planning to campaign for the repeal of the gambling law at a special election. According to state law, gambling can be voted out at any time, with only a 30-day notice being necessary for a special election.

There are several reasons for the switch in attitude against a wide open state, at one time figured to be the panacea for all the ills that Nevada is heir to.

First place, Boulder Dam is a bloomer for Las Vegas. Originally it was figured that some 10,000 men would be employed in constructing the big puddle, and that it would take 10 years to build. Now it seems that the employment peak will never go above 2,500, and the dam will be finished in two years.

Some Frowning

Six companies, corporations formed to build the dam near Boulder City, frown on employees not living in the community. Located 26 miles rom Las Vegas, latter town gets little benefit from the dam employees who after heaving a hammer for eight hours in a 115-degree temper-

(Continued on page 62)

BAER $550 BUST

Maxie Missed In Akron Where Dempsey Drew $7,000

Dayton, O., June 26.

Appearance of Max Baer in a three-round exhibition bout here June 16 in the University of Dayton stadium was a bust, grossing only $550 from the 1,000 customers, half of whom entered on paper, hardly covering the guarantee.

Jack Dempsey acted as referee. Dempsey grossed more than $7,000 when he boxed here himself little more than a year ago.

Gals Drink Most, Leave Most, in Hollywood Spot

Hollywood, June 26.

After many years as a road show agent and manager William M. (Bill) Roddy, who has become more or less of a coast defender, recently opened a beer garden and cafe in the heart of Hollywood, where he is learning a lot of things he never knew before.

Take it from Roddy, his brief experience as a cafe keeper has enlightened him to the fact that women are the best patrons, drink the most beer and stay the latest. In many instances, Roddy has found out, they become very affectionate with the bartender. But, here's a rub: They leave lip rouge on the glasses, and it's work washing the stains off.

Purely as a precautionary measure, Roddy is building a private calaboose in the back room, constructed of sturdy two-by-four lumber, in which to stack the stews. The way he explains it, they surge in around midnight, all crocked up on gin-hootch, and try to put out the fire with beer.

Aside from the beer profits, Roddy has already acquired a pair of satin pumps, a compact, two men's hats, and a suit case, all forgotten by the night hawks.

But it beats present-day trouping, Roddy maintains, and with Hollywood nuts about beer, it's got a route of one and two-nighters beat forty ways.

LOUGHRAN MAKES IT EVEN WITH STEPHEN

By JACK PULASKI

Tommy Loughran came up from Philly Wednesday (21) to convince Steve Hamas, former Penn State footballer, that the knockout he (Loughran) suffered when they first met was just a mistake. He was awarded the decision in a 10-rounder at the Yankee Stadium and the point score gave the graceful Quaker about seven rounds.

It was the first of a series of bi-monthly fight shows carded for the ball parks by Tim Mara, who was Jack Dempsey's partner in promoting the Baer-Schmeling melee. Admission was $3.30 top, with attendance about 8,000, fair considering the way the card sized up. There was opposition close by, the Hagenbeck-Wallace circus being parked on the lot across the street.

The odds were 7 to 5 on Hamas but were reported at evens at ringside, not that there was much betting except by Tommy's fans who came over with him. Former light-heavyweight champ, who aimed for contendership among the heavies, had lost two matches with Hamas, getting one decision. Last week's session was their fourth meeting, so the score is now two-all.

Loughran isn't going anywhere when it comes to title aspirations. He's just Philly's favorite boxer. Tommy is 31, not that that takes him out of the picture, but he has never found the trick of snapping his punches and when he tries to, generally hurts his brittle hands.

Semi-final between Abe Feldman

(Continued on page 62)

Beer in Los Angeles In Poor Man's Reach

Los Angeles, June 26.

Beer prices continue to slip hereabouts, with several downtown cafes and numerous naborhood drive-in eateries now serving draught amber at a nickel a mug, and L. A. brew at a dime by the bottle.

Northern (California and Washington) brew by the case costs less here than the beer made in Los Angeles. The so-called Northern brands retail at $2.35 to $2.45 for 24 pints, as compared with $2.80 for the local stuff.

Eastern and imported brews continue to vary in price, ranging from $3.25 to $6.25 for the two dozen lots. Most expensive brews on the local market are Japanese and Mexican brands, both at the top figure.

Grapplers' 2,500 Seats

Indianapolis, June 26.

Local promoters of the ancient Greek pastime are attempting to add a few more wrinkles to the corrugated brows of theatre managers by erecting a 2,500-seat wrestling arena where bouts are to be staged twice weekly. This is the first big time open air arena in the city. It has been constructed just a few blocks from the center of the town on the site of the old Shortridge High School.

Last week the first series of bouts brought near capacity, influenced, no doubt, by the blistering heat and a good card. But the promoters have their worries, too, for all surrounding buildings are lighted from the third floor to the roof as employees return to offices to witness the grapplers through field glasses.

Loop Casualties

Larry Benner, employed at Ray Daley's World's Fair concession, at American Hospital for minor operation.

Mike Nathan, outdoor showman, at Frances Williams Hospital, recovering from auto accident necessitating 26 stitches.

Dan France, circus oldtimer, seriously ill at Pleasant Valley Hospital, Bath, N. Y.

Sophie Pollock, dancer with Rosie Ritz Revue, in American hospital.

William Hart, performer, suffered paralytic stroke. Now at American Hospital, Chicago.

Bill Zeno of Zeno, Carl and Zeno, vaude had a tumor taken off lip at American Hospital, Chicago.

William McCauley, outdoor showman, ill in Chicago.

Virginia Dawn, stunt rider with Lion motordrome at World's Fair, suffered skull and hip fracture in mishap. Now in Chicago Memorial Hospital.

CHATTER

Broadway

Jack Mahler likes script peddling.

Marc Lachman motoring to coast with wife.

William A. abed with inflamed foot.

Joe Griffen out of French hospital. Had fractured hip.

Jack Campbell moved, and keeping his phone number secret.

Chick Wergeles p. a. for Tim Mara's outdoor boxing shows.

Nat Abramson at Rockaway home with stomach trouble.

Eddie Bryner in New York for costume designing of 'Moonlight and Pretzels.'

Joe Griffin out of French hospital where he was treated for fractured hip.

Dave Rubinoff and orch will make a Vitaphone short at the Brooklyn, N. Y., studios.

Jeane Cohen receiving threatening letters. Probably somebody's idea of a gag.

Seymour Felix, musical number producer, is back in Hollywood, this time with Paramount.

Some of those touch messages sent players with engagements are accompanied by threats.

Doyle and Donnelly's new billing is 'New Deal of 1933—New Songs, New Scenery—But Old Jokes.'

'B.' Bloomberg of Brooks, and Joe Daley, former dick, joined hole in one club on Joe Cook's trick course.

The 46th street curbstone boys are now teaching their former menace, the traffic cop, how to do a time step.

Over 100 applications from doctors and lawyers are among the thousands wanting to become members of the New York police force.

Walter K. Hill back from Florida because one summer down there is enough. He'll dip down again in the fall unless something turns up.

Ben Marden gave Mack Millar, his p. a., an automobile as a gift. Now Mack can get out to the Riviera, nitery, on time, without alibis.

Milton Leroy took screen test on day he was to appear in a 'Moonlight and Pretzels' scene (stage of Casino). And so he lost the $50.

Emmanuel Goldstein has taken over distribution for 'Ljubav i Strast,' Jugoslavian talker. Picture was made in New York in the Yugoslav tongue.

Roy Chartier ('VARIETY') picked up a cinder in the eyeball when starting on his vacation. After 18 hours suffering the cinder was removed, with Chartier left in a dark room for final recovery.

Thing that worried George Canty most about his current U.S. visit is that he will have to scram back to Berlin the day before the fight. He's one of Jack Connolly's cobean-eaters and all for Sharkey.

Joe and Lew Caites (Caites Bros.) are celebrating their 25th anniversary as a vaude team with an engagement this week at Loew's State, New York. Younger brother, Lew, now 32, with the act since seven.

Harry Jans' new wagon looked like Joe Jackson's bike after another car gave it a sideswipe. He was on the way to the Hamas-Laughran fight when it happened. Jack Benny and Goodman Ace were passengers, but nobody hurt.

When Martin Beck walked into the Picture Club one day at lunch and slapped Joe Plunkett on the back, Plunkett jumped up and slipped a slap back on the Beck face. Not hard, but just hard enough to make Beck doubt whether Plunkett was kidding.

A sanatarium in Connecticut, specializing on nervous people, charges $60 an hour for arguing with the patients. Patients are invited to think up questions they can talk about, with the doctors answering at the rate of $1 a minute. If any patient can get away in the sanatarium for less than $300 a week the faculty wants to know what's the trouble. One day's arguing would ruin Billy Jackson.

Berlin

Inrich Fraenkel

Martin Quigley expected in town.

Franz Eckardt, a new man, taking over the Metropoltheater next season.

Anny Ondra, future Mrs. Schmeling, going Hamburg to meet Maxie.

Leo Blech is the only Jewish artist who will stay with the Berlin State Opera.

Augsburg girl fan hiding in Werner Futterer's auto trunk. When found, she was nearly suffocated.

All the boys at Fox awaiting Clayton Sheehan's arrival, with maybe important decisions on German production.

Lengyel's 'Taifun' still going strong and moving from the Renaissance theatre to the Kuenstlertheatre.

Ludwig Rosellus has completed a new opera, 'Lady Godiva.' Will be started in the fall, in Nuremberg and Bremen simultaneously.

Hitler, Goebbels and other Cabinet Ministers attending Ufa Palast Premiere of 'S. A. Man Brand,' first big picture of Nazi movement.

Curt J. Braun, one of the scenarists taken off the screen credits, he happens not to be a Jew. But he has had many Jewish friends.

Paul Kohner and Lupita Tovar (Mrs. Kohner), spent the week-end at Emil Jannings' country place. Possibility that Emil will appear at Universal City soon.

The German Vaude Managers Association has definitely elected a new board. Robert Lindemith, president; Gruss (Munich) and Miehlke (Leipsic), vice-presidents.

Heinz Gordon and Kurt Goetz writing a farce titled 'The Midnight Poet' and doing most of their coauthoring by long distance phone, Gordon in Berlin and Goetz in Switzerland.

London

Harry Avers leaving the Three Whirlwinds.

Morton Downey three broadcasting dates.

Harry Cohn throwing a party at the Cafe de Paris.

Irene Vanburgh on a picture for Twickenham Films.

Betty Astell to wed Louis Hayward, both film folk.

Binnie Barnes likely to go to America on a Radio contract.

Ernest Betts, Evening Standard film critic, honeymooning in Italy.

Peggy, Moro and Naldi splitting, latter forming another dance act.

Argentina took $2,000 per performance in recitals at the Savoy.

Rose Perfect signed for Tommy Arnold revue with 40 weeks on tour.

Leon Kimberley wins $1,000 on the Royal Hunt Cup at Ascot for $50.

Phyllis Monkman being escorted around the West End by Ivor Novello.

Jimmy Walker relaxing at the Cafe de Paris after conference reporting.

Bucky Taylor reminiscing about the days he represented VARIETY in England.

Phil Hyams giving away 50 bicycles a week. Stunt for his Trocadero.

Whitley Bay, northern English coast resort, first to turn down Sunday pictures.

Roy Fox running around town with new Rolls Royce, with lights full on inside.

Wimbledon theatre, for many years suburban legit house, now gone vaudeville.

Harry Buxton off to America in July to line up acts for his circuit in the provinces.

'Jimmy,' the blind terrier, and inseparable companion of Gordon Harker, drowned.

Captain Vivian taking his Cossacks over from the Kasbeck Restaurant to Romano's.

John Stafford-Victor McLaglen picture, 'Dick Turpin,' to be supervised by Clyde Cooke.

Harry Welchman to play opposite Bebe Daniels in 'Southern Maid,' her next for British International.

George Grossmith in 'As You Like It' on the open-air stage in Regent's Park, his first Shakespearean role.

Bobby Connolly coming over to stage dances for the new Drury Lane show, due first week in Aug.

Wallace Parnell receiving a 'plaster' for leaving his car unattended outside the Coventry Court hotel.

John Thorpe, general manager Gaumont-British foreign sales, finished June 10, replaced by David Ostrer.

Leslie Claire, composer as side line, just passed law examination qualifying him for barrister in six months.

Jack de Leon doing new musical; also straight play, 'Little Earthquake,' in conjunction with Edward Laurillard.

Louis Preager band from Ciro's and now at Romano's, playing at Prince of Wales' house party during Ascot week.

Jessica Tandy to play lead in 'Constant Nymph' filmization which Basil Dean is to produce for Gaumont-British.

Charles Cochran writing David Burns not to take any other engagements as he wants him for 'Nymph Errant.'

Lee Ephraim threatening to restrain Poulsen, Stocco and Morton Downey from si ing 'Night and Day' at Cafe de Paris.

Sixty famous music hall stars have lined up a route of one-night stands, calling themselves Town Hall Tonight Limited.

H. M. Martin Harvey, son of Sir John Martin Harvey, the actor, to operate the Boar's Hill theatre, originally built by John Masefield.

While Carol Goodner was doing good work at the Theatrical Garden Party her apartment was robbed of jewelry and furs valued at $4,000.

Management of Drury Lane asking Oscar Hammerstein to keep cost of new musical down to $40,000, with Oscar claiming he cannot possibly do it under $50,000.

Walthamstow Palace, suburban, playing vaudeville, has a string of Daimler cars outside, taking patrons to their homes in the district after the show for 10 cents fare.

Paris

By Beulah Livingstone

Alice Duer Miller here on vacation.

Gilbert Millers back from Deauville.

John J. Donnelly, N. Y. ucer, hunting for plays.

Marlene Dietrich and family off to the Midi for 10 days.

Barbara Bennett has joined her husband, Morton Downey.

Grace Palotta, Australian tress, here for the summer.

Pola Negri has gone to Holland to make concert appearances.

Earl Howe, British racing motorist, still in the American hospital.

Dorothy Farnum is writing an original film story for Evelyn Laye.

Marcelle Chantal to Cannes to appear at the Casino with Marchat.

Nikita Balieff's 'Chauve-Souris' going from here to South America.

Ben Lille back to London, where she is appearing at the Cafe de Paris.

Harry d'Arrast and Eleanor Boardman seen constantly together.

Leslie Sterling singing with Lud Gludswin's orchestra at the Montmartre.

Lupe Rivas Cacho's Mexican troupe doubling at the Montmartre cabaret.

Marigny and Elysees, Gaumont film theatres have folded for the summer.

Yvonne Georgi has been engaged to dance at the Kursaal concerts in Scheveningen.

Latest indoor cafe sport of the Parisians is Russian billiards, resembling bagatelle.

Jenny Dolly undergoing a serious operation this week as result of recent auto accident.

The celebrated clowns, Charlie Rivels and Rene Andreucel, are booked for the Rex.

Champlain brings Ernest Schelling and his wife, who will leave shortly for Switzerland.

Serge Lifar, dancer of the opera, will be one of the ushers at the Hutton-Mdivani wedding.

Ambassador Straus has accepted the honorary presidency of the Anglo-American Press Ass'n.

Mr. and Mrs. Clayton Sheehan took an apt. at the George V for 10 days. Then back to London.

Marcel Pagnol's ever popular play about Marseilles, 'Marius,' being revived at the Theatre de Paris.

Jean Guitton is working on the scenario and dialog of 'Rothschild,' to be produced by Marco de Gastyne.

Regina Crewe and Herb Cruikshank hav gone to Munich and Switzerland, but return here next week.

French Line has just installed talking picture apparatus in all its ships on the Morocco and Algiers services.

The season's cabaret sensation is Gloria Gilbert, red-haired American, in her human top dance at the Ambassadeurs.

Kenneth Ward, Atlantic City music publisher, arrived on the 'Washington' and is staying at the Continental.

Georgette LeBlanc and Margaret Anderson are departing the end of this month for a 10-weeks' visit to Germany.

Cole Porter wants Elizabeth Welsh, now singing at Chez Florence, for a principal role in his new musical play.

Between scenes of her ritish International film, 'I Spy,' Sally Eilers flew from London to spend a week-end here.

Lily Damita, home again from the south of France, where the sun painted the Lily a deep bronze—very becoming.

Zaidee Jackson, colored singer, now featured at Zelli's Chez les Nudistes cabaret, where 16 naked beauties parade.

Mr. and Mrs. Leopold Godowsky sailed for New York. Dagmar departed on a motor tour through Italy with friends.

Rickie Luers back from London with a lot of new songs, and opens in July at Louis Moyses' Boeuf-sur-le-Toit in Cannes.

Princes David and Serge Mdivani applying for American citizenship, are having beaucoup difficulties about their papers.

Jane Grant remaining her for the summer to study singing, has rented her N. Y. ap't to the Ben Throops (Robye de Remur).

Mme. Schumann-Heink's grandson, Al H. Sendrey, songwriter, has settled on the Left Bank for a year and is composing like mad.

For her elaborate wedding trousseau made by Jean Patou, Barbara Hutton ordered one model to be copied in eight different colors.

Marlene Dietrich, back from the Riviera, was the big attraction at the Paris Police Benefit Gala held this week at the Ambassadeurs.

Newest Parisian femme fad is the Gollywog wig-cap. Made of stringy, silky material, giving the effect of fluffy, unruly locks of hair.

Hotel Normandy starts something by converting its lobby into a nite club. Guy Rennie, film actor and ex-football player from Iowa, is m. c.

Despite his 76 years, Sir Edward Elgar, British composer, conducted his own concerto with the Paris orchestra at the Yehudi Menuhin recital.

Ettore Petrolini, famous Italian actor, taking in all the French shows between rehearsals of his Pirandello plays coming to the Potiniere.

Dr. Albert Shaw, ed of 'Review of Reviews' is showing his young bride, formerly his secretary, Virginia McCall, all the places of historical interest.

Recovered from her recent illness, Harriet Burke, former musical comedy actress, made her postponed Paris concert debut at the Salle Chopin June 20.

Via Film has engaged Suzy Vernon, Pierre Richard, Pasquali, William Aguet and Marguerite Moreno for a screen musical comedy by Jacques Celerier.

Back from a visit with Alice Terry and Rex Ingram, Ramon Novarro reports the director has taken to wearing turbans and knows all the Mohammedan prayers by heart.

The Prague Group of the Art Theatre of Moscow with Pavlow, Khmara, Vera Gretch and Mme. Kryjanovsky, is in season of Russian plays here at the Moncey theatre.

Herr Joos has taken his 23 ballet members to London for a two weeks' run at the Savoy. Company includes French, Swiss, Roumanians and Germans, but not a single Russian.

Gloria Swanson and Michael Farmer, vehemently denying rumors of a split, have gone to Switzerland for two months to spend the summer with the children, now at school there.

Ida Blanc, recent winner of a contest held yearly by the French theatrical profession to unearth new talent, has been engaged as leading entertainer at Cigogne's in Montparnasse.

Anne Litt escaped the present Paris hot spell, becoming hostess of the new Hollywood cafe-cabaret at Juan-Les-Pains, where Billy Arnold and Hollywood Boys supply music.

Hava Koalit and David Vardi of the Habima theatre, Moscow, are giving a series of humor and poetry recitals in Yiddish, Hebrew and Russian for the edification of French audiences.

Henri Bernstein, reputed to be the champion tango dancer of Paris, was challenged 'tother night at Amenonville, in the Bois, by Jules Glaenzer. Gilbert Miller, acting as judge, declared a draw.

No seats left for Cecile Sorel's farewell performance at the Comedie-Francaise June 23, when she will present one act from three of her greatest successes, to be followed by a grand ball at the theatre in her honor.

Memorial week for Isadora Duncan being celebrated at Raymond Duncan's Akademia by an exhibition of books, pictures and autograph letters pertaining to the dancer's life and work, and recitals by Vivien Gressen of the Elisabeth Duncan School at Salzbourg.

Georges Pitoeff and Mme. Bernard have made a French translation of 'Les Juifs,' from the Russian play by Tchirikoff, which will open shortly at the Vieux Colombier with a percentage going to Jewish refugees from Germany who wish to go to Palestine.

Prague

Jewish company from Wilna Poland, presented play 'Dignity Speaks' by Scholom Asch at Prague Osvobozeni (Free theatre).

Karel Anton, Czech film regisseur, now at work on Czech film version of French comedy 'La Petite Femme dans le Train,' in the Barrandow atelier.

Prague police siezed poster advertising film, 'Le Dame de Chez Maxim' running at Alfa, on account of nude figure of French actress, Fiorella.

Following American and English films now running in Prague: 'Queen of Brigands,' 'Carnival,' 'The Iron Mask' (Douglas Fairbanks), 'Anna Christie' (Garbo), 'Inspiration' (Garbo), 'The Opera Phantom.'

Czech film trade journals express indignation that despite desire of Czechoslovak government to promote film relations with Poland, that government has increased its custom duties on Czech films from 16 to 80 crowns.

Hans Welhelm Steinberg, musical director of the Frankfurt opera, a refugee from Germany, directed a performance of Wagner's 'Flying Dutchman' at the Prague German theatre. Sternberg at one time was the musical leader of the same theatre.

Australia

By Eric Gorrick

John Nolan okay now.

'Jack's the Boy' in 20th week.

Sir Ben Fuller giving memoirs over radio.

'A Bit of a Test' proved a flop in Melbourne.

Cresson Smith of RKO leaves for the East this week.

'Bring 'Em Back Alive' is playing a repeat season in Sydney.

Her Majesty's, Sydney, shuts down next week for good.

The life history of Al Capone is being put over by local air stations.

Ernest Rolls will present a new revue to Sydney. Local performers only.

Government reports that a 46% drop in amusement taxation was noticed in 1931.

Sir Ben Fuller is still dickering with the idea of bringing an Italian opera company here. Cost is the worry.

Sudden drop in popularity of British pictures has managers puzzled. No really big British attractions have hit the screens here for a while.

W-T announce that it may build a modern legit house in Sydney soon. It all depends whether government will reduce the very high taxation on amusements.

'Cavalcade' took 23,000 pounds in six weeks in Sydney. Picture will play two further Sydney houses on second-release dates. 'Jack's the Boy' has grossed 16,000 pounds on a 20-weeks' run in Melbourne.

The Hague

By M. W. Etty-Leal

Charlotte Koehler, Dutch actress, off to Java on tour.

Rod la Roque and his wife, Vilma Banky, paid a short visit to the Hague.

The Hague gets cheap taxis, new service costs only 4c per ride, cheaper than trams.

Kursaal season open at Scheveningen. First concert conducted by the German director, Schuricht.

Special exhibition of works by the late Louis Couperus, one of Holland's few successful novelists.

Netherlands Artists' Association appealing to cinema trade to give Dutch artists preference over foreigners.

Queer jubilee in concert hall of F. D. van Dyk, piano tuner, who for half a century has tuned the grand pianos in the Concertgebouw at Amsterdam. Tuned instruments for Rubinstein, Paderewski and Busoni, and when Mengelberg travels, goes with him to take care of his clavecymbal.

Toronto

Nickle-a-dance joints cleaning up.

Tivoli will drop all-British policy.

Shea's Hipp closes for the summer.

The Jacques Bros. bicycling in Belgium.

Local sheets will declare ban on free radio plugs.

Mairi Fraser, fashion chatterer, sails for Paris in July.

Town goes all pictures when Imperial tosses RKO vaude.

Local lads are plotting to bring Italian films to the Standard.

Jack Hammell, mining magnate, will back that Schiller-Gray Atlantic flight.

Gorgeous girl in those Canada Dry and Buckingham ciggie ads is Mary Cornell.

Yellow-clad girl who drives the sporty yellow roadster is Billie Bell, blues singer.

Blonde eyeful who accompanies Jack Arthur to some of the nite-spots is his daughter Helen.

This year the FP-Can lads and lassies will take two weeks' vacation with pay instead of without.

'New York Press' may go all-Canuck with Frank Armstrong, ex-editor of 'Radio Guide' in the chair.

There's a new spot in the Bloor-Bay district where a lass does a hot Salome while patrons sip beer.

Crooning troubadour at the Thorncliffe races was Nick Lucas, who claims the instrument brings him luck.

Howard Knevels to Hamilton to supervise southwest Ontario links in FP-Can chain. His beat goes as far as Windsor.

Nate Nathanson, new FP-Can mogul, strolls into his ace deluxer here with not a seat in the house and has to take a chair.

Flo McGee of Theatre Guild weds Dick Thomas, Baltimore artist, with Mary Arbenz as bridesmaid and Don Blackwell, best man.

Cliff McCormick, who used to finger the organ at the Uptown and Tivoli, has moved to Ottawa as official organist for the federal radio commission.

The technical direction of 'Eagle and Hawk' was in the hands of Capt. Boots Boutellier, who was come-on for Richthofen when the German ace was shot down by Roy Brown who keeps a shoe store here.

CHATTER

Loop

Children free at expo Flower Show.

Archie Scott producing floor show for White City beer garden.

Leslie Atlass off on his 75-foot cruiser for a week in Georgian Bay.

Phil Stewart acting as m. c. at Hollywood-at-Fair for the vaudeville show.

Dorothy Gnirnan publicizing Harry Richman's local cafe and theatre career.

Pauline Frederick in 'Her Majesty the Widow' at the Cort. Her first Chicago date in years.

Aunt Jemima pancake flour has a singing negro flapjack cook in the Foods Bldg. at the Fair.

Ulderico Marcelli, former musical conductor for B&K, now a cartoonist for the 'Herald-Examiner.'

Helen Morgan and Benny Rubin headline Palace July 7. Al Trahan and Hal LeRoy the following week.

Tom Gerun moved to Chez Paree and Maurice Sherman replaced him on the lobster shift at Pabst Casino.

Dolly Peck, Jeanette Kimball, Elsie Miller, Mildred Bean got jobs at the 'Streets of Paris' through Milt Schuster.

Loop learned there was a J. J. Garrity other than the Shubert g. m. when a brigadier-general of that name retired.

Charley Niggemeyer and his wife will do the producing and handle the line of girls when the State-Lake opens July 23.

Bill McGowan, now a practitioner, will serve as volunteer in the Christian Science 'Monitor' rest pavilion at the Fair July 5-10.

New dance hall at 23d street and South Parkway calls itself 'The Brewery' and music is provided by Raimondi's Brewmasters.

Joe N. Weber and a bunch of delegates to the musicians' convention were honorary luncheoned at Pabst Casino at the World's Fair.

Ivy Lee and Edward Bernays, big shot commercial press agents, attending University of Chicago conference on political propaganda.

Neil Caward connected with the Hollywood-Universal personality contest, newly organized and in new offices outside the fair grounds.

College boys who push wheel chairs at World's Fair get 30 cents of the $1-an-hour tariff and need new soles on their shoes once a week.

Lazarin and Marion, with Smith and Dale in Chicago, as the old Avon Comedy Four again, were bent on an operatic career until the Palace, Chi, booking.

'Romance of a People' pageant at the fair July 3 will be scaled from $2.50 to $5.50, inclusive of admission to grounds. Spectacle is a glorification of the history of the Jewish race.

Pittsburgh

By Hal Cohen

Ted Lewis and Hollywood floor show did well in one-night stand at the Willowa.

Mary Lange, Northside miss glorified by Ziggy in 1931, in 'Moonlight and Pretzels.'

Vince Barnett home from coast for a visit with his pappy, Luke Barnett, famous ribber.

Harry Mervis in town for a few days visiting his mother after closing in 'Counsellor-at-Law.'

Now that he's making a name for himself on the coast, the home folk are discovering Arthur Hohl.

One of the burg's assistant theatre managers has an orchestra of his own and plays dance engagements after hours.

Half dozen of the Stanley's exchorines are serving as waitresses and entertainers at Brian McDonald's barbecue stand.

Pittsburgh Summer Playhouse opened its season this week with 'Springtime for Henry,' first time for the Benn Levy hit here.

Mother of Benny Kalmenson, head of the WB exchange, died. Victor Rigamont, theatre architect, and Gladys Silverberg, of WB booking office, also lost their mothers recently.

St. Louis

By H. L. Monk

Chick Evans and Mrs. Evans off for vacation.

Rainless weather great break for Muny Opera.

Bill Zeller new manager of the Ambassador. From Pittsburgh.

Ambassador sign men out. Union had been propositioned for salary cut and refused.

Raymond L. Jones pinch-hitting as manager of Loew's for 'Chick' Evans, on vacation.

Questionable what first-runs are going to do about summer prices. Majority feel the fees are too low.

Cullen Espy, George Tyson, Bill Bentley and Milt Slosser make up a Sunday foursome. Slosser usually takes the boys.

After one-day walkout that also resulted in the Missouri man being taken off the job, Ambassador sign shop crew back to work.

Joe Penner and wife, Eleanor Vogt, in town. Comedian goes into Ambassador week June 23. The wife is former St. Louis girl.

Golf writers and other newspapermen guests of Central theatres at screening of Bobby Jones' 'How to Break 90.' Local golf pros also there.

Stage show situation for the summer still up in the air. Fox using Fanchon and Marco booked vaudeville and Ambassador sticking to regular presentations.

Many and varied rumors around town about Skouras Brothers taking over naborhood houses they formerly controlled. Chain now being operated by receiver.

Thursday (22) Missouri permitted smoking in balcony. First St. Louis house outside of burly to permit this. If policy clicks, it will be extended to Grand Central and Ambassador.

Minneapolis

By Les Rees

University of Minnesota theatre presenting Ibsen's 'Ghosts.'

Hottest June weather in history does crop damage that's going to hurt later

Newsreels sought all pictures obtainable in connection with Hamm kidnaping case.

Eph Rosen, Paramount salesman, joins RKO sales staff and will cover northern Minnesota.

Malerich-Madesen band, local aggregation, a hit at State and set for indefinite engagement.

Another big brewery, the Minneapolis, to open July 1, making two. St. Paul also has two.

Minneapolis Film Board reported five theatres closed and one reopened in territory last week.

C. A. Roeder, Paramount exchange manager, taking first vacation in six years—motor trip to Chicago with family.

Bob La Piner, Bainbridge mayoralty supporter and Publix executive, mentioned for post of muni auditorium manager.

Dick Daniels, local heavyweight, given suspended sentence of 20 days in the workhouse for socking a woman companion.

Frank Eisenberg, veteran film salesman and now with National Screen Service, off with family to New York for summer.

Fifty thousand bucks raised as a reward for apprehension of kidnapers of William Hamm, Twin City theatrical man and brewer.

John Dilson, stage director, to operate Bainbridge dramatic stock at Shubert for 'Buzz' Bainbridge while latter attends to mayoralty duties.

Publix bought 'Gold Diggers of 1933' from Warners after long negotiations for its State, Paramount and Lyceum in Minneapolis, St. Paul and Duluth.

Booking of 'Crazy Quilt' at RKO Orpheum announced in celebration of incumbency of Mayor A. G. Bainbridge, showman.' Previous mayor banned the show.

Cleveland

Henn C. Pullen

Joe Wadowick of 'Peedee' latest to turn columnist.

Phil Selznick trying to crash out of nitery biz into beer mug manufacturing.

J. J. Franklin, now feuding with cricks, due to leave for Manhattan next week.

Katharine Wick Kelly and Irene Tedrow of Play House's staff joining Hanna's stock.

Joe Brooks angeling Manhattan's new burly try, with 'art' mag concession on the side.

Frederic McConnell, director of Play House, back from Pasadena with a sun-burnt schnozzle.

'Scandals' closed tour here after Hipp date. Willie Howard flying to World's Fair; Eugene to New York.

Jack Essick, whose dad is angeling Hanna's summer stock, learning biz as Harland Fend's office assistant.

Mitzi Mitchell, WJAY juv singer, took WB screen test in New York and copped a role in Al Jolson's 'Wonder Bar.'

Paul Hughes, head of Penthouse Players, and Juanita Hornbrook staged real wedding act and now honeymooning.

Although he just got his dentist's diploma, Jack Landers is forgetting bicuspids to pound drum in brother's band.

Ralph Kettering, jr., son of Chicago theatre owner and producer, new assistant manager at Auditorium Hotel and expecting family heir.

Fifi Dorsay closed tour with Freddie Carlone's band at Conneaut Lake Park. Flew to Chicago for four weeks at Club Royal, and due in Hollywood Aug. 1 for Ramon Novarro's 'Cat and Fiddle.'

Mexico City

American style quick lunch idea catching on here.

Wet goods store featuring 12-year-old rye whisky at 45 cents the pint.

Largest local Turkish bath and swimming tank closed by a bathmen's strike.

Thousands of jobless making living working placer gold strikes on the west coast.

Prolonged droughts damaged bananas $1,500,000 and put crimp in this season's exports of the fruit.

Cool here, but 100 in the shade temperatures prevail in other parts. Rainy season more than month late.

'Palace of Fine Arts' has been carved in gold letters over the main entrance to the National theatre.

Tom shows, with all old-time traditional trappings, still welcome. A company is cleaning up in the provinces.

American girls competing in Mexico City Country Club's beauty contest. Victress last year was a niece of Uncle Sam.

Several jobless Hollywood screen players to be brought here for personal appearances in cinemas, through Buster Keaton.

Rents continue downward. For $40 a month dwellings of six rooms, big enough for three elephants in central parts of town cry; modern apartments, close in, may be had for $25 per moon.

Indianapolis

By Bill Kiley

Chief Deputy Sheriff Hitch has added another ten pounds to his bulk.

Four Queens take sun baths on the roof of the Lyric between afternoon tap dance sessions.

Manager Swiger of the shuttered Indiana has his sleeves rolled up on a kid promotional stunt.

Mark Lane, of the Stratford, nabe, is all-agog over the fact his house has the only ear phones for near deaf in the state.

Ace Berry and A. J. Kalberer put on a half fun, whole earnest ribbing contest about their houses, Circle and Lyric, for the Kiwanis when both were initiated.

Town's baseball club has gone on the road, but there's greyhound racing, wrestling in the new outdoor arena, and boxing besides beaches, dancehalls and beer clubs.

Harry Singer's duties as divisional director for Fanchon & Marco bring him here every other week. Last year it was the Indiana, now it's the rival house, the Lyric.

Burley shows at each end of the levee on Illinois street are still trying to outlast each other. Neither gets much play except on the midnite show Saturdays. Between times it's brutal.

Charles Metzger, attorney for the state theatre owners' association, organizes a matrimonial course at Butler University. Charlie claims he ought to be a good teacher in the wedlock class, because he's a two-time loser at marriage.

John N. Garner, the silent vice-prez., was in town for a few hours last week. He said to the gathered news hawks, 'Don't ask me anything about the government, boys. I am deaf, dumb, and blind, politically.' At which one of the scribes retorted, 'You're telling us?'

Omaha

Rain breaks heat briefly.

Four nabes now admit two-for-one with coupons any night.

Lou Golden goes to take charge of Main Street in Kansas City.

College Club, local band, moved into Krug Park, 18, for six weeks.

Western League 'Packers' began 18-game home stand Tuesday (20).

John Goodman, open golf champ, played two free-gate exhibitions last week.

New ordinance changing requirements on machine operators tabled three weeks more.

Broadway, Council Bluffs' ace house, reopened, 17, after being closed nearly a year.

Gate at air races clicked to nearly $11,000. Sponsors did little more than break even.

Lionel Wasson leaves Strand, Council Bluffs, to be boss at World in place of Stanley Brown.

Lew Ayres stopped over on way to New York to greet local girls who flocked to glimpse him.

State goes dark for summer. George Bannon, manager, trips to New York on leave of absence.

Joy Sutphen, veteran showman who has handled Brandeis for years, takes Town theatre in hand.

Merchants campaigning for parking ban on downtown streets. Might leave much needed space near theatres.

City officials short of funds to operate muny pools and tennis courts. Alternative is slight admission charges.

Joe Marion players left town to do a few weeks on small circuit west of Omaha, including Lincoln, Hasting, Kearney, Columbus, Fremont, Norfolk and Beatrice, and may become a small vaude circuit soon.

Riviera

By Frank Scully

Raimu resting at Cannes.

Dorothy Farnum coming in July.

Leg competish at Juan-Les-Pins.

Benn Litt back from Vichy and better.

Pola Negri visiting Ma at Cap Ferrat.

Jack Buchanan taking his company home.

May Reeves, Chaplin's 1932 'fiance,' back in Cannes.

Mercedes Monnier, all dressed up, is the 'Revelation of 1933.'

Miramar Bar in Cannes the cocktail club of picture people.

Billy Arnold maestro of Hollywood nitery, with Ann Litt as hostess.

Syd Chaplin seeing off Ile de Beaute for a 40-mile cruise along the coast, but not joining it.

Nemirovitch Danchenko back to San Remo and then to Moscow to join Laurence Stallings, Lewis Milestone and Harry Cohen.

Laurence Stallings gave Michael Arlen the first 20-franc silver piece either ever saw as royalties for a copy of a book Mike gave him.

Ethel Levey under another billing entered screen test competish staged by Palm Beach Casino of Cannes. Put on a gorgeous performance. But didn't get the prize.

Jersey Shore

By Wes Nolte

The Sunday films will go to the polls soon in Freehold.

Joan Larkin, 'Of Thee I Sing,' giving the town of Matawan a look see.

Applejack, rye or scotch at two bits a shot over the bar in most of the speaks.

Walter Reade, Jr., in as assistant manager of Reade's boardwalk theatre, Asbury Park.

The politicians are scrapping among themselves, and the clamp is down on gambling.

City of Long Branch will handle the swim concession this year. Last season it was leased.

The old New York Club at West End, famous gambling casino during the 90's, is being razed.

Gussie Addison and Joe Livingston back at their Tampa, Fla., home after wintering in Red Bank.

Huston Brown, m.c. of 'The Daily,' Long Branch, brother of Bob Brown, Birmingham VARIETY correspondent.

Ward Wilson's father is district court clerk of Asbury Park. Wilda Bennet's pappy is building inspector in the same city.

Guy Hevia, of the Ocean theatre, Asbury Park indie house, a son of Harold Hevia, who revived 'The Climax,' at the Bijou.

Kay Reilly, the Dave Gould girl who injured her back some time ago while dancing, passes Fair Haven, and lives in Plainfield.

The West End Casino (beach club) has a press agent, a master of ceremonies and a weekly publication tagged 'The Tattler.' It even has a swimming pool.

Harry Reicher's Colony Beach Club at Long Branch, formerly the Hollywood, opens July 1 with Ben Rocks, Stoopnagle and Budd and Baby Rose-Marie as guests. The Colony has a large theatrical membership.

Showfolk drifting in and out of Fair Haven include Henry Chesterfield, Tom Kennedy, Murray Wood, Jack Frost, Eddie Clifford, Harry Shannon, Gus Mulcahey, Billy and Elsa Newall, Barry and Whitledge, Harry Welch, Harry Hills, Connie and Ben Smith, Evelyn Poole, Roberta McNight and Marion Jeffries.

Long Island

By Joe Wagner

Soothsayers are being nabbed at the Rockaways.

Suds being sold from trucks in the Rockaways.

Loads of beer gardens and beer wars in Queens.

Harry Miner will be missed at Rockaway Beach.

Hans Klein back again as head man at Playland in Rockaway.

Renting good this year at the resorts, but at much lower rentals.

Much beach peddling at the resorts and are the merchants burning?

North Shore Players opened 26 at $1 top. Hope to last ten weeks at their waterfront house.

Manhattan Isle in Port Washington will be Coney-like when the Royal Italian Flying corps stops there for several weeks, enroute to the World's Fair.

Hollywood

Sidney Landfield's white coats.

Paul Trebitsch has shaved his head.

Dudley Nichols back from that vacation.

Katharine Hepburn shoots golf in the upper eighties.

Ralph Morgan planning to go east for a play this fall.

Kalmar and Ruby have gone for the bicycling racket.

Harry Rapf spent the week end fishing off San Diego.

Dorothy Jordan taking time out at June Lake in the High Sierras.

The David Selznicks have rented the Colleen Moore home at Bel-Air.

Al Goodwin, manager of the RKO, Boston, home here for the summer.

David Landau going by way of the canal for vacation in New York.

One Warner chorister is driving a Rolls Royce to work daily, but it's not her own.

Frank Butler spending his spare time building a sunken garden at his hillside home.

It costs $40 a mile to paint that white stripe down the middle of California highways.

William K. Howard without an office at Metro, so holds story conferences in the alley.

Warner Baxter presented with a loving cup for his work in the L. A. County fire prevention service.

Ruth Morris figures Hollywood okay for at least a month a year. She is going back in two weeks.

Sid Silvers in town all set to be featured in the Buddy De Sylva musical for Fox, starting July 10.

Dudley Nichols back after a month's vacation on his farm in New England. Did a bit of planting.

Ernie Orsatti, former double for Buster Keaton, having a great season as centerfielder with the St. Louis Cards.

Welcome party tendered Harry Milstein, new National Screen Service branch manager here, at the company's Hollywood studio.

Bing Crosby photographed as a westerner, riding a horse, so Gary Cooper got mugged in front of a mike. Both trying to muscle in.

Myrtle Zwetow and Jim Tully, author, filed intentions to wed in Ventura, Calif. Bride-to-be is sec. to Al Lewin, associate producer at Metro.

C. B. DeMille writing an article on picture production for the 'International Review of Educational Cinematography,' published by the League of Nations.

Jack Woolridge doing an 'American Weekly' feature on George T. Goetz, accused of soft-soaping two-score choristers into several weeks work for nothing but promises.

Tom Cleary, who has been splitting his time as auditor between the Fox exchanges here and in 'Frisco, transferred to Australia for six months, leaving June 27, accompanied by his wife.

Portland, Ore.

Andy Saso to manage the Rialto and Oriental for Hamrick.

Homer Gill doubling in brass with the Liberty and Hollywood.

Bill McCurdy off to L. A. to join Joe Brown's new road show.

Northwest Association of Radio Technicians formed in the burg.

Bill Hanley managing both the United Artists and the Broadway.

Railroads putting crews to work pulling grass from between tracks disused for months. Grass between b. o's comes out next.

KGW's 'Covered Wagon Days' radio troupe mopping up on the tank circuit. It's a new angle.

Tom Chatterton quit show biz to open a restaurant in this dorp. Then connected for emergency part with Pauline Frederick's road show. Restaurant running by remote control.

San Francisco

By Harold Bock

Jeannette Loff vacationing here.

The Clark Gables enroute to Canada.

Clarence Freed here for Keit-Engel.

Bill Pine's Hollywoodish white shoes stunned the natives.

Grover C. Parsons off to Kansas City and the MGM convention.

Bennie Walker feels as chipper as a chorine with his new teeth.

Rufe Blair's wife, Helen Pachaud, recovering after serious operation.

Benay Venuta enroute via the Canal to New York, thence to Chi.

Chariot races are the hopeful promotion for Kezar stadium of Al Dawson.

As Hank Goldenburg scrams for Los Angeles, Joe Leo checks in from there.

Larry Blake off Standard Oil program after first broadcast; no comedian on now.

Charlie Leonard expects the wife and babe back here early in July, now that he's not going to N. Y.

Gen Welch claims she's again bigtime now that she's inspecting for Peggy O'Neill at El Capitan.

Ben Berman got ribbed so badly

(Continued on page 62)

OBITUARY

PAUL KESTER

Paul Kester, 62, adaptor of 'When Knighthood Was in Flower,' 'Sweet Nell, of Old Drury' and similar plays, died at his home at Lake Mohegan, N. Y., June 21. Interment will be in Alexandria.

He prepared dramatizations of some 30 or 40 other plays, many of which were proven successes. Some of them were written in collaboration with his brother, Vaughn Kester. His original plays were seldom marked successes, but his adaptations were among the standards. He also wrote a number of books, dealing chiefly with gypsy life, his favorite study.

He never married and a cousin, Florence Wiskham Luders, is his nearest surviving relative.

GEORGE BRAUNFOGLE

George Braunfogle, 62, circus parade wagon builder, died at his home in Los Angeles June 12, following a long illness. Burial was arranged by the Pacific Coast Showman's Association.

Braunfogle, a native of Germany, designed and built most of the parade wagons used by circuses in this country during the past 30 years. His last job was to build new animal wagons for the Barnes Circus, which he completed in winter quarters last winter.

No relatives survive him.

CLIFFORD SHERWOOD

Clifford Sherwood, 48, writer and chess player, committed suicide, June 20 in Los Angeles a day after allegedly killing his asserted sweetheart, Gabrielle Andrieux, in her Hollywood apartment. Deceased is believed to be a nephew of the late Phineas C. Lounsbury and George E. Lounsbury, both former Connecticut governors.

EDNA C. JEFFERSON

Mrs. Edna Carey Jefferson, 74, widow of C. B. Jefferson and daughter-in-law of the late Joseph Jefferson, died in West Palm Beach June 22, after a month's illness. She was the last survivor of the immediate family of the famous 'Rip,' and had layed with him in that drama.

MINNA ADELMAN

Minna Adelman, 60, former actress and wife of Joseph Adelman, of the American Academy of Dramatic Art, died suddenly in her New York home, June 22, of heart disease.

She had appeared in a number of productions for the late Henry B. Harris, and retired from the stage when that manager was lost on the Titanic.

WALTER MARVI

Walter Marvin, 62, once treasurer of the 14th St. theatre, New York ,and many years with Charles Frohman as road manager, died in Matamoras, Pa., June 21.

Following his theatrical work he engaged in mining enterprises in Alaska.

Survived by three brothers and a sister.

BELFORD G. ROYAL

Belford G. Royal, , retired vice-president of the Victor Talking Machine Co. and one of the pioneers of the phonograph, died at Wenonah, N. J., June 25.

JOHN J. PAFF

John J. Paff, 80, well known theatre man, builder of the Regent theatre in Beaver Falls, Pa., died Friday, June 16, following a brief illness. He was born in Pittsburgh, Pa., and went to Beaver Falls 60 years ago.

MADGE KEATING

Madge Keating, 32, died in Saranac Lake June 21 after illness of six months. She had been employed in the Strand and Capitol theatres, New York, as cashier. Body was brought here for interment.

A brother survives.

ISADORE H. LICHTENSTEIN

Isadore H. Lichtenstein, 69, advertising man, died June 18 in Los Angeles, following a heart attack. Deceased was president of the Western Poster Co., San Francisco, and former exchangeman. Survived by his widow.

Mrs. Katharine Cabaniss Haliss, 76, lecturer, writer and composer, died June 22 of injuries sustained in accidental fall at Los Angeles. Survived by five daughters.

Mother, 74, of Alan Dwan, died in Hollywood June 25, after a lingering illness. A son is now in England.

Son (5) of James R. Keits, manager of the Denver branch of the Sheffield Exchange System, died in Denver shortly after having been pinned against a wall in a crowd at a neighborhood theatre. Death was due to heart failure.

William Morris

News of the Dailies

(Continued from page 58)

tion with the death of Edna Borreson in a traffic accident.

C. Foerster, actor, awarded $2,500 damages from Joe E. Brunton and Travis Banton. Foerster filed suit for $40,420, alleging that injuries received when the defendant's auto collided with his, causing him to suffer loss of film work.

Helen Lee Worthing, former actress, awarded $12,000 as a financial settlement from her former Negro husband, Dr. Eugene C. Nelson, according to announcement by attorneys for the latter in New York.

Midwest

Joe N. Weber, national president of the Musicians Union, told 800 delegates to the Chicago convention last week that the repeal of the 18th Amendment would result in a still further improvement in working conditions. Beer gardens had already absorbed many musicians, he stated. In the speakeasies of the prohibition era few union musicians found employment and no effort was made to encourage such outlets.

There were 60 passengers in mid-air 200 feet over the World's Fair lagoon for 15 minutes when rocket cars on the Skyride stalled. A mechanic crawled out on the wires and carried a fuse to start the cars.

Omaha was agitated last week by a proposed new ordinance that the Motion Picture Operators Union didn't want and the exhibs did. Exhibs talked about F.D.R.'s 'new deal' and said the old system they sought to abolish gave the union a stranglehold on operators' licenses.

Failure to comply with fire regulations was allegedly the cause for the World's Fair ordering the Cotton Blossom show boat to stop selling tickets. Denial was made that L. D. Cook, the manager, had been arrested, although he was detained by the expo police force for an hour.

Described as an artist's model and former showgirl, Jean Evans, 25, hit the dailies and the Danish-American hospital, Chicago, when taking 10 poison tablets. Unhappy in love she told the cops who took her to the stomach pump.

World's Fair announced its public address system has been used nearly 100 times to page visitors for the sad purpose of announcing deaths in their families at home. Same system is much employed to return lost children to their panicky parents.

Daniel Henrici of the family that founded the famed Randolph street restaurant in Chicago, was acquited of a forgery charge. It was in connection with a company in which Henrici was secretary.

James Reynolds Carlisle of Cincinnati, after 25 years of experimenting, thinks he has discovered the formula of the famous varnish for violins that died with the master fiddle-maker, Stradivarius. That was in 1790.

Chatter

(Continued from Page 61)

by Kay Kyser and Frank Martinelli that even his mustache turned green.

Mel Hertz, El Capitan organist, and Audrey Chettle, El Cap dancer, have taken out one of those licenses.

Canton

By Rex McConnell

Walter Radtke new manager at Lake Brady park, Ravenna.

Plenty of percentage bands hereabouts, but mid-week takings slim.

Few unemployed musicians now, with half hundred new beer gardens and dine and dance spots in this district.

Silber Gardens, Tommy Williamson's new spot, taking it on the chin through the week, but getting good week ends.

George Delis, manager Palace, transferred to East Liverpool as city manager, and also supervisor of Palace here.

Dick Crusiger, former manager Warners' Alhambra, back in charge of house, relieving Johnny Manuel, who returns to State, Lima.

Central States Magicians' annual outing July 30 at Lake Coshocton, Ohio.

E. E. Bair, manager State and American, East Liverpool, leases State in Uhrichsville.

Birmingham

By Bob Brown

Tom Daly had a birthday.

Bull Connor gestures like a bullfighter when broadcasting.

Well, if it isn't Joe Ford back in town and at WKBC again.

Tutwiler has opened a new terrace for dining and dancing.

Jefferson has trouble finding acts for stage show that goes with pictures.

The 'Birmingham Broadway' that Vernon Reaver made ain't what it used to be.

Nell McFarland is due back to her Underwood from the hospital, where she left her appendix.

Three point two, although outlawed in this state, is selling all over the town at two bits a bottle.

Phil Coty, WKBC announcer, nursing a fractured arm and hip from arguing with a bridge while driving.

Dunk Rendleman, besides playing at Highland Casino and doing two a day at the Del Monte, does a lot of visiting.

Washington

By Don Craig

Al Reck through with 'News.'

Carter Barrons' to Atlanta.

Maxine Doyle riding in new roadster.

Earle Wright here with 'Waterfront.'

Eddie Gilmore's in town for two weeks.

Hardie Meakins celebrate 20 years as one.

Hal Oliver around to bally Gene Dennis.

Beer not replacing Scotch so you'd notice it.

Freddie Clarke going in for classical overtures.

Rossdhu Castle flops again as snooty nitery.

'Sun' flops and 'Post' goes under management of Eugene Meyer.

Seattle

By Dave Trepp

Alma Roscoe back from vacation in Spokane.

Flock of new night clubs came in with beer but patronage is divided thinly. No panic anywhere.

Twilight baseball getting better crowds here, with daylight until nearly 10 p.m. helping along.

Alonzo Price here from N.Y. as director of light opera company, with Harry Phell, production supervisor.

F. J. McFarland, formerly with F-WC here, now exploitation man for Metropolitan (University Theatres Co.).

With five local clubs, and smaller towns also holding shows, wrestlers getting plenty of work, so even if pay is light, boys working three or four nights weekly, means ham an'.

Des Moines

By R. W. Moorhead

The Evert Cummins both suffer from rose fever.

Gambling raids conti principally in cigar stores.

The Omer J. Kenyons back after a year in California.

Al Morey trying to lease Greenwood park pavilion for summer.

Al Rosenberg of Chicago to open Cafe de Paree night club about June 25.

The Family had 7th Command-

Discipline

At one of the New York burlesque stocks recently the principal comic pinched one of the strip women in a highly objectionable manner during a comedy scene. The girl turned around and slapped the funny man in the face.

The girl was fired.

Candy, Mag Sales Get Cleve. Co-Op Backing

Cleveland, June 26.

Another co-op burley company has popped up in the suburban Manhattan, close on the heels of Al Wilson's black-and-white burlesque troupe that failed. Wilson's troupe, originally located in a Harlem house, started its finale when it moved to the larger-seated Manhattan which proved too far off the beaten path for its old clientele.

Latest burley project, partly backed by Joseph Brooks, is ballyhooed as 'musical revues' to pacify neighborhood merchants. Brooks put up some dough to get hawking concession for candy and 'art' mags.

Besides a line of eight chorines, company includes Harry Levine, Ruth Decker, Harry Savoy, Frank Smith, with Levine directing.

Loughran—Stephen

(Continued from page 59)

of the East Side and the German Adolf Heuser provided as much interest as the main event. Fight was stopped at the end of the fourth round by orders of the doctor, Feldman getting the match on a technical knockout. He opened a severe cut over Heuser's left eye in the third round. The Teuton's short blows peppered 'Abe's midsection but Feldman showed he could hit harder. Had the match gone further the foreigner might have been dropped. As it was, the result was quite satisfactory to the Bronxites.

Next show on Mara's schedule with Al Weil the match-maker is dated for July 12 at the Polo Grounds, when Billy Petrolle meets Bep Van Klavern. The Fargo Express has not been in action in New York for some time and a much better gate is expected.

Thursday (29) Jack Sharkey will defend his title against Primo Cannera at the Garden's bowl in Long Island City. It will probably be the last heavyweight headliner until fall, when the winner will met Max Baer.

ment,' so pa and ma had to leave the kids at home.

Lionel Wasson managing World, Omaha.

Georgia Minstrels for old home week at Paramount. The three Nay brothers and Thos. Harris old timers here.

Galveston

By George A. Seel

Talking about big horse racing plant between here and Houston.

Mallory line 3-hour cruises a new feature. Beer, eats and dancing.

Tokio, once ace dancery of Texas, still hanging on despite night club opposish.

Early morning beach exercises with music. Robt. I. Cohen, Jr., sponsoring.

Slot machines more plentiful, in greater variety and doing more biz than ever before in history.

Houston almost went into public mourning when Will Horowitz left for federal prison to do his stretch.

And now it bicycles.

Kansas City

By Will R. Hughes

Tom Sharkey, old-time battler, is guard over the money at Riverside.

Walton Hall Smith, local writer, has sold an original screen play to Paramount.

LaMae and Alice Louise at the Muehlebach grill with Paul Pendarvis band.

Ray Whittaker, manager of the Shubert and Missouri, east for the summer.

Children under 16 barred at Riverside racing park on extra days and holidays.

When Federal Judge Pollock refused to enjoin Kansas officials from interfering with the sale of beer in the Sunflower State, trucks lined up at the state line returned their loads to the warehouses.

4 STRIP SPOTS IN WHOLE EAST

Max Rudnick's stock at the Globe, Atlantic City, which opened Friday (23) increased the number of eastern burlesque spots to . That looks like tops for the rest of the summer, with chances the number will decrease.

The entire east's other three burleycues are all in Times Square and the competish for them is tough. That the number will remain at four depends on whether the closely bunched three New York stands can last out over the summer months.

Nearest burlesque post to the east quartet is Buffalo. There's one there, two in Detroit, one in Cleveland, two in Chicago, and that's all there is to the burlesque business from the Atlantic to the Mississippi just now.

Reno's Bad Brother

(Continued from page 59)

ature don't feel much like making a 50-mile trip for laughs.

Gambling in town has taken a severe licking in the past year. It's so tough now that the Northern club, one of the three remaining gambling joints, is taking 5c plays on all games. Other two, the Las Vegas and the Boulder, have a 10 and 25c minimum, presumably to retain class. A year ago there were a dozen gambling joints on the main stem.

Segregated district used to house 150 women, who paid $3 per day for their crib. Only 25 are in the district now and pickings are lean.

Meadows, class roadhouse, burned down six months ago and has not been rebuilt. Willows and Red Rooster, two remaining road-spots, are dragging along.

Bums Will Come

Otherwise the town is little changed. City Park, opposite the depot, is still filled with down-and-outers who spend their day arguing, their nights sleeping under the trees. City has tried to discourage their coming into town, but has been unable to check the influx. Boys won't move for anything except word that some mug is making a cleaning at one of the gambling joints. When this happens, they mob him for a handout. In paying off winners it is customary to give them a handful of their winnings in small change which is scattered on the street with the vagrants making a grand rush for the chicken feed.

Local merchants and Chamber of Commerce will try to get manufacturers to locate here to take advantage of cheap power when the dam is completed. To this end it has been decided that a full dinner bucket is more profitable than gambling and that manufacturers will not locate in a small community such as Las Vegas as long as the prospect of their employees getting taken by the gamblers is held in front of them.

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INSTITUTION INTERNATIONALE
Shoes for the Stage and Street
SHOWFOLK'S SHOESHOP—1552 BROADWAY

Outdoor Show Reviews

Hagenbeck-Wallace

(Second Review)

When this outfit started the season at the Coliseum, Chicago, it was doubtless not in stride. Under canvas in the lower end of the Bronx, the H-W circus was an excellent show, living up to its rep as being the best of the little-big shows," all others being rated secondary to the Ringling-Barnum set-up.

Manner in which the performances are sold impressed, and the stand-out turns stood out. The Wallace show goes in for staging with its colored lights. There is an air of youth with the outfit that counts. Show is speedy throughout.

Answer is the business, not that it was not here. Outfit was reported being told by Sam Gompertz that it would have to operate on its own and if it could not pay its way, back to winter quarters. Show is reputed to have piled up something of a bankroll and claims to have had but seven scattered bad days, principally in Pennsylvania during the heat wave.

The lot was not the right idea. It is smallish, back of the Yankee ball park, providing no flash at all. Had it been spotted in front of the Stadium, might have been different. First time a circus has been staged on the lot within the city in a long time, excepting Brooklyn, and, of course, the Madison Square Garden dates (Ringling). But the location was not well chosen, being quite away from residences, meaning that it is a trip to get there. Publicity rather good, but concentrated in the Bronx, which itself covers plenty of territory.

H-W show was under auspices; otherwise it might not have encamped within the limits of Manhattan or the Bronx. Knights of Columbus participated for its building fund and predicted selling $20,000 in tickets. Understood the K. of C. failed to get any distribution at all. Despite that they were carded to share on takings above $25,000. First night bad and attendance comparatively light in middle of the week. Thursday evening the tent was about 65% capacity, there being about 8,500 seats. Top is $1.50, same as for the Ringling show. Some doubt whether the K. of C. would get much coin on the split-up, if anything. Show did not go into the red, however.

Individual hit of the performance was Poodles Hannaford. The comedian-rider went to an entrance once to adjust a knee bandage, but his performance looked up to par.

Show's top feature, of course, is Clyde Beatty, who rejoined the outfit after opening with the Ringling show in New York and Boston. Beatty looks better under canvas and his performance is better. The big cats were much more lively than in the Garden, and the solo tiger tricks were worked more smoothly. Beatty, first a showman and secondly a trainer, came out of the cage dripping with perspiration. His is the most publicized and sensational act under canvas.

Example in selling other features is the manner in which Bombayo, the Hindoo on the bounding rope, entrances. He is all dolled up on top of an elephant, preceded by a score of girls who troop behind a fellow carrying two snakes. Another showmanly bit is exhibiting a 'giraffe-neck woman,' who is toted around the track on a cart drawn by two elephants. The Burma woman is one of three which joined the Ringling show after it opened at the Garden. She has a native escort.

The elephant act, about midway in the show, is a feature that is all H-W. The flash of 49 animals on the track in formations provides a kick. Early aerial flash is the flying ladders with 17 girls aloft. For a finale the trap swings of the Misses Wilson and Doss looked faster than the stunt worked by Lucita Leers of the Ringling outfit. The Billetti troupe on the high wire is a copy of the Wallendos, minus the four-high finishing trick, making it an also ran. The Canestrellys stood out in a juggling display, and although some other performances looked ordinary, the features make this show well worth while.

Lot was so limited that some of the people dressed in a garage on one corner. The cook tent was some distance away and the stable farther off, near the cars. Side show was on a grind policy, remaining open until two a. m. *Ibee.*

rowds Not Air-Minded?

Chicago, June 26.

Pal-waukee airport at the World's Fair has been doing little or no business since the air tragedy that killed nine persons in one of their airplanes. Only two loads were reported taken up in the week following the accident.

Meanwhile expo ordered the captive balloon, another concession, moved from the Midway to the 39th street end because the rope nearly touched live wires a couple of times at the original site.

THE MERRYMAKERS

Toronto, June 22.

Eighth annual season of the Merrymakers opened here to near capacity houses for both shows, this in spite of chilly weather. It is ace attraction at Sunnyside, Canada's Coney Island. It's really a tryout for the Dumbells Revue, which struck a new high last season with a 39-weeks' trans-Canada tour, but natives don't know that they're the clinical subjects for audience response in the coming Dominion hop.

It's Captain Morley Plunkett's show, but brother Al Plunkett steals the works on choice of songs and good delivery. This lad had the patrons joining in on the songs in broad daylight. Audrey Carline, a blonde comedienne, specializing in baby-talk, had the customers flocking in back for a glimpse. Alfred Darbys, soldier ventriloquist, shared reception honors of the evening.

Company carries an eight-girl line for three appearances and no skimping in costuming. There are three changes, green silk pajamas, Japanese geisha costumes and Highland kilts for finale. Don Romaine led in the 'Madame Butterfly' excerpt and got over very nicely with the line support.

Let-down was in the comedy offerings, these carried by Pat Rafferty and Scotty Morrison. Latter is a fair comedian but material was pretty mediocre. It's nice entertainment for the money, however, and line-girls are personable. *McStay.*

No Coaster Case

Los Angeles, June 26.

Suit for $10,000 damages arising out of the death of John L. O'Brien, 19, on the Hi Boy Coaster, Ocean Park, in 1927, has been dismissed in Superior court because the plaintiffs, Michael and Elizabeth O'Brien, parents of the boy, failed to prosecute in the allotted five years.

Defendant was the Hi Boy Coaster Trust.

A.C. CIRCUS RIVALS

An indoor circus will be staged on the nights of July 10-11 in the Convention Hall, Atlantic City, the occasion being the Shriners' convention. Show was booked for the George Hamid office by Larry Boyd who will have charge of the event. Admission will be $1 top.

Frank Wirth, Hamid's former partner, will also have a circus at resort. Show is to be a three-ring affair, slated for the season at the Million Dollar Pier.

IOWA PARK RAZED

Des Moines, Iowa, June 26.

Fire brought damage estimated at $100,000 to Riverview park early the morning of June 19, the origin of which is being investigated. Insurance on the destroyed property amounted to $34,000.

Twelve buildings or devices, including the ballroom and fun house, were demolished, and several monkeys on monkey island were burned to death in attempting to escape.

Carnival Routes

(For current week—Week June 26)

Alamo Expo.: Florence, Colo.
Bach, O. J.: Rouse's Point.
Barker, J. L.: Mexico City.
Bendixon Midway: Marshall.
Big City: Jacksonville.
Bockus, Curtis L.: Plymouth.
Castle, Ehrlich & H.; Devil's Lake, N. D.
Conklin All Can.: Carman.
Copping, Harry: Huntington.
Crafts 20 Big: Stockton.
Crescent Am. Co.: Union City.
Diamond Sis.: Mt. Sterling.
Gibbs, W. A.: Yates Center.
Golden Gate: Xenia.
Greater Amer.: Murfreesboro.
Gulf Coast: Paragould.
Landes, J. L.: Parsons.
McFarland, Ed: Dallas.
Monarch Expo.: Roosevelt.
Mighty Sheesley Midway: New Deal: Somerset.
Pacific States: Twin Falls.
Pearson; C. E.: Mt. Pulaski.
Roberts & Roberts: Cumberland.
Sol's Liberty: Tipton.
Sunset Amer.: LaHarpe.
West Coast Am.: Sparks, Nev.
West's World Wonder: Norwich.

Circus Routes

(For current week—Week June 26)

Al G. Barnes

June 26-27, Portland; 28, Tacoma, Wash.; 29, Bellingham; 30-July 1, Vancouver; 2, Burlington, Wash.

Hagenbeck-Wallace

June 26, Stamford; 27, New London; 28, Pawtucket; 29, Lowell; 30, Manchester; July 1, Laconia.

Ringling Bros.-B. & B.

June 26-27, Montreal; 28, Malone, N. Y.; 29, Utica; 30, Rochester; July 1, Buffalo.

No Camera Tax

Chicago, June 26.

Complaints about the World's Fair being excessively commercialized, as per the comfort station system of taxation, have resulted in some retrospection to other days and other expositions.

John Joseph, who worked at the San Francisco expo in 1915, recalls that tourists were charged 50 cents a day for the privilege of carrying their own cameras into the grounds. This fee is not assessed at the Century of Progress Expo.

Literati

(Continued from page 56)

ican dollar has dwindled so thin that ten per no longer rents a castle, charwoman and red wine with every meal.

inema Digest Folds

inema Digest,' published by Howard Hall in Hollywood, principally as a digest of picture reviews, has been suspended. Subscribers have received checks for advances on subscriptions with the information that the paper might resume again in the fall.

Novelty Deal

Under deal made with King Features Syndicate through the Morris office, Paramount will make a novelty feature called 'Funny Page,' using characters from six of the former's syndicated comic-strips. Par reserves the right to interpolate animated cartoon sequences, but intend to use actors to impersonate the funny page characters mostly.

The six King Feature strips included in the buy are 'Tim Tyler's Luck,' 'Popeye,' 'Blondie,' 'Boob McNutt,' 'Polly and Her Pals' and 'Katzenjammer Kids.'

To Broadcast If

The American Fiction Guild is to go on the air for Ed Wynn's new air chain, the Amalgamated Broadcasting System, with a dramatized mag story each week. Selection of the tale to be broadcast will be by a committee of literary lights, including Viola Irene Cooper, Erle Stanley Gardner, Everett H. Clark, Tom Davin, Frank Parker Stockbridge and others.

Nicholas Young Dead

Nicholas Young, dramatic editor of the Boston evening 'American,' died in Newton, Mass., June 16. He had held the post of drama critic of the 'American' since 1923. He previously had been city editor of the 'Traveler,' publisher of the Holyoke 'World' and business manager of the Duluth 'News-Tribune.'

idewalk Books

And now the apple boys are meeting with competition. Book salesmen carrying their wares in suitcases are conducting open shop side by side with apples and oranges, hawking tomes at twenty-five cents apiece. And they have the nerve to bite the coin to see if it's the real McCoy.

Here's Smith Again

Fawcett publications is entering the fan mag lists with a new one dubbed 'Radioland.' Frederick James Smith, former picture critic for 'Liberty,' ill do the editing and associated with him will be Miriam Gibson.

Chatter

Sam Kemp, 64, author, died June 20 at his home in Redlands, Calif., following a protracted illness. Deceased, writer of adventure stories, is survived by his widow and three brothers.

Charles A. Selden, London correspondent of the New York 'Times,' returned to the United States to receive last week the honorary degree of Master of Arts from Brown University, from which he graduated in the class of 1893. He thus missed 'covering' the opening sessions of the World Economic Conference, the biggest thing, from the newspaper viewpoint, that has taken place in London since the Naval Disarmament Conference.

Joan Lowell, of 'Cradle of the Deep' fame, went to Boston year or so ago as broke as the Ten Commandments. She worked on a newspaper and brought home the bacon. Farrar and Rinehart are publishing her 'Gal Reporter.' It's fact this time. Not fiction.

Floyd Dell has just delivered the manuscript of his autobiography 'Homecoming' to his publishers. It is a tremendous work, reviewing in essence the entire literary panorama of the past twenty years.

Johnny Farrar may not attend the Bread Loaf conference in Vermont because he is expecting. Pardon—we mean Mrs. Farrar is.

Tiffany Thayer's fall book will be published by William Morrow. The believe it or not fact about this item is that the president of William Morrow is also named Thayer. Thayer Hobson.

Willoughby Sharp, the noted magazine author, has turned his hand to mysteries. 'Murder in Bermuda' will be his first. Claude Kendall publishing in the fall and breaking into the mystery field with baby number one.

August 11, A. S. M. Hutchinson, author of 'If Winter Comes,' comes out with a new volume. 'The Soft Spot.'

Walter Hartman and Hy Rubin collaborating and will call their joint effort 'Cinema.' Danny Ahearn and Nick Kenny reported as jointly doing a yarn, too.

That 'Hans Duffy,' whose novel, 'Seven by Seven,' comes out next month, is a woman.

Floyd Dell doing his autoblog.

Gilbert Gabriel doing another novel. This one about Broadway and its environs.

Dolly Gann will slap back at her tormentors in a book being ghost-written for her. With her brother, the former Vice-President, no longer in official life, she can talk back now.

Melville Best Anderson, 82, poet, died June 22 at his La Jolla, Calif., home, following a brief illness. Deceased, professor of English literature at Stanford University, is survived by a brother and son.

600 Ohio Farmers See Expo for $10.56 Apiece, Plus Hamburger Sandwiches

Chicago, June 26.

At a total outlay of $10.56 each, 600 farmers from Montgomery and Preble counties, Ohio, visited the World's Fair last week. This escorted tour, via the Pennsylvania railroad, is typical of hundreds of similar trips and the details seem worth recording as illustrative of the spending budgets of thousands of visitors coming to the expo.

If it proves anything, the lesson of the farmers' junket is that the chumps of the World's Fair are not the so-called hicks. They are either too poor or too smart to be taken for anything beyond that $10.56 some comparable all-inclusive sum.

For their $10.56 the Ohio detachment got the following values—They boarded an all-coach train at Dayton, bringing box lunches. The run to Chicago was accomplished in good time with only two stops, Richmond and Fort Wayne. Arriving at the Union depot here, they were met and piled into special busses which took them to the Allerton hotel, where they were doubled up, two to a room with running water but no private bath. Accommodations are similar to those in an average Y. M. C. A. Two days and two nights were spent in Chicago.

Hamburger Patrons

Each day admission to the Fair grounds was provided. That's 50 cents each ordinarily. In addition the $10.56 coupon included free admission to the Fort Dearborn and the Llama Temple concessions. First night the entire party was taken for a two-hour cruise along Lake Michigan and just before train time rubberneck busses took the delegation for a round-the-city tour and dropped them at the Union depot to return with box lunches to Dayton.

Except for meals, mostly hamburgers, etc., the farmers saw the World's Fair, had a once around of Chicago itself and returned to their acres at the total expense of the same $10.56 each. Observers report that very few of them patronized any exhibits or concession other than the two included or those to which admission is gratis.

HOT 'CUBAN NIGHTS'

Possi Expo Concession For Floppo Pavili

Chicago, June 26.

So-called Polish Pavilion which stands empty and tenantless near the Adler Planetarium at the World's Fair was mentioned last week as the site of a new concession of gingery character. Barnes-Carruthers agency was said to have a 'Cuban Nights' arrangement of sporting attractions in mind.

If going through, 'Cuban Nights' would be the third paprika factory on the exposition. 'Streets of Paris' and 'Days of '49' are the others whose thrills have an indigo tinge.

Polish Pavilion is incomplete inside would take $20,000 to make ready, it's understood.

Expo Traffic Jams

icago,

Congestion within the exposition grounds and traffic tangles getting to and from the entrances has started to become acute. This with attendance running short of 150,000 daily presages what those July and August crowds will mean as a problem when 300,000 attendance days are expected.

Wheel chairs become more burdensome than helpful in the thick crowds as the occupant can't help worrying about bumping into people. And yet putting in over two hours at the expo makes some conservation of energy almost necessary thereafter. A typical wheel chair trip passes over more than an occasional pedestrian's bunion.

A taxicab trip from the 23rd street entrance back to the loop took 38 minutes in a terrible traffic jam. Cost $1.45 instead of about 55 cents normally. Expo has made some changes in an effort to speed traffic, but changes appeared to have made the conditions worse rather than otherwise.

Cops End Double Take For Iowa Auto Events

Fort Dodge, Ia., June 26.

Promoters of auto races at the fair grounds were taking the customers' two bits at the outer gate and then making an additional charge of half a buck for admission to the race track proper and the ampitheatre.

Plenty being taken for the two-way admission until several objectors went to the chief of police. He found, as is usual with events of the kind, that the lease provides free admission into grounds and that the only charge to be made was for ampitheatre and race track.

CAN'T SUE FAIRS

Des Moines, Ia., June 26.

The supreme court of Iowa has ruled that the state fair board is an agency of the state government and as such cannot be made a defendant in a suit for damages.

Ruling came in the suit of R. G. Devotie as administrator for the estate of Vernon Devotie who was fatally injured during the 1931 fair when two stunting airplanes crashed in midair and one fell into a tent on the grounds.

ADD ANOTHER FAIR

Atlantic, Ia., June 26.

Directors of the Cass County Fair Association have reconsidered action taken earlier in the year when it was voted not to hold a fair. Dates of Sept. 4-7 were selected.

LETTERS

When Sending for mail to VARIETY Address Mail Clerk.

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Kvale Alfred	Ryan Jimmy
Lester Lillian	Swinebert

HELD OVER 3-IN-A-ROW!

Three **PARAMOUNT PICTURES** in succession held over for a second week at the NEW YORK PARAMOUNT THEATRE.

1st

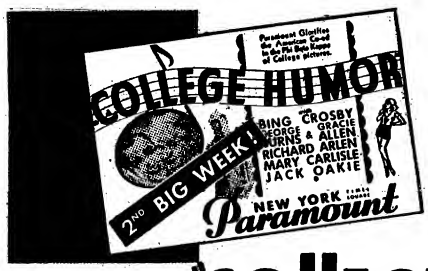
"INTERNATIONAL HOUSE"

with Peggy Hopkins Joyce, W. C. Fields, Rudy Vallee, Stuart Erwin, George Burns & Gracie Allen. Directed by Edward Sutherland.

2nd

"JENNIE GERHARDT"

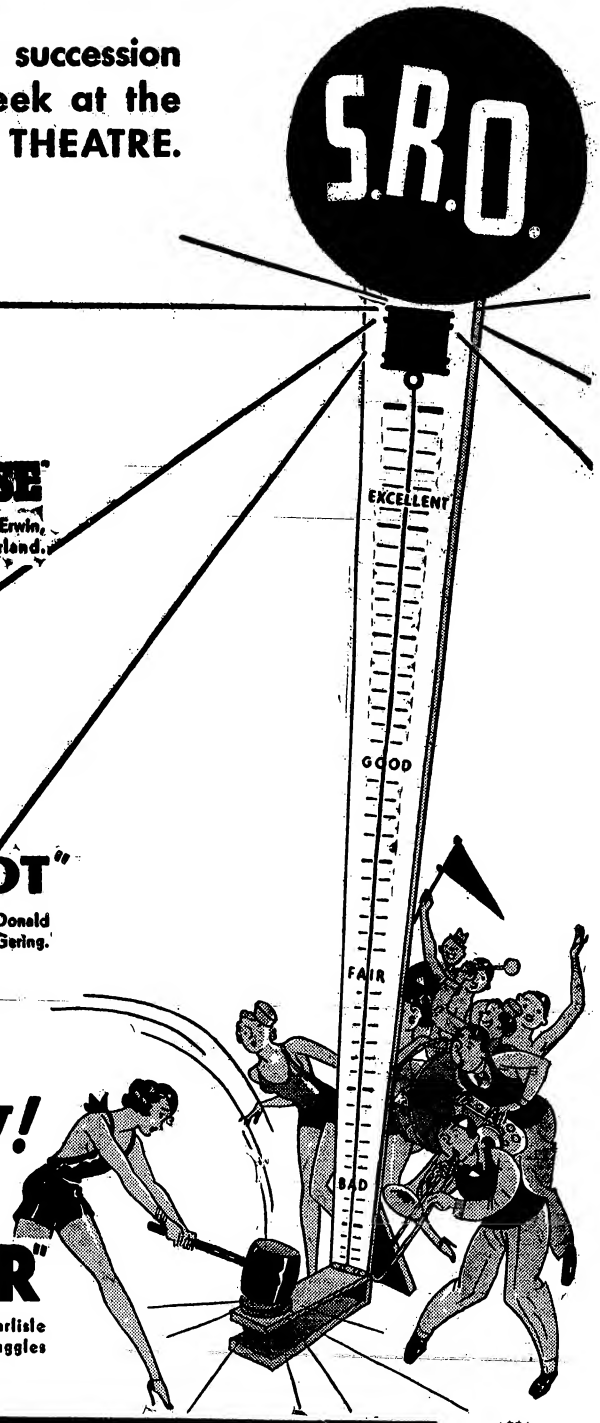
from the novel by Theodore Dreiser, starring Sylvia Sidney, with Donald Cook. A B. P. Schulberg Production. Directed by Marion Gering.



and NOW!

"COLLEGE HUMOR"

with Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle George Burns and Gracie Allen. Directed by Wesley Ruggles



Paramount, the 'BUY' word in 1933-34

Paramount Pictures

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